

MALAY SYMBOLS IN HASHIM HASSAN'S PAINTINGS

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**CULTURAL CENTRE
UNIVERSITY OF MALAYA
KUALA LUMPUR**

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PAINTINGS**

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UNIVERSITY OF MALAYA
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ABSTRACT

Artist's around the world uses 'symbols' as a way to convey certain message in their artworks. A number of artist's in Malaysia also applied the same thing in their artworks as a way to deliver something. Unfortunately, the uses of symbols in the artworks can sometimes pose a problem to the audience due to understanding its meaning. This study was made to clarify the meaning embedded in the works of Hashim Hassan. This is due to how he repeatedly uses a lot of Malay symbols such as *Sulur Bayur*, cosmos, *Pohon Beringin*, flora, moon, *Wau Bulan*, stork (*bangau*), *Kepala Perahu*, *Bunga Budi* and *Pucuk Rebung* in his paintings. For that reason, a qualitative descriptive study was adopted to analyze Hashim Hassan's earlier works. The study will also be focusing on the meaning of the symbols used by him from Malay philosophy and perspectives in order to facilitate deeper understanding of Malay symbols. Significance of each symbol will also be unwrapped to find the relationship with the particular Malay culture. The analysis of the selected paintings will be based on Edwin Panofsky theory. It was found that Malay symbols have different meaning and application where the same symbols also used by other culture in the world. It was found that Malay symbols can be applied in any surface related to Malaysian perspectives as a whole. By having this clarification about its meaning and philosophy, symbols can become a study on its own and more research about other symbols can be conducted in the future. By compiling the symbols and its meaning in a catalogue might benefit students in secondary and primary school as well as universities and higher institution. This is a way to nurture the love for our culture and heritage.

Keywords: Malay symbol; Contemporary Art; Malay Philosophy

ABSTRAK

Artis di seluruh dunia menggunakan 'simbol' sebagai cara untuk menyampaikan mesej tertentu dalam karya mereka. Beberapa artis di Malaysia juga mengaplikasikan perkara yang sama dalam penghasilan karya seni mereka. Malangnya, penggunaan simbol-simbol dalam karya seni sering menimbulkan masalah kepada penonton kerana kurang pemahaman pada sudut makna dan falsafah yang tersirat serta tersurat. Kajian ini dibuat untuk menjelaskan makna yang terkandung dalam karya-karya pelukis Hashim Hassan. Beliau berulang kali menggunakan simbol Melayu seperti sulur bayur, kosmos, pohon beringin, flora, bulan, wau bulan, bangau, kepala perahu, bunga budi dan pucuk rebung dalam lukisan beliau. Disebabkan hal tersebut, satu kajian deskriptif kualitatif telah digunakan untuk menganalisis karya Hashim Hassan. Kajian ini juga memberi tumpuan kepada makna simbol Melayu yang digunakan oleh Hashim Hassan daripada sudut falsafah dan perspektif Melayu bagi memudahkan pemahaman. Kepentingan setiap simbol juga dikupas bagi mencari hubungan antara simbol dengan komuniti budaya Melayu yang tertentu. Analisis lukisan yang dipilih adalah berdasarkan kepada teori Edwin Panofsky. Kajian mendapati bahawa simbol Melayu mempunyai makna yang berbeza dan simbol yang sama juga digunakan oleh budaya lain di seluruh dunia. Simbol Melayu boleh digunakan dalam pelbagai aspek yang berkaitan dengan perspektif Malaysia secara keseluruhan. Dengan adanya penjelasan mengenai makna dan falsafah, simbol boleh menjadi satu penyelidikan khas pada masa hadapan boleh dilakukan dengan penambahan simbol-simbol lain bagi memperbanyakkan rujukan. Dengan menyusun simbol-simbol dan maknanya dalam katalog mungkin membantu pelajar di sekolah menengah dan rendah serta universiti dan institusi. Ini adalah satu cara untuk memupuk kecintaan kepada budaya dan warisan kita.

Kata Kunci: Simbol Melayu; Seni Kontemporari; Falsafah Melayu

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CHAPTER 1: INTRODUCTION

1.1 Introduction

Symbol and icon cannot be separated from visual literacy. Unfortunately not many people can understand the meaning of each symbol that has been created by artists. This was said due to the limited understanding of symbols that are related to cultures all around the world. Simple symbol like emoticon which is sometimes call a smiley that is a sequence of printable characters to represent a human facial expression, widely used today owing to its application in every modern communication gadgets. Unfortunately symbols that are related closely to fine art such as paintings, photography and sculpture are also included in mass usage of symbols within the mainstream of a given culture. The concept of symbol has been discussed by many art historians like Erwin Panofsky, Ernst Gombrich and Aby Warburg. These art historians used visual examples in paintings from the era of Byzantine, Gothic and Renaissance that are rich in symbolism especially related to philosophical and Christian world as in religious perspectives. The question here is; why artists used symbols in their work? A painter; William H. Hunt once wrote;

"When language was not transcendental enough to complete the meaning of a revelation, symbols were relied upon for heavenly teaching, and familiar images, chosen from the known, were made to mirror the unknown spiritual truth."

The meaning behind this statement clearly indicated, that sometimes language is not enough to tell the whole story or situation. Instead symbols were used to deliver meaning to the people or viewer without any worry either they can read or not. Ability

to interpret and give meaning to information given in image form is another form of literacy, which is very important in today's life. Artists applied certain symbols in their artworks to express their thoughts, feeling and experience of their surroundings. Symbols are also used to express something to the people about their stories and understanding towards certain subjects. Symbols are everywhere and the secret behind each symbol is for us to know and understand its meaning. Some might relate symbol with life and some might narrate it with nature and anything around them. This chapter will reveal the meaning of symbols in a philosophical way as well as logic and facts behind it from the point of view of theory, history, literature and artist perspectives.

1.2 Background of Study

Art creation occurs when the process of creating the art happens. The main question here is why artists do or painters create art? People around the world have been making and creating arts since the starting of human history. They create art due to different reasons and explanations. Another question that will pop-out from the mind of the artist is the idea of the starting point when making artworks. Artists will always ask what they should consider to create and make artworks. Artists depend on inspiration to motivate them to produce artwork. They are inspired by so many things around them and sometimes it develops from their everyday life. Things, people and nature around them are important factors in searching for the right inspiration. It goes to the extent of to whom they speak, what they practice and experience and what they believe in, what they like and hate, what they eat and drinks and how they live. Artists put effort to achieve the one fine thing in their work. When inspiration comes the creative part will follow. Subject matters in every painting are also important to artists. This is where symbol comes in. Some artists use symbols in their painting to tell story, convey issues

or important topic as well as information. Certain symbols choose by the artist are usually related to nature especially animals and vegetation. Some will use social issue, politic and climate change as subject matters for their artwork.

In Malaysia, many artists apply symbols in their paintings to convey messages as forms of expression on certain issues and important topics of interest. Nur Hanim Khairuddin (1999), mention that, arts is an expressions of intrinsic elements which occur as a response to humans real life experiences in which they interacted with objects, other humans, event, cultural and other elements. Consequently, an artist is responsible to showcase the essence and spirit of the world through his or her artistic ability so that these experiences can be shared with other people. Furthermore, an artist is responsible to showcase his ability to create and evoke people's emotion through any way possible in an attempt to influence, share world experiences, communicate about world and the aesthetics of the human lives.

The highlight of this study is to understand the philosophy or meaning of symbols behind selected Hashim Hassan's paintings. Mulyadi Mahamood (2009), explained that, Hashim Hassan is one of the contemporary artist in Malaysia who constantly uses Malay symbols and iconography in his artwork. His inspiration derived from various topics related to the Malay culture such as Malay traditional arts and old literatures. The works produced by him are symbolic and representative of aspects such as current affairs, the legacy of the Malay heritages and the state of the society. Furthermore, Hashim Hassan's works are based on traditional forms and motifs such as the '*Kepala Perahu*', the banyan tree or '*Pohon Beringin*', traditional weaving patterns, traditional Malay carvings and the '*Wayang Kulit*' or known as the shadow puppets. In addition, Hashim Hassan is also inspired by the Malay traditional literature by

translating the Malay oral traditions such as idiomatic expressions, traditional rhythmic poems and folklore into visuals and graphics.

The selected artworks was analyzed using a theory by Erwin Panofsky that analyze from three (3) different perspectives; pre-iconographical description, iconographical analysis and iconological interpretation. Iconography means describing traditional images or symbols. However iconographers and iconologists never have been given the same explanation for the word “iconology” and “iconography”. Erwin Panofsky (1955) explained these two words as follows; “iconography”, as an attempt to analyses the significance of that subject matter within the culture that produce it. Iconography is part of the history of art which concentrate more on the meaning of artifacts or subject matter rather that their form. Panofsky divided the study of art objects and images into three levels.

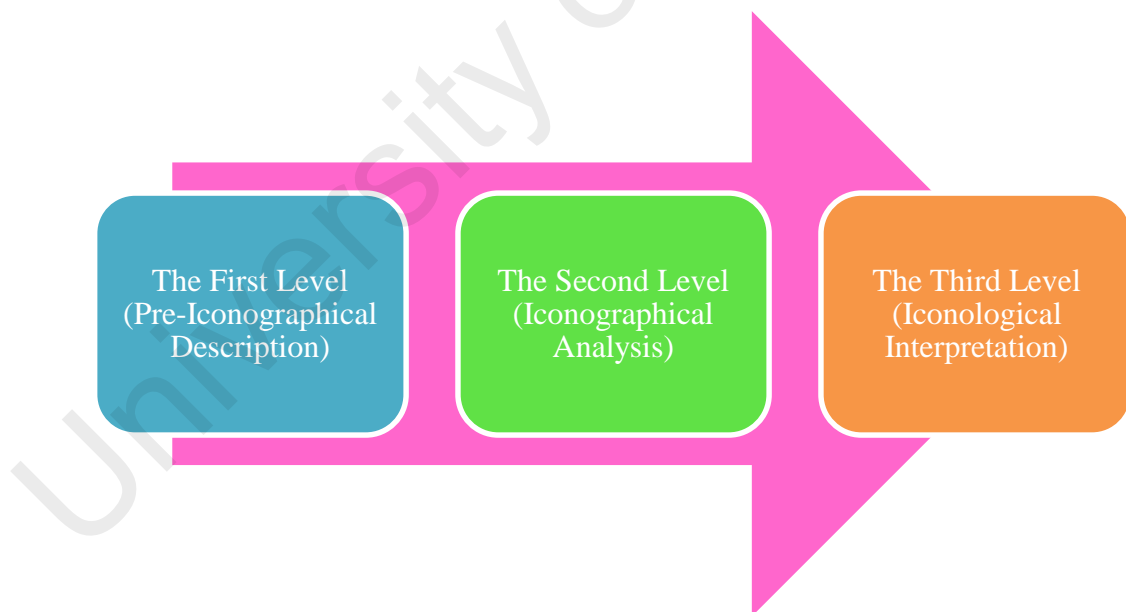


Figure 1.1: Summary of Panofsky Theory (1955)

- i. Pre-iconographic description - is related to high level view of arts and does not require any in-depth knowledge of the work, nor its context. Nevertheless, it needs the ability to recognize what is represented.

- ii. Iconographical analysis - is about understanding the subject matter. As Panofsky (1955) explained, it “constitutes the world of images, stories and allegories, and also it requires an examination of the pre-iconographic material. The recognition of such subjects can be based on external sources (like textual material) and usually learnt from familiarization with the material.
- iii. Iconological Interpretation - is the most complicated of the three steps and includes an understanding of the fundamental meaning or content, constituting the world of “symbolical values.” This level requires “a familiarity with the essential tendencies of the human mind” and attempts to understand the greater meaning of the work (if it exists). Such wiser meanings cannot be immediately known.

1.3 Statement of problem

Reliable references, literature and documentation on Malay art related to symbols including its artists and artworks are lacking in Malaysia. According to (Sarena Abdullah, 2011), research on contemporary arts and its relation to Malaysian identity is limited. At the same time, Rafeah Legino, Ruzaika Omar Basaree et al (2015) also mentioned on the lack of study and understanding on Malay symbols in visual art. Study on the artworks by Hashim Hassan who uses Malay symbols, idioms and culture are also very much needed for students and educators references. Among scholar itself, the interest on studying the field is not there (Mulyadi Mahamood, 2001). Owing to this limitedness of research and researcher on the subject matter, students have difficulty in exploring this subject more thoroughly.

In general, there is still a scarcity of academic studies and critical analysis conducted on Hashim Hassan's artwork. So far, most previous articles focus on artists such as Syed Ahmad Jamal, Redza Piyadasa, Latiff Mohidin, Ibrahim Hussain, Yusof Ghani and Khalil Ibrahim and many more. They were written by art writers and critics. An art writer, art critiques and art curators usually talk from the perspective of exhibition, artist journey and critique on the artworks itself. In an interview with Ponirin Amin (2015), he stated that there are no inclusive documentation or research about the artworks of Hashim Hassan from the year of 2010-2015. Not many writers are eager to talk and write about the meaning behind the symbols as well as the philosophy behind his works. Due to that, the number of write up about Hashim Hassan artworks are very limited despite his contributions to the Malaysian art scenes and the recognition he received after he won eight (8) times in creating National Day Celebration logo.

1.4 Research Objective

- i. To identify the used of Malay symbols in Hashim Hassan's paintings.
- ii. To investigate the significance of Malay symbols in Hashim Hassan's Paintings.
- iii. To understand the philosophy and meaning behind Hashim Hassan's Paintings.

1.5 Research Question

The research questions arising from the problem statement are:

- i. What are the main symbols used in Hashim Hassan's paintings?
- ii. What is the significant of Malay symbols in Hashim Hassan's paintings?

- iii. What is the philosophy applied in Hashim Hassan's paintings?

1.6 Scope of Study

Scope of this study will focus on symbols or iconography found in Hashim Hassan's paintings that are related to Malay identities. The researcher will be concentrating on three (3) core ideas that are employed by Hashim Hassan in producing his paintings. The First idea will be the view of Malay life followed by environmental issue and last but not least the concept of dictator and its opposite (moderate). Analysis of each core will be conducted and the focus will be on Malay culture, Nature and Literature. Four (4) artworks will be analyzed based on Edwin Panofsky theory of Art's Criticism. Three stage of analysis Panofsky included the pre-iconographical description, iconographical description and iconographical interpretation. Artworks are selected from the permanent collection of PETRONAS Gallery, Shah Alam Gallery, Bank Negara Gallery, Maybank Gallery and National Visual Art Gallery.

1.7 Significance of the Study

This study highlights the importance of understanding the Malay symbols in paintings. By understanding it, it will contribute to the field of study in visual art particularly the use of Malay symbols in contemporary Malaysian painting. In the area of Malaysian artists, it will add to our understanding of the dynamic artistic practice during the pre and post-independence period that has so far only been explained briefly as part of the larger overview of Malaysian artists. The first reason discusses the relationship between art and its nationalistic concerns. The second reason talks about the way people view the artworks in multiple perspectives. With the assistance of Edwin

Panofsky theory, this study will discover how Hashim Hassan's paintings contributes to the understanding of Malay symbols, idioms and metaphor in a different perspective.

1.8 Research Limitation

Several key factors which made the limitations of the study:

- a. Limitation of galleries collection
 - Limitation of galleries collection on Hashim Hassan's paintings.
- b. Limitation of respondents
 - Only single artist selected in the study
 - Study involve a number of galleries and personal respondents
- c. Limitation of collection
 - Selections of artworks are limited to four (4) pieces only due to time constraint.
- d. Limitation of sources
 - Limited sources of past research in the field of study especially in Malay symbol subject.

1.9 Organization of Dissertation

This dissertation consists of five (5) chapters. The first chapter introduces the topic of research and its problem statement as well as its objectives. It also describes the background of study. The second chapter looks at various literature reviews relevant to the study. It looks at the theory of Erwin Panofsky (1955) and its details as well as

Hashim Hassan's profile as artist in study. An overview of symbol and its concept also will be discussed further. Topic on culture, custom, nature, religion and literature will be examined as well. Research methodology will be in chapter three where researcher will discuss further about method used and how it work with the theory. Chapter four will presents the results of the analysis and chapter five presents research conclusion and recommendation on future research.

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CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

In the need of getting the answers to every question, research must be performed to the most accurate outcome. An artwork produced by an artist can have meaning and its own significant within certain context. Every artwork conveys different connotation of aesthetic consideration in its creation. When an artist produces an artwork there will be questions and answers behind every piece. In this case the researcher will find answers for the viewer to understand and also at the same time to educate them. The researcher collected literature review in the research process to describe the past and current state of information on the topic of this study. As stated before the main focus will be in the study of symbolism, iconography and its theory as well as its philosophy behind its usage in the paintings. The history of visual art awareness in Malaysia will be discussed to clarify issues. This is to give a related background of the study. Under the literature reviews, the prior research and theories on the iconographic and philosophy in symbolism will be discussed further. Sub topics under this chapter include an overview of visual awareness in Malaysia, simple biography about the artist; Hashim Hassan and the concept of Malay symbol also will be elaborated in details.

2.2 Overview of Visual Awareness in Malaysia

In Malaysia, the visual awareness started since evidence was found in the Niah Caves in Sarawak. This is synonymous with its discovery by the archaeologist and

historian on the subject. Paintings found on the walls of this cave belonged to the Paleolithic era, which has existed since 35,000 years ago. The discovery of pre-historic paintings on the caves wall gives us an important indication about the development of visual arts in our society. For example a prehistoric painting with the theme of hunting activities in a limestone cave in *Tambun*, Ipoh showed significance elements of visual understanding in their lives. This is to prove that they understood the concept of documenting their history. They were the first artists who managed to record important history about themselves, which they conveyed so that we are able to know and understand about their daily activities. Changes in human civilization dealt with the changing tastes in man. Space and stone walls in the cave was abandoned and is now replaced by the creation of forms of architecture, carpentry and manufacture of weapons. The Malays assert visual concept based on their observation and intimate relationship with nature. They transferred motifs from nature to the surface of natural wood, metal, clay and copper and went through the artistic process with the utmost care, and carefully styled by artists who are good as explained by Sulaiman Othman (1994):

“Motifs are derived from nature especially the exotic flora of a verdant rainforest, background to life in the Peninsula with its myriad shapes, texture and patterns.”

When Islam came to Malaya, the Malays who believe in Islam began to abide to the religious prohibitions. This includes the prohibition in creating figural images and during that time it was known as ‘*menggambar*’. Malay artists began to look for other alternatives to avoid the bans. Therefore, they always come out with new alternative to create something more related to nature, a save subject to begin with. Therefore paintings containing figure are rare to find especially produced by Malay artists in the years before 1900. As stated by Wright (1989);

“Painting by which is meant the production of pictures in colours, or even in monochrome is quite unknown to the Malays. Religious feeling is probably responsible for this to a great extent, for they obey to the letter of prohibition contained in the second commandment, and careful avoid representing both men and animals.”

In colonial education system painting subject that was formerly known as *Lukisan dan Pertukangan Tangan* ultimately change society's view of the issue of figure drawing. The subject shows its importance in terms of development of individuals, particularly increasing the power of imagination, creativity and perceptions. Over the years the ‘*menggambar*’ was slowly been remove from the Malays especially the Muslim community. As stated by Ahmad Suhaimi Mohd Noor (2011), they argued about the importance of ‘*menggambar*’ during that time’. The argument was about people around them that keep the ‘*menggambar*’ as an important institution due to documentation purposes. To them image is a summary and additional information on certain issue or fact. The functions of visual or illustration are so important during that time. The main icon mentioned in the history was Abdullah bin Abdul Kadir also known as Munshi Abdullah. Abdullah was said to have a good drawing skills and was hired to write letters in Malay language by the English officers (Byrd, 1991).

In 1971, the first National Cultural Congress was set up. The objective of the National Cultural Congress was to encourage artists to project the sense of national pride and identity in their work. The direction of the congress was getting clearer where the perspective that had a bearing in the larger interest of the nation in presenting the national culture had now shapes the artists’ minds. According to Redza Piyadasa (1992) “the growth of a modern art tradition in Malaysia since independence has manifested essentially pluralistic tendencies, as he expected of a multiracial and multicultural environment, which was lacking a homogenous cultural identity.” It is decided in the

National Cultural Congress that the country needed a common national cultural identity to unify the multiracial population.

The basis of the national vision has been agreed as following:

**Table 2.1: Dasar, Matlamat dan Strategi Pembinaan Kebudayaan
Kebangsaan Kementerian Belia dan Sukan**

The Vision	<ul style="list-style-type: none"> - To unite the whole country by the national culture - To guide, spread and construct national culture in creating National personal identity. - The richness and the higher quality in the spiritual and the living by balancing the development of our social economy
Basis Formula	<ul style="list-style-type: none"> - Malaysian National Congress has to follow the original citizen of this region - Other related cultures that relevant and appropriate can be adopted into the national culture - Islam is the important elements in creating the national culture.
Strategy	<ul style="list-style-type: none"> - To acquire and develop the national culture in attention to concern the national culture through the joint venture research, development, education, expanding and relation. - To upgrade and to stabilize the culture by leadership. - Create the right communication to national awakens, nationality and the Malaysian nationalism. - To fill the need in the region social culture in the whole nation by the social culture service. - To upgrade the status and art quality.

Name like Syed Ahmad bin Jamal, Ismail Zain, Sulaiman Isa, Ruzaiika Omar Bassaree, Ponirin Amin, Siti Zainon Ismail, Mastura Abdul Rahman, Zakaria Awang and Ahmad Khalid Yusuf were identified as artists that would collectively raise national artistic standard to a higher level through their works. It was a positive hope for a better visual art future in Malaysia and these artists should be relevant to the aspiration of the national culture.

Malay symbols have always existed in visual art since its development as a Malaysian art form. They manifested earlier in Malay traditional craft work such as in architecture, woodcarving, weaving, pottery making or metal activation with various old techniques and media (Mohamed Ali Abdul Rahman, 2000). The traditional Malay symbols can be interpreted as the visual depiction of motif, pattern on the traditional Malay forms of wood carving, textile art, weaving, ceramic and fine metal. Almost all of the traditional Malay art images are derived from the Malays' natural surroundings. Plants are the most prominent motifs whilst there are also depictions of other natural elements such as clouds, rainbows and mountains as these images are all decorative in nature. However, the human figure is clearly absent in most of the traditional Malay art forms due to religions belief. Malaysian contemporary art has evolved throughout the history. Initially, it was influenced by the colonial cultures brought by the Portuguese, Dutch and British who invaded the Malaya states in Peninsular Malaysia prior to the countries' independence. Western invaders had also brought with them their own policies in terms of administration, education, social and economy; this in return had relegated the Malay traditional cultural system. This cultural system refers to the Malay traditions which are rich in rituals and the societal norms that are laden with humility and politeness which was practiced by the Malays prior to the colonization era. All elements of this culture was molded and cultivated by the Malays themselves without any influence from the western invaders.

Sadly, this traditional cultural system was not able to sustain in the era of modernization and innovation. For instance, the royal court had lost its responsibility as the patron of intellectual endeavors and the traditional arts. Furthermore, traditional artists such as craft masters, story tellers, entertainers and musicians had lose their significance in the society and have to move on to survive. They became peasants like

farmers, rubber tappers, fishermen and carpenters. The need for a national identity in the multi-racial and multi-religious Malaysian society seemed crucial and imperative (Redza Piyadasa, 1998). The endeavor of looking back into the traditional roots had produced a distinctive artistic style in the development of arts in the 1980s by educated artist such as Ibrahim Hussain, Latiff Mohidin, Syed Ahmad Jamal, Hashim Hassan and Ahmad Khalid Yusof.

2.3 Overview of Visual Literacy

“Visuals are a system of representation and signification that allow us to produce and communicate thoughts and images about reality” (Kazmierczak, 2001)

Meaning is formed by seeing and thinking. Without seeing there will be no thinking process and images. Symbols, icons, typography and photography plays an important role in this practice. The process will link us to another level of communication. Visual communication allow us to explore the idea that a visual message with accompanying typography has a more greater power to enlighten, educate, persuade or influence a person or audience towards something.

To understand symbol from different aspect, one need to understand what is visual literacy. What visual literacy and its function are in today's world? The term visual literacy was first used by the writer John Debes in 1968 (Brumberger, 2011; Riddle, 2009; Yeh & Lohr, 2010). According to Bristol & Drake (1994) visual literacy has been defined as the “ability to understand, interpret and evaluate visual messages”. The International Visual Literacy Association has adopted Debes' definition of visual literacy as below;

“Visual Literacy refers to a group of vision-competencies a human being can develop by seeing and at the same time having and integrating other sensory experiences. The development of these competencies is fundamental to normal human learning. When developed, they enable a visually literate person to discriminate and interpret the visible actions, objects, symbols, natural or man-made, that he encounters in his environment. Through the creative use of these competencies, he is able to communicate with others. Through the appreciative use of these competencies, he is able to comprehend and enjoy the masterworks of visual communication.”

“Visual literacy is based on the idea that pictures can be ‘read’ and that meaning can be communicated through a process of reading.” Messaris (1995) defines visual literacy as;

...the gaining of knowledge and experience about the workings of the visual media coupled with a heightened conscious awareness of those workings.

Once the ability to reproduce images for distribution became available, the use of visual imagery grew exponentially (Burmark, 2002; Riddle, 2009). Dastani (2002) clarifies that “visualization getting important as a way for human beings to perceive and learn things”. The importance of visuals as a means of learning, perceiving and communicating has continued to grow even more with the advancement of new technologies such as computers, televisions, tablets, and smart phones. In the past, traditional textual literacy involves both reading and writing skills, which leads most visual literacy experts to interpret the concept of visual literacy in a similar manner. As stated by Brumberger (2011), the growing trend in visual literacy definitions is to incorporate both an interpretative and a productive component.

Ausburn & Ausburn (1978), visual literacy contains the group of abilities which allow a person to recognize and use visuals for purposely communicating and interacting with others. Visual literacy is what is seen with the eye and what is seen with the mind. Today, we live in a world where visual images are becoming increasingly important as most information is presented as a combination of words and images. It is essential that children and adults not only have the capacity to derive literal meaning from texts but also to develop an understanding of how the texts are produced. The importance and its significance of visual literacy have been proven throughout history. It also works well with other disciplines including visual arts, history, aesthetics, literacy, philosophy, psychology, cultural studies as well as linguistics. Because so much information is communicated visually, it is more important than ever that our younger generation learn what it means to be visually literate. Some might agree that visual literacy is a critical life skill and if practiced frequently will increase the critical thinking skill as well as problem solving.

Humans have relied on images to make meaningful and significant explanations and understanding of refined and difficult as well as complex ideas on certain subjects like mathematical or chemical formulas or the reading of architectural plans. The mixing of typography, linguistic text and pictorial elements was seen as the best medium for explanatory representation of conceptual structures. Visual images are becoming the predominant form of communication across a range of learning and teaching resources, delivered across a range of media and formats. Visual literacy encourages an appreciation and comprehension of visual communication. We live in the technology world where everything was simplified into symbol and icon. The amount of information being presented and offered to us in visual format is increasing.

Visual communication can be in many forms including gesture, symbols, objects, and signs. While visual sign systems are everywhere as well for example in dances, films, fashions, exhibitions, public art, interior design, lighting, advertising architecture, photography and visual art. Visuals are around us and each of the visual that we see either on the board, buntings, banners, magazines or television has its own special function. To be visually literate and understand the visual, one should be able to understand the subject matter of images that were presented to them. First of all, one needs to be able to analyze and interpret images, symbol or sign in order to gain the meaning behind each work. By analyzing the images they will automatically analyze the syntax or in layman term will be the arrangement of the image. This will include the composition and styles of the image. Analyzing the technique used in producing the image will be another process to understand the visual images. One needs to evaluate the aesthetic value of the works and only then evaluation of the value in terms of its purpose will begin. One must grab the energy and interact with the image to gain affective impact of each image. The significant reason behind the process will benefit viewers in a long term. Visual images are becoming prominent in our daily lives. In our daily life, maybe a three (3) years old toddler can read the sign from McDonald's Restaurant just by looking at the 'M' symbol. In logic thinking, we know that they can't even read the literature but the visual language help them to read the sign. A six (6) month old baby remember their mother face due to image understanding.

Technology today helps us understand sign better and faster. Unfortunately the aesthetic behind images shown by technology has changed human behaviour. Instead of going to the cinema enjoying a movie, they choose to stay at home and watch football on their big screen television. Instead of going to the gallery, they just ask for e-catalogue to be sent to their smartphone for convenience purposes. Images play a major

role in understanding the world that we live in. Unfortunately our generation only think about the easiest way to gain knowledge and information. The philosophy behind every image and symbol is not important as long as they see it and understand the outer later of the image. The whole story about the images, symbol and sign is just data that they need to absorb and understand.

2.4 Overview of Theory - Erwin Panofsky Theory

Whatever has been created by the past artist that comes with observations of a person's life that produce arts can be said to have a kind of historical perspective. In this context, one can always relate it with certain degree of history that involves different elements and components. Art criticism and visual analysis were taught in school for students to understand appreciation of art better. Some educators prefer to use theory as a platform for the students to learn and appreciate more. One of the theories used is an iconographic analysis which establishes the meaning of artwork at the time it was made. The iconographic dispute continuously depends upon gathering historical evidence to recreate artwork. Like all types of art historical analysis, an iconographic analysis must first begin with what can be seen in the object or objects or certain art piece. On the basis of these observations, the objects are related to other visual images as well as text. The result of this process can be more than one interpretation and comes from primary source or secondary source. It depends on the readers or viewers to consider the best and more accurate interpretation. The art historian most closely associated with iconographic analysis is Erwin Panofsky (1892-1968). Panofsky brought his immense learning to the study of many subjects, but most of all to the study of Renaissance art. In *Early Netherlandish Painting*, he argued for a very particular way of understanding pictures made in Northern Europe during the 15th century.

Visual analysis is the basic unit of art historical writing. Sources as varied as art magazines, scholarly books, and undergraduate research papers rely on concise and detailed visual analyses. We may encounter a visual analysis as an assignment itself; or we may write one as part of a longer research paper. The purpose of a visual analysis is to recognize and understand the visual choices the artist made in creating the artwork. By observing and writing about separate parts of the art object, one will come to a better understanding of the art object as a whole. A visual analysis addresses an artwork's formal elements visual attributes such as color, line, texture, and size. A visual analysis may also include historical context or interpretations of meaning. When one looks at a painting, the first question arises will be 'Who is the artist?' This is the main question ask by anyone who is looking at art as an entertainment or hobbies. After a while, the question will change into "What is the art depicting of?" They will want to know the story behind the painting. They will ask why the shape and not the line, they will change angle at looking at the painting and will find something else to question until they are satisfied with the answer.

Iconography is a small branch of art history. Iconography studies the identification, description, and the interpretation of the content of images in either paintings, or any visual related for the studies. In art history, an iconography may also mean a particular depiction of a subject in terms of the content of the image, such as the number of figures used, their placing and gestures. The term is also used in many academic fields other than art history, for example semiotics and media studies, and in general usage, for the content of images, the typical depiction in images of a subject, and related senses. Sometimes distinctions have been made between Iconology and Iconography, although the definitions and so the distinction made varies.

The relation between images and value is among the central issues of contemporary criticism, where it is a commonplace that present-day society is saturated with visual images (Mitchell, 2005). Mitchell (1994) again stated “Whether investigation is in the fine arts the organizational arena, or sociology and economics, we live in a culture of images, a society of the spectacle, a world of semblances and simulacra”. The image has always been immaterial in one way or another (Mitchell, 2005), but the unprecedented power of the new electronic means of reproduction and media of today, and their use in contemporary organizations and society make for marked turning points. The evident prevalence of the image makes the need pressing for picture theories, or at least critiques of the visual image and conceptual frameworks of visual rhetoric, to be developed to underpin systematic analyses of the *modus operandi* of the visual.

It has been suggested that this resistance of the visual arts to the “linguistic turn” could mean that the visual image will itself come to occupy a position of centrality in a “pictorial turn” (Mitchell, 1994). Indeed, given the growing interest in visual media that has spread from the humanities into other disciplines, this would appear to be in evidence. The icon behaves like a “repressed memory” that keeps returning to the surface of our consciousness, and it might even be suggested that the ultimate reference in the mind is the image (Mitchell, 1994). Various models have been put forward for their analysis, which have points of similarity. There has been a recent resurgence of interest in the work of the art historian and essayist Panofsky (1939), who discerns “various levels of understanding within the visual image” (Hasenmueller, 1978).

The first he calls Pre-iconography, or the primary or natural meaning that consists of the recognition of pure forms. This basically means that we first have to

define the elements of design in the image and make a formal analysis its physical manifestation. According to Panofsky, we are supposed to do this without allowing our minds to connect the image to any mental construct we might have regarding its meaning. The second level of meaning he names Iconography or the secondary or conventional meanings that consists of the intellectual interpretation of a shared cultural context in other word is making an iconographic analysis by connecting the image to a "known story or recognizable character". The third level of meaning or Iconology is a symbolic, intuitive and deeper level of meaning accessible only to subjective understanding, and often associated with the collective unconscious of a period or nation (Hasenmueller, 1978). At this level we decide what the meaning of the artwork is. We do this by considering the time in which it was made, the reason for its production and the artist who made it and so on.

Panofsky's explanation of Iconography an Iconology, meaning in the Visual Arts,(1974).

Table 2.2: Panofsky's explanation of Iconography an Iconology, meaning in the Visual Arts, (1974)

OBJECT OF INTERPRETATION	ACT OF INTERPRETATION
I – <i>Primary or natural</i> subject matter- (A) Factual, (B) expressional-, constituting i. the world of artistic motifs	<i>Pre-Iconographical description</i> (and pseudo-formal analysis).
II – <i>Secondary or conventional</i> subject matter, constituting the world of images, stories and allegories.	<i>Iconographical analysis</i> in the narrower sense of the word.
III – Intrinsic meaning or content, constituting the world of 'symbolical' values.	<i>Iconographical interpretation</i> in a deeper sense (<i>Iconographical synthesis</i>).

Table 2.3: Panofsky's explanation of Iconography an Iconology, meaning in the Visual Arts, (1974)

ENQUIPMENT FOR INTERPRETATION	CONTROLLING PRINCIPLE OF INTERPRETATION
<i>Practical experience</i> (familiarity with <i>objects and events</i>).	<i>History of style</i> (insight into the manner in which, under varying historical conditions, objects and events were expressed by <i>forms</i>).
<i>Knowledge of literary sources</i> (familiarity with specific <i>themes and concepts</i>)	<i>History of types</i> (insight into the manner in which, under varying historical conditions, specific themes or concepts were expressed by <i>objects and events</i>)
Synthetic intuition (familiarity with the essential tendencies of human mind), conditioned by personal psychology and 'Weltanschauung'.	<i>History of cultural symptoms or 'symbols' in general</i> (insight into the manner in which, under varying historical conditions, <i>essential tendencies of-the human mind</i> were expressed by specific <i>themes and concepts</i>).

2.5 Hashim Hassan Profile

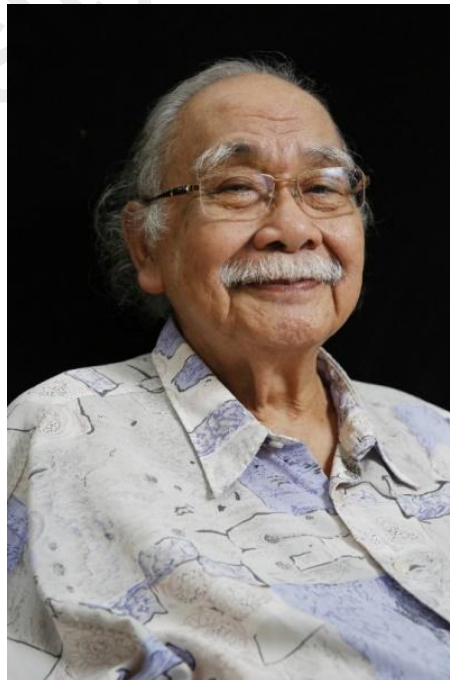


Figure 2.1: Hashim Hassan. Photo by the Researcher

Hashim Hassan is among the contemporary artists of Malaysia's most consistent in form and iconography depicting Malay. Hashim Hassan's artistic journey is evident in the development of his works in a general and unique sense. The unique developments refer to the inspired by traditional literature, idioms, poems and other literary of his works. Every piece has a meaning and each element in Hashim Hassan's work symbolizes something. He used patterns from traditional shapes like the *batik*, *ketupat*, *pohon beringin*, architecture, carvings and *wayang kulit* to express his views on social issues, culture and life. The influences of other arts in the region can be seen in some of his works. Some of the publications used in the research relate to Hashim Hassan's artistic career either about decorative and traditional as well as his style. Hashim Hassan consistent approach in reference and outline the shape, aesthetic and iconographic heritage has been positioning him as a real Malay artist.

However, in this context, the works of Hashim Hassan basically based on the spirit of Islamic art. He was referring to the motives that are typically seen in batik and wood carving and only choose the basic colour. Hashim's approach is seen as in line with the National Cultural Policy, which among others. The three basic principles in the formation of civil culture, namely: first, the national culture Malaysia should be based on these local people. Second, the elements of other culture fit and proper may be admitted to the elements of state culture. Third, Islam became an important element in shaping the domestic culture. These basic principles are interpreted so successfully by Hashim Hassan's in his works. From this statement, the artworks of Hashim Hassan are able to raise awareness about the Malay symbols and increase the appreciation of the narrative meaning of art.

One of the most supportive literatures for this study was the magazine *Dewan Budaya*, November (2009), titled *Kembara Panjang Hashim Hassan* written by Mulyadi Mahmood. In this writing Mulyadi Mahmood (2009) he writes about three essential core ideas in Hashim Hassan's artworks. In all three of these things appear repeatedly in the work of Hashim Hassan since the involvement of the seriousness of the paintings in the 1980s. Hashim reflects the seriousness view of Malay life significantly through the selection of themes, subjects and forms of work. His endeavor to use visual idiom and relating batik itself connects his work with aspects of Malay tradition and the Archipelago. Mulyadi Mahmood (2009) explain, it is seen through his method of applying color and brush strokes, choosing motifs of flora and fauna, the composition of decorative motifs and colors, as well as styling elements, repetition and embarrass shape and motifs that form the basis of formalistic art of Malay-Islam. This context, the work of art Hashim basically derived from the spirit of Islam. Hashim's refers motifs commonly seen in batik and wood carving tradition and choose colors that are closed to local people.

Although Hashim Hassan has a background in graphic but he wanted to produce works that reveal abnormalities. Finally, Hashim Hassan artworks also focusing on Malay culture in particular. However, according to Hashim Hassan, we have to accept that other cultures indeed have seeped into our culture. Through the work, Hashim Hassan explained to the people that his paintings are not abstract. It remains to be seen with the cultural context and perspectives of the indigenous roots because roots start with life.

He also chose batik because it is closest to life, seeing as batik is something that can be highlighted. He borrowed the word batik because the original word is 'dots'.

So he just borrowed the word 'dots' and applies 'dots' on the work and finally looked like batik but not batik. This technique invites reactions (Shahnaz Said, 2006) states that:

“How the artist is to take over. He has taken over the concept of batik as an idea. 'Kain' instead of 'canvas' and symbolic element is the dialectical form or contents which are something very important to the experience of western art from ancient times at the end of this.”

In addition to the selection 'dots' technique, the work of Hashim Hassan comes up with meaningful and philosophy as well as aspects of expression. Hashim Hassan's works have the benefits of its own. The uniqueness of Hashim Hassan because he has a graphic skill combined with knowledge of textile art, and fine art allows him to shape his works with the utmost care and means. Through the appearance of the images are symbolic coupled with the diversity of colors allows him to come up with its own identity. According to (Raja Zahabuddin, 1989):

“Drawings and painting produced by Hashim Hassan are shown by the public and his exhibit excellence in shaping, sorting and a 'subtle' and cynical about the political situation universal question, whether inside or outside the State”.

Hashim Hassan's commitment in representing the Malay lives' perspectives is evident through his choice of the themes, subjects and the art form of his works. His attempts to use Malay idioms and local batik technique in the form of dots links in his works with traditional aspects of Malay value are working. This can be observed through his application of colors and brush strokes, his choice of flora and fauna motifs, his composition of colorful decorative motifs and the elements of styling, repetition and logics which form the elements and motifs of the formulistic Malay-Muslim art forms. Consequently, Hashim Hashan's works can be considered as Islamic art forms in this

context. Furthermore, he also uses the batik motifs and carvings in his works along with colors representative of the local cultures.

2.6 Overview of Symbol

The history of symbolism shows that everything can assume symbolic significance: natural objects (like stones, plants, animals, men, mountains and valleys, sun and moon, wind, water, and fire), or man-made things (like houses, boats, or cars), or even abstract forms (like numbers, or the triangle, the square, and the circle). In fact, the whole cosmos is a potential symbol (Jaffé, 1988).

Unconsciously, we as human beings have transformed certain objects or forms into symbols. Of course these symbols come with great psychological importance in everyday life. Man expresses symbols in religion, culture and visual arts; film, theatre as well as fine arts. Once again, we have to go back to the roots where history holds the entire story. Reaching back to prehistoric times where symbols can be found on the cave wall. This is the record that our ancestors have left for us to understand something that not only meaningful but has its own significance to their life. According to Liza Marziana Mohd Noh, Hamdzun Haron, Abdul Latif Samian, et al (2015), symbolism is an important aspect in the field of art other than its usability or function.

One of the purposes of art in the society is to help preparing and forming the background of life. Art is the answer for humanitarian imperative requirements. Its main purpose is to improve the interpretation and complement life. In addition, art is also used as a helper for other purposes such as the glorification of religion, propaganda, symbolism and so on. (Muhammad Affandi Yahya, 1995).

Artists as symbols creatures are different in terms of character from other human species because the symbols have become the medium of instruction in

conveying their ideas about life. They create symbols, in which each symbol has its own role to convey the message. As according to (Tjeptjep Rohidi Rohendi, 2000):

The artworks created by human beings are not without purpose. In other words, every natural thing that is touched or worked out by human beings gives a new form that has a certain value, indicating the purposes and ideas of the creator. He /She is the symbol of the cultural scope.

First of all, we need to understand the definition behind symbols. What is a symbol? Symbolism is assimilated and integrated in many forms of art. These include sculpture, photography as well as painting. The myriad of ways in which meaning can be made are virtually endless; some methods are more conventional in nature or have a source of insignia. Symbol comes from the Greek word, excerpt taken from (Ahmad Kamal Abdullah, 2010):

... a taken, insignia, or means of identification which by parties to contracts, allies. Guest and host, and other kinds of partner could identify each other. On the basis of the original sense, which points to a coherent greater whole identified through its parts, the word has come to represent the general phenomenon of metonymy found widely in all cultures: the use of signal to mean something and yet to mean something not apparent to the uninitiated. In other words has an esoteric or 'closing' function as well as an exoteric or 'disclosing' one.

The definition of symbolism is “the art or practice of using symbols especially by investing things with a symbolic meaning or by expressing the invisible or intangible by means of visible or sensuous representations: as artistic imitation or invention that is a method of revealing or suggesting immaterial, ideal, or otherwise intangible truth or states. Smithsonian Center for Education and Museum Studies defined symbol in art as solid, recognizable thing an animal, a plant, an object, etc. that stands for something that would be hard to show in a picture or a sculpture for example a force of nature or an

idea. Chase defines symbols as signs referring to things in the real world (1994: 628). By things in the real world, he means objects and concepts, as well as “a whole new kind of things”, which have no existence in the ‘real’ world but do exist in the symbolic realm (Chase 1994: 628). In linguistics, the term symbol is used specifically to refer to the sound pattern part of the sign paradigm, which also includes the original conceptual signification (de Saussure 1974: 67). Glosari Istilah Kesusasteraan (1988), defined symbol as:

Symbols are images that evoke the reality of objects, concrete, and the reality of the suggested definition or otherwise. However, the symbol does not "represent" meaning. It creates objects that suggest meaning. Such as Coleridge said, "The symbol is similar reality depicted clearly."

Chambers Encyclopedia Dictionary stated that the word symbol is a noun that brought meaning as below;

... a thing that represents, or stands for another, usually something concrete at material representing danger. 2 a letter or sign used to represent the multiplication process or used for pound sterling (from Greek symbol on, token).

The symbol also carries the meaning of the symbols used to express something. In existence of a culture that depends on the human ability to create and understand something with symbol. The symbol is something that represents an object or situation, such as words, numbers, colors and so on. As stated by Raja Ahmad Aminullah (2013), symbol and meaning are related to each other. This is because the specific meanings of the symbols expounded upon, and the symbol signifies or shows certain meanings. The symbols mean things represent something shaped, object, idea, function or process. While Munusamy & Jasni Dolah, (2016), symbolism was a late nineteenth-century art movement of French, Russian and Belgian. Symbolism is an artistic style that is

frequently used in the arts. It has its own way of interpretation. The incorporation of specific symbols, shapes, colors, or identifiable images communicated to the viewer an intended message or statement. As stated by Muhammad Affandi Yahya (1995) symbol is an object, activity, event and space relationships in situation's ceremonial customs. Therefore, symbols found are the result from the influence of history, life, faith, religion and the environment.

'Symbolism' has been used extensively in human life. It is also a relationship between the metaphysical, magical relationship and the relationship of trust that is in a form of art. Thus, the symbolism is an ideology or school of thought that reflects something based on the icon, e.g. red blood mediator otherwise no longer means courage and agility (Siti Zainon Ismail, 1986). According Chadwick, (1971);

“Symbolism can therefore be defined as the art of expressing ideas and emotion not describing them directly, nor by defining them through overt comparisons with concrete images but by suggesting what these ideas and emotion are, there reader through the use of unexplained symbols”.

Translation:

“Simbolisme boleh ditakrifkan sebagai huraian terhadap seni luahan idea dan perasaan yang tidak secara terus atau terang-terangan melalui perbandingan terhadap imej-imej yang konkrit, tetapi mencadangkannya kepada pembaca akan penggunaan simbol-simbol yang tidak diterangkan”.

Symbol represents something and some might say there is metaphor behind every symbol. Some might compare sign, symbol, metaphor and icon to one another but this is all the same thing. The difference lies on where to use it and how to use it.

2.6.1 Concept of Malay Symbol

Malay symbol has appeared in the visual arts since the development of Malaysian art itself. They manifested earlier in Malay traditional craft work such as in architecture, woodcarving, weaving, pottery making or metal working with various old techniques and media (Mohamed Ali Abdul Rahman, 2000). Manifestations featured unique visual effect as it has been designed according to Malay culture and Islamic values. After independence, symbol of Malay has been turned into an art display. Malay symbol use is not limited to traditional forms of art are emphasized in the flora, fauna and geometric patterns instead - tales, legends, literature and architecture serve as a reference for the artist in the form of a theme or motif (Liza Marziana Mohd Noh, & Ahmadrashidi Hasan, 2014). Each work of art is dependent upon the nature of life as a symbol of the plants, the cosmos and the universe, including the sun, moon, clouds, mountains, hills associated with their beliefs, (Muhammad Affandi Yahya, 1995), that does not conflict with Islamic values. Bearing the motif that animate life no longer exists as such motives forbid by Islam.

Influence of Hindu and Buddhist in Malay culture also can be seen on certain aspect of life until today. Motifs such as Banyan Tree and the Tree of Life are some example of these influences. If we look closely to lotus flower that widely use in Hindu and Buddha temple, has a beautified some of Malay house especially in the handicraft item and architecture (Ismail Hamid, 1986). Areo & Kalilu (2013), mentioned that, symbol all over the world is a physical or visible reflection of something abstract, with a deeper meaning and enables one to understand the deep undercurrent of this visual art. Symbol is therefore universal as it transcends the particular because it relates to a definite period and pattern of history. The symbol is an inalienable part of human life

from age to age. The use of certain symbols in everyday life is to represent a meaning or idea of certain culture. The understanding of symbols can be identified as a noun, verb and adjective at the same time. As a noun, a symbol can be goods, objects, actions and things that are concrete. As a verb to describe the symbol function, shine, enveloping, replace, shows, manipulate and mark. As an adjective, a symbol can be mean something greater, more meaningful, and valuable, a trust, and performance and so on. Symbol function is to connect objects or concrete things with abstract things that go beyond the visible. A regard to the concept of symbols, Ahmad Kamal Abdullah (2010), every word is a symbol, words full of hidden meaning and intention. Symbols are not just words on paper, but in everyday language also describe another meaning, which sometimes has a figurative language that can be understood through symbols only.

2.6.1.1 Symbol in Malay Culture

The symbol means approximately a symbol or a sign. The symbol also carries the meaning of symbols used to express something. It is an existence of a culture that depends on the human ability to create and understand symbols. Symbol or emblem has the relationship between humans and their culture. In this case, people never see, meet and get to know the world directly, but recognize the world through symbols based on what they see from their surroundings. The symbol is a character or symbol that has been meaning to abstract (Muhammad Affandi Yahya, 1995). The symbol is an object or vehicle to produce another object or an object which connotes an idea (Whittick & Arnold, 1960) or description of a concept (Langer, 1973), it often creates disagreement on the interpretation of an object. Therefore, it is necessary for an artist to think of his opinion by referring to the theory on the matter.

Liza Marziana Noh, Hamdzun Haron, Abdul Latif Samian, et al (2015) claimed that the appreciation towards artworks does not merely depend on the beauty of the work but also on the evaluation on its elements, subjects, forms and its meaning. All of these arts elements cannot be separated as art works consist of the integration between these elements in order to provide a clearer picture of the artist's idea. Liza Marziana Mohd Noh et al (2014), explains that contemporary artists Malaysia just used a few ideas expressed purely in Malay representation and symbol in art. It's clear that we are few local artists who produce work with words and symbol's Malay.

The function of art is not just seen in the context of formal composition, but also be seen in the context of the symbol is displayed. Symbol of the Malay art can be seen in the following aspects:

- i. Symbols denoted as' social status.
- ii. The symbol is represented as values in ethics.
- iii. It symbolized as a ritual.
- iv. Denoted as a symbol of heroism, courage and power.

The symbol of Malay culture is one of the symbols of art and culture that is embodied by local artists in the art of painting. Before painting was introduced, many forms of artworks which symbolized the Malay culture were found in the art of Malay handicrafts. Liza Marziana Mohd Noh, (2013), art painting is part of the visual arts that has become the communication medium for artists in conveying ideas through art symbols. The art of painting has the form of a two dimensional surface and it becomes a space for artists to explore the symbols of their arts through various techniques and mediums of colors. Referring to the evidence, the symbols of art which were embodied

from the paintings produced by human beings since ancient times up to the Renaissance in Italy are in the forms of representation and non-representation.

Based on Mohd Faizuan Mat (2013), semiotic which tends to use symbols that can enrich cultural studies, the symbols used by artists can bring an audience to the interpretation that builds knowledge. This statement uses Malay symbols to represent ideas in visual art. In addition, the internationalism of symbolism challenges the commonly held historical trajectory of modern art developed in France from Impressionism through cubism. It is the art or practice of using symbols, especially by investing things with a characteristic meaning or by expressing the invisible or intangible by visible or sensuous representations.

As stated by Liza Marziana Mohd Noh, Hamdzun Haron, Abdul Latif Samian et al (2015), the symbol of Malay culture is one of the symbols of art and culture that is embodied by local artists in the art of painting. The symbols of Malay cultural traditions have been embodied by the artists in the search for aesthetic identity. From is quote I conclude, Malay symbols need to be preserved in view of today's young artists who tend to choose modern universal symbols on their work.

Liza Marziana Mohd Noh (2014), mentioned Malay symbol expression is defined the development of arts symbols by combining and experimenting with visual techniques and media. Marziana (2014) leads me to believe that is important to encourage more of the type of creativity used in incorporating Malay symbols into art. Meanwhile Khalilah (2014), mentioned factors that influence on personal practical artworks. Each artist has his or her own style, which is derived from personal ideas to the production of art.

The use of the symbol in the work of Hashim Hassan is to convey symbolic meaning related to current affairs, culture, magnanimity, life and society. The symbols used by Hashim Hassan in his work clearly depict symbols in Malay culture, which is beautiful and unique in its own way. Al Ghazali is beauty in its own favor, lived for it and not for other purposes. The beauty of all things, it is in perfect through nature. For Hashim Hassan, the beauty of his work lies not in beauty as seen from the outside through the naked eye. However, the beauty of form that can be perceived by the heart and the light of inner vision of man that can understand the message contained in each of his works.

2.6.1.2 Nature as symbol

Mohd Koharuddin Mohd Balwi (2005), nature as a source of material culture should be used, but that is non-material can be manipulated for their own interests. Interaction with nature is not only to produce but also gave birth to the life experience of life experiences but also expressed figuratively, illustration, analogies, parables, proverbs, poetry and so on to serve as a guide of life. All the treasure of this social philosophy is born from the observation on human nature. For example; “*enau dalam belukar*” and “*aur dengan tebing*” is a reflection of human in idioms (Abdul Halim Shah Abdul Murad, 2009).

Nature is the main source of artistic creativity of the Malays. From then, there has accounted for imitation of natural flora and fauna of the plant and in the Malay world. Abul Rahim Rasidi (2009), also explained that, a traditional Malay community is very familiar with the surrounding of flora and fauna. Giving to a tropical climate that allows plants in the wild live all year, definitely in the thick jungles of Malaysia

showcases a variety of interesting flora form. Various plants used as decoration motifs, such as sucker's nuts tree, sunflower plant, bamboo shoots, calyx of mangos teen, lotus, water lilies coalesce and jasmine. Sometimes, whole parts of plants are processed and reproduced to look regularly, and usually. It is a reflection that emphasizes the asymmetrical base balance in the pattern or motif that is produced. (Rahmah Bujang & Nor Azlin Hamidon, 2002).

Fauna motif is a favorite subject matter of the Malay community especially before the advent of Islam. In fact, after the advent of Islam, this tradition still continues but the quantity become lesser. Fauna that often become a decorative motif in Malay craft are the kind of animal that related to the daily lives of the Malays. Among the animals that are often highlighted are bird, egrets, elephants, crocodiles, crickets, buffaloes, pigeons, turtles and beetles (Rahmah Bujang & Nor Azlin Hamidon, 2002). For marine animals such as sea horses and fish, these motifs often used in abstract way or roughly sketch just to show the shape and form. However, the motives of these animals have been modified by the creativity of the people who produced the first sketch did not resemble the actual shape, out of respect for Islam. Mimicry also can be seen from natural elements such as the sky, clouds, moon, stars, and hills.

In working on themes related with the environment, the social and cultural issues cannot be separated from the image that is close to our lives. (Mohamed Noor Othman, 2014). The motifs thus becomes a voiceless semantic of a visual language, to be appreciated and enjoyed by all but only to be decoded by those with knowledge of the people (Areo & Kalilu, 2013). Motif of a specific plant with its various elements represents the natural growth and movement of life in living plant.

Motif is referred to as a recurrent or repeated thematic element and closely related to pattern (Ocvirk, 1998). Motif is the main element in any decoration and when several motif forms are arranged to fit certain spaces, *corak* are created. Motif elements are commonly imitated from nature (plants and animals), which shaped and arranged to become the “central motif”. In “*Glosari Budaya Malaysia: Corak dan Motif*, 635 explanations, descriptions and illustrations of Malay motif and pattern which encompasses from weaving, batik, embroidery, pottery and carving. The motifs especially flora were applied as thematic and identifying element to the Malay woodcarving with specific shapes, sizes and compositions. The inspiration for motif compositions in art of Malay is from five plant sources which include leaf, stalk, flower, fruit and tendrils (Shuaib & Enoch, n.d. 2013). Motifs especially flora and fauna were applied as thematic and identifying element to the Malay symbol with specifically used in Hashim Hassan’s paintings.

Malaysia's tropical location provides many types of plants. The Malays have to exploit the medicinal properties of these plants. They have successfully used all parts through the plant: flowers, roots, leaves, fruit, bark and seeds. The bamboo shoot motif was located within folklore long before the coming of Islam. When the Malays converted to Islam, the symbolic meaning of the bamboo shoot was changed to be incorporated with Islamic teachings, leading away from the superstitious and supernatural beliefs. However, the folklorist beliefs regarding the bamboo shoot motifs still remain deeply embedded within the Malay culture (Azizi Bahauddin & Aldrin Abdullah, 2002). Art and cultural heritage in our country are often forgotten by society, particularly among adolescents. Application of local batik pattern in every work of art produced by Hashim Hassan can bring awareness to people about the importance of appreciating the treasures of tradition.

2.6.1.3 Symbol in literature

As stated by Zulkefli Hj. Ayob & Zainuddin Md. Nor, (2012), the main elements of nature are closely related to the Malays is the Land (Mainland) – It usually describes the origin, loyalty and livelihood, while wind (air) – used in describing the atmosphere, situation and feelings. Water (Rivers and Ocean) – often used to demonstrate the purity, the feeling, survival and brotherhood and wildlife (Flora and Fauna)–often used in telling about life, nature and community relations. Observation of the Malays in their home environment is very deep. This can be seen from the poem and the Malay proverb which always depicted the landscape of their surroundings in nature. Among the proverbs that describe human relations, and the human relationship with the natural environment based on the observation of the landscape are:

- i. Land (Mainland)
 - a. *“Bagai aur dangan tebing”*
 - b. *“bukit sama didaki, lurah sama dituruni”*
- ii. Wind (air)
 - a. *“Berapa tinggi terbang bangau, akhirnya hinggap di belakang kerbau juga”*
 - b. *“Di mana bumi dipijak, di situ langit dijunjung”*
 - c. *“Angin sepoi sepoi bahasa”*
- iii. Water (river and ocean)
 - a. *“Kalau takut dilambung ombak, jangan berumah di tepi pantai”*
 - b. *“Bulat air kerana pembetung, bulat manusia kerana muafakat”*
- iv. Wildlife (Flora and Fauna)
 - a. *“Itik pulang petang”*
 - b. *“Bagai enggang dengan pipit, manakan dapat terbang bersama”*
 - c. *“Seikat bagai sirih, serumpun bagai serai”*
 - d. *“Kalau tak dipecahkan ruyong, manakan dapat sagunya”*

Malay proverb or poem used flora and fauna in the choice of words, for example, to describe the closeness of the family. Example below is some of the proverb and poems used by Malays.

*“daun jatuh melayang,
getah jatuh ke pangkal”*

Syed Ahmad Jamal, (1995) mentioned poetry and art are one of Malay aesthetics. Poem contains the soul, art, wisdom, and Malay. Our ancestor used to use tree, animal, precious stone and flower in their poems to complete their everyday conversation. It can be seen in poems below;

*“Kalau tidak kerana bulan
Takkan bintang terbit pagi
Kalau tidak kerana tuan
Takkan kami tiba di sini”.*

The view that a poem may express truths by virtue of its peculiar poetic character and may thus claim to inherently philosophical, was first overtly enunciated by Aristotle in his famous remark that “poetry is more philosophical than history, for poetry deals with universals, history with particular”. As stated by Aristotle, poetry is not just a matter of history, but it is a larger system, a system of philosophy, which exists naturally born from the mind and feelings of pronunciation. As a vehicle that broke out of the spiritual, the soul and the human body in order for the will of themselves and society as a good response and high value, referred to as a set to a poem's a way of life in the form of oral and written texts.

Proverb is similar phrases or words that compact, which usually contains things that are closely related to the human experience in all aspects of life and spice. It is words that are full of wisdom. Usually, it is formed from a figurative style, imaginative and easily memorized. It is a sentence or group of words that have fixed order and

contain specific meaning. Malay proverbs can be divided into four parts, namely a parable, idioms, proverbs and sayings. (Dictionary Malay Literature latest 2000: 69).

Poetry is the expression of thought and feeling. It establishes a system in the form of oral and written, not merely as a literary entity and material subcultures but reaches a greater role to the human and natural. Poetry personally realized the man in the background and circumstances often give significant for human life and the people who wear them. Poetry not only presents a history, even reaching to a wider living space and the horizontally and vertically. It is a matter of submitting an ethos of a society it represents. The role of poetry in general is as a vehicle for literary, artistic and educational entertainment. However, in a broader context, it actually helped shape the cultural life of the system descriptions of the concrete and the abstract.

The images presented by symbols in poetry not only play in imagery that is both entities, reflected when the human senses. It also allowed the larger idea exists therein, abstract, fine digested by the thoughts and feelings to understand the real meaning to be conveyed. Well, poetry is not simply meant setting a later time and situation. In other words, poetry acts as a sort of warning to men who wear the poetry in everyday life to guide its future.

2.7 Overview of Malay Culture and Society

The Malays were characteristically river people occupying the valleys of the waterways, which drain the central ranges on both sides of the peninsula. For the most part, they lived in scattered villages near the banks of the main rivers, which were their principal means of communication and the natural focus of political control. Abdul

Maulud Yusof (1986) described Malay society as classic peasantry during colonial times, but before the arrival of the west empowers, The Malay society was basically entrepreneurs and seafarers who conducted trading in the Indian Ocean and China seas. The few larger centers of population, notably the Malacca area and the Klang estuary on the West Coast and the port town of Kuala Terengganu and the rice plain of the Kelantan delta to the east, did little to detract from the impression of a forest-clad land sparsely and intermittently occupied (Roff, 1967).

As stated by Van Ronkel in *Science in The Netherlands East Indies*, the Malays are people who speak languages other than English and live in the Malay Peninsula, Riau Lingga and some areas in the North, particularly in Palembang (quoted Ismail Hamid, 1991: 2). The scope of the Malay race given by Charles Robequin (1964: 64) in Malaya, Indonesia, Borneo, and the Philippines is quite extensive, which includes Malay Peninsula, Singapore, Indonesia, Philippines, and the islands of Melanesia. Thus, large enough group of Malay people in the world, including the Malay Peninsula and the Malay Archipelago or country.

Malay history opened to various influences outside of civilization, China, India, Arabia and Europe, also open to outside influence of Hinduism, Buddhism, Islam and Christianity (Muhd Halim Shah Abdul Murad, 2009). According to (Balwi, 2005) the Malays now have foreign stature as a result of marriage with the Chinese, Indians (from Dacca and Bengal), Siamese and Arabs who settled at the business district. (Roff, 2003), contact commerce from island to island by the French or Arabic, the migration of people from Indonesia to Gaza, and the pilgrimage to Makah with all branches closely with business development and publication of Islam gathered the people of Malaysia and Islam which various types in Singapore.

About the origin of the Malays, there are various opinions expressed by scholars. (Ronkel, 1950), argues that the Malays are people who speak languages other than English and live in the Malay Peninsula, Riau Lingga Islands and some areas in the North, particularly in Palembang. (Robequin, 1964), defines the Malays more broadly. He says the Malay world, including the Malay Peninsula, Singapore, Indonesia, and the Philippines, not including New Guinea and the islands of Melanesia.

William (1969), Malay race of the inhabitants of Southeast Asia and the islands' adjacent thereto. Their ancestors came from Proto Austronesian peoples, Proto-Malay, Indonesian or Malayan Mongoloid. This tribe is believed to originate from Yunan province in South China. They traveled to the South through the Mekong river valley roughly between 2500 to 1500BC. (Osman, 1988), for about 3000 years before the arrival of Hinduism in about the first-century BC, "Proto-Malays" and "Deutero Malays" have explored and settled over the area known as the "Malay Archipelago." Then they inhabit the Malay Peninsula, Sumatra Indonesia, Madagascar and the islands of the East. There is different sociocultural rapid growth between the two groups. Title "Nesiot" and "Pareoean" given by a geographer to recognize this group, despite their migration around the Malay world cannot be described as decisive two waves, but the movement was free and protracted.

According (Farish A. Noor, 2002), The Malay peninsula in particular was devastated as a result of the loss of Malacca, and from the 17th to 18th centuries it experienced a steady and seemingly-inexorable decline that resulted in countless civil wars, wars of succession and territorial conflicts. Economic stagnation took its toll on the rest of the Indon-Malay archipelago as beyond Malay waters the oceans of the world came under the heel of European fleets, thereby crippling the trading networks between

Asia and the Islamic world. According to the (*Kamus Pelajar Bahasa Malaysia*, 1993), the word 'nation' means the group of people that are similar in origin and features, for example, the Malays. It is also interchangeably used as another word racial. As stated by Muhd Halim Shah Abdul Murad, (2009), the definition of Malay was recorded in the manuscript "*Adat Raja-raja Melayu*," Malay is the nature of the event, to know their place, in humility, not mediators but subject to respect for others and always virtuous life.

Ismail Noor, (2000), Malay is a person who practices Islam, whose lineage can be traced through to its ancestors in the Old Malacca empire or any place in the Malay archipelago, and now residing in Malaysia. A traditional Malay culture is the heritage that must be introduced as the human mind and character. According to (Aminurrashid, 1996), the word Malay refers to a group of people that speaks *Bahasa Melayu* and practices the Malay customs. He explains that the Malays are the youngest race among all the races throughout the world. (Ismail Hamid, 1991), of the legal, definition only covers Malay population as defined by the constitution. According to (Laws of Malaysia: Federal Constitution, Article 160, 1997), meaning Malays as follows:

"Malay' means a person who professes the religion of Islam, habitually speaks the Malay language, and conforms to Malay custom..."

Born before Merdeka Day in the Federation or in Singapore or her parents were born in the Federation or in Singapore, or on Independence Day are domiciled in the Federation or in Singapore or they are descendants of someone who is. (Barnard, 2004) also stated 'Malay' means a person who professes the religion of Islam, habitually speaks the Malay language, conforms to Malay customs and was before Merdeka Day born outside the federation or in Singapore or born of parents one of

whom was born within the federation or in Singapore, or is on that day domiciled in the federation or in Singapore, or is the issue of such a person.

If the terms of the Constitution of Malaysia, Malay can represent anyone, as long as he embraced Islam, speak the Malay language and practice Malay customs. In terms of socio-cultural definition encompasses ethnic Malays, who inhabit the archipelago. However, from the aspect of anthropology (Zakaria Ali, 1979), "Malays in terms of purity, typically brown-skinned, medium-bodied and robust, and always gentle and courteous language." Both statements describe that the Malays that a permanent residents of Malaysia. The Malays are a race that is known for their modest ways and good mannerism.

According to Thamrin, (2003), Malays prefer discretion, because discretion is related to language. Raja Ali Haji in couplets twelve states "courtesy determines the nation." Reports of the Malays by Tomes Pires of Portuguese describes the customs, laws, and leading trade Malacca, a devout Muslim, a good life and have character; polished, polite, fond of music, and tend to love each other in the quotation from (Alatas, 1988).

Describe the Malays in terms of social and cultural broader, covering a population inhabiting the Malay Peninsula and the Malay Archipelago or country. The group of the Malay race is huge in the world. However, the colonial policy of the divide like the Malays to facilitate their orders, then the boundary Malay state was restricted only to Malaysia, Indonesia and the Philippines, while the population is referred to as the people of Indonesia and the Philippines (Zakaria Ali, 1979).

The researcher quotes a poem from 'An Epic Poem of The Malay's Fate' by Tenas Effendy and translated by (Barnard, 2004), that describing the Malays.

*Malay lands were renowned for their beauty
Where the people were well mannered and friendly
It was easy to interact with them
Towards outsiders they held out open arms
There are also Malays who are well known
Strong in traditions as well as religion
Well-mannered, noble character
Honoured by old and young alike*

According to G. Coedes, the native inhabitants of the Archipelago during the earlier times had practiced their own culture. In economy, they planted paddy, carried out livestock farming, and mastered the knowledge of navigation and applications. A. Aziz Deraman, (2003), Islam has affected and profound influence upon the growth and development within the Malay culture, especially the culture of the Malays. Islam has brought a wider cultural transformation and profound change and progress in accordance with people's minds since the start of his arrival to this day in the modernization of society into a whole.

With the arrival of this new influence, the society began to advance in politics, beliefs, customs, laws, literature, and arts. As the result from the mixture and convergence of the influences from Hinduism-Buddhism and Islam, the Malay culture was formed. The study concluded that the Malay history is important for us to know the origin of the arrival of the Malays. In addition, we can also learn what the real meaning of not only knowing Malay only just the name without knowing how the arrival of the Malay in our society today. There have been many contributions and sacrifices of our forefathers in liberating our country from being colonized. Now, the Malays in the era of globalization and liberalization have continued to rise and rise to move forward.

2.7.1 Concept Social Values in Malay Society

According to Noriza Daud, (2006), "Malay will not be lost in the world." (*"Takkan Melayu hilang di dunia"*). The same phrase was believed taken from the Malay warrior; Hang Tuah. This is the phrase that simply illustrated the importance of the Malay concept. Malay identity is a concept that includes the nation, culture, and language. Not impossible culture and language will disappear or be forgotten someday. It is possible also that only the Malays, who live, not only inhabit the Malay world, but can be anywhere. Ismail Noor, (2000), the Malay civilization based on knowledge, especially knowledge of the Quran, which was revealed knowledge. After that, then explore the science of using common sense, or the science of dialectic. The first verse was revealed by God to the Prophet Muhammad through Gabriel obliges Muslims to seek knowledge:

Bacalah dengan (menyebut) nama Tuhanmu Yang menciptakan. [Al-Alaq, 96:1]

Write and read is the key to science. Knowledge is power. Al-Quran itself distinguishes between those who have knowledge and those who do not have the knowledge.

Katakanlah: 'Adakah sama orang-orang yang mengetahui dengan orang-orang yang tidak mengetahui?' [Az-Zumar, 39:9]

“Knowledge without noble values will not necessarily create a respectable and successful society. Noble values without knowledge will not also create a successful society,”

“ Ilmu pengetahuan tanpa nilai-nilai yang mulia belum tentu dapat melahirkan masyarakat yang baik dan berjaya. Nilai-nilai yang mulia tanpa ilmu pengetahuan juga tidak akan melahirkan masyarakat yang Berjaya”.
(Mulyadi Mahamood, 2001).

According to the dictionary of *Komprehensif Bahasa Melayu* the term '*nilai*' (value) refers to a meaning, quality of something or perception of an action. This perception can be considered as 'useful' for a certain group of society. However, it can create misconceptions towards a certain situation or towards other groups in society. For example, civilized nations place a high value on gold. However, there are some primitive tribes that consider salt as the most valuable commodity (Ismail Hamid, 1991). He also mentioned that when it comes to value then we will feel something is useful, beneficial and can satisfy an individual or group, without thinking about whether something is considered worth it rational or otherwise. Value also be connected with the public as a value judgment that occurs within the community to determine the size to a value.

Value is an important component of any culture within a society. In the broadest sense, is a principle of behavior accepted and practiced by a society, and it is the combination of all the elements that are considered good and ideal. Value is an idea that can be shared on what is important and useful. A shared value is a value that can be accepted by the community as a whole. It is a general principle which provides community members with a measure to make the courts and the selection of specific actions and goals. For example, the community strongly emphasizes on the concept of unity and solidarity. With the establishment of this joint Malay society can live in peace and harmony. It is not an object that has a color or shape but a mental formation resulting from human behavior (Kamarudin Hj. Husin & Siti Hajar Hj. Abdul Aziz, 1998).

According to (Wan Abdul Kadir, 2000), can be understood in a measure to the value provided by the individual about something or treatment, good and bad, fine or

course, high or low, and pretty or not based upon the prevalence or behavior in a society. Members of the public can express the size or value in determining a treatment based upon the experience received through the process of socialization. The treatment based on the moral and ethical were known as the "ethos." Clearly, the value is an idea shared by the individuals within the community about what is important and beneficial. Value is a form of recognition of the quality to the relationship between the way options and goals in the social context there is a positive value in taboos and beliefs. The value of being part of personalities (Che Su Mustaffa & Rasilah Mohd Rosli, 2005). The value is often preferred as respect for elders, obedience and loyalty to superiors.

Value nurtured continuously in the process of socialization of the individual. Conception values in society can be done through various channels such as family, peers, and members from the education community and the media. In the fertilizer value it, sometimes community members do not receive them resemble one another. However, the social values of the society that nurtured it have interests and needs together. Examples of shared values are as good neighborliness, mutual help. The value is also produced from human behavior is learned, and it is a headmaster or virtue that guides or special follow-up in Malay culture.

The uniqueness in Malay traditional aesthetic elements has made them masterpiece concepts which cannot be found elsewhere. The abundance of timber in Malaysia makes wood one of the major materials used in traditional Malay crafts and buildings. However, some other materials such as metal, clay, textile etc., are used in Malay traditional crafts manifesting a Malay worldview. (Shuaib & Enoch, n.d. 2013). As mentioned by Hashim Hj. Musa (2009), the worldview of the Malays which also motivates the transformation of values, norms, belief and other cultural elements.

Outlook on life is the concept or the human perspective that is fundamental about us and the world that serves as a guide to achieve a meaningful life. Each society must have a view of his own life is no exception Malay community.

(Wan Abdul Kadir, 1993), World-view is a universal phenomenon, present in all cultures. It is a system that covers all aspects to the idea of knowledge and beliefs regarding the nature around them, either in the form of concrete or abstract. In this context, some people feel the world-view it as a myth, a belief that is based on supernatural powers, without clear evidence. A trust is treated correctly by a society and might also be considered a myth by other people. Thus, the myth and the reality it depends on the values given in relative terms. To explain all sorts of things in life, people need answers that can only be explained by a world-view. Religion and beliefs provide a variety of world-view of men. However, given the world-view and fostered by Islam remains well positioned in the Malay community. (Ismail Hamid, 1991), Islam changed the world-view of the world interpretation of the Malays in the nature of mythology; fantasy oriented to the idea that intellectual knowledge-based Islamic philosophy and mysticism rational and scientific. Thus, Islam emphasizes both physical and spiritual aspects of the development of the Malay society.

2.7.1.1 Culture

Man is the only being that cultured. Culture is defined as an integrated system among people related to values, beliefs, behaviors and artifacts. Culture is defined as an integrated system among people related to values, beliefs, behaviors and artifacts. In detail, matters relating to the elements of a universal culture of life, art, literature,

ceremonies, equipment (Technology), clothing, artifacts, language, buildings, traditional medicine and indigenous Malay (Mahyudin Al Mudra, 2007).

“Generasi kini mula melupakan kebudayaan Melayu yang berakar umbi dalam masyarakat Melayu. Kebudayaan barat dan moden telah sedikit demi sedikit mengambil alih tempat di dalam kebudayaan Melayu.”

(The generations of today are beginning to forget the Malay culture that has been the foundation of the Malay society. Western and modern cultures have replaced the Malay culture).

Each society has its own culture and society through the indistinguishable with other people. In a general sense, culture is a way of life. It covers all aspects of human thought and behavior that are inherited from generation to generation to another through learning processes such as socialization and formal education. Culture is also a pattern of behavior that is learnt and communicated through symbols, which are language and cultural artefact is to present the ideas and objectives of the society. (Othman MohdYatim, 1995)

Kaboudarahangi, Mohd Tahir, & Mustafa, (2012) mentioned, cultures are the products of traditions, which are made throughout history. They provide conditions for development of identities. On one hand, identity consists of cultural constructs and emerges during the life course. In fact, it is related to rituals, meanings, customs, as well as behaviors, social and historical events, which are influenced by the life story and the value system to the people over the time.

Generally, cultures taken from the Latin 'Colere' which means farm and changes something with the power or human activity in the natural process. According

to Professor Koetjaraningrat 'culture' is derived from the Sanskrit is 'buddayah' which means: the absolute sense of the power of thought or meaning energy and resource capabilities. According to (A. Aziz Deraman, 2003), culture is a whole way of life that includes the mind (wisdom) and power to meet the needs of biological inventions, social and environmental needs both physical and spiritual. Thus, culture can be seen from the result from the creation of man or material things (physical). The field of culture can be seen through the mind or ideas such as science, language, philosophy, literature, myth, legend, literature, beliefs, and oral stories. Material such as architecture, building, art objects, and clothing; arts such as painting, sculpture, embroidery, weaving; values and norms such as customs, taboos, rituals and religious values, style and behavior and manners.

Culture formed and developed by a community with a purpose essentially is to meet their basic needs such as food or drink, clothing and shelter. Person who needs to visualize such a thing is a close link between cultural and biological aspects of the man himself. Thus, culture is used to adapt to the social and physical environment around us. Nevertheless, every culture can be seen more clearly by looking at the elements or parts in every culture it. Appearance of Malay culture and tradition in the paper often reflected through the idea of performing arts activities, folk games, handicraft skills, architecture, abstract motifs and daily activities within the community. Symbol appearance of Malay culture and tradition can be seen in Malaysian famous artist such as Fatimah Chick. She absorbs the beauty of culture and tradition in her beautiful creation.

According Chiok, Low, & Ang, (2012), The National Culture Policy has always been associated with the goal of nation-building. Awareness already exists

amongst young Malaysians with tertiary education that nation-building sometimes entails sacrifices, and fears of the unknown. This is especially true when culture is closely tied to a person's identity, life chances and ultimately worldview. The First National Cultural Congress was set up with the objective to encourage artist to project the sense of national pride and identity in their work. With the clear sense of direction outline in the Congress, the perspective that had a bearing in the larger interest of the nation in presenting the national culture now shapes the artists' minds. Redza Piyadasa (1992). The national Cultural Congress (1971), which aimed at defining a national identity based on the authentic culture of the region and on Islamic values, has encouraged many local artists, particularly from the Malay community, to refer to their own traditions centered on Islam as a source of creativity. As a result, there was among the most significant of which was *Rupa dan Jiwa* (Form and Soul). Organized in 1978 in Universiti Malaya, the exhibition curated by Syed Ahmad Jamal presented a variety of style of Malay art. The significant exhibition became a catalyst to re-evaluate the aesthetic qualities of Malay art in addition to providing the inspiration to local artists who were searching for an artistic identity as a result of the National Cultural Congress of 1971.

Malaysian government has accepted and established that the National Cultural Policy should be based on three principles:

1. Culture of Malaysia shall be based on the folk culture throughout the region.
2. The other cultural fit and proper person may be admitted to the elements of national culture.
3. Islam became an important element for the formation of Culture.

National Cultural Policy is a guide and formula for the best in the construction of culture and nation. As the basis of national culture, the Malay culture is a whole way of life of the same race that not only exists in Malaysia but everywhere else in the Malay if the terms of the race, language and other cultural elements. (R. Wolff, 1965) it gives an overview of Malay culture.

“Perhaps Malay Culture is like that, it is like cupboard in which are stored all the other cultures, not arranged in any particular way. There is no connection between the items on one shelf and those on the next- or even linkage among the items on a shelf. But they are all the possession of one person”.

Translation:

“Barangkali kebudayaan Melayu adalah seperti itu, ia merupakan sebuah almari yang di dalamnya terkandung pemberian-pemberian daripada lain-lain kebudayaan, yang tidak tersusun dalam satu-satu susunan tertentu. Tidak ada hubungan antara barang-barang di atas satu tingkat dengan yang di atas tingkat yang lain ataupun perkaitan antara barang-barang tersebut di atas tingkat yang sama, Tetapi kesemua barang itu adalah kepunyaan seseorang”.

However, the statement was the result of the Congress that gives guidelines to the painters and artists to work. Of course, it is closely related with the question of ethics in the work even if the art is sometimes defined as the right of individual artists. Hashim Hassan's tendency to lift the symbol of Malay in his search for identity broke out of the question that envisioned from the National Cultural Congress in 1971. Congress held in Kuala Lumpur has opened a new artistic direction of the basics Yeng's lead to the formation of national identity.

Awareness of social responsibilities and issues such as the role of art in society and developing countries thought to be accounted for. Perhaps the era in which the

struggle 'Art for Art' is not appropriate in the context of its role in a developing country. Apart from that statement that inspired the artists and to challenge the artists to work on the awareness of the public environment of our country, which has various unique community relations. Identity in the work force is very important within this context to convince artists to the process of art that is made to hold social responsibility to uphold Malay culture. It also will increase the understanding of outsiders in recognizing the Malay mind through Visual Arts.

2.7.1.2 Custom

Ismail Hamid, (1991), terms of customary etymology came from the Arabic word meaning *adah* habit or an act done repeatedly, respected and practiced for so long until the matter is considered to be a tradition. According to (Ismail Noor, 2000), the custom is a rule that has been practiced for generations since antiquity in a society so that it becomes law that must be obeyed. “*Adat bersendi syarak, syarak brsendi adat*” is perfect. All acts must not conflict with the customs and religion. This is because the most reasonable guideline for all of us is, “*hidup dikandung adat mati dikandung tanah*”, that everyone should be custom desperately for his life and do not forget that he was going to die someday. Most custom is passed down orally handed down from generation to generation. They are members of the public, especially those responsible for maintaining the old customs that are not forgotten or destroyed. Indigenous traditions can be considered to reveal the identity of a community. Artistic meanings customary with complementary because the Malay cultural phenomenon often referred to the phrase of "this custom." In fact, arguably is the way indigenous Malay people organize their daily life (Mohd Koharuddin Mohd Balwi, 2005). Ahmad, (2005), (Kadir, 2002), in a society where it has a way of life and customs that are quite different from

other places, and through customs can distinguish the Malays and non-Malays. It can be seen covering the aspects of daily work, food, clothing, and so on. In this study, the use of a symbol of Malay in the work of Hashim Hassan described the heritage of the Malays to retain its custom. Only through customs we can maintain the identity of the Malays. There is a proverb that says, “*biar mati anak, jangan mati adat*”. Let our children die but lets the *adat* remain alive. This is to show how important the *adat* compared to anything else in the world.

2.7.1.3 Religion

Courage and confidence in Islam, the Malays are actually ready to face a variety of life. Islam is a guide who revealed God as Ad-Din, organizing all the activities of life in the world to individuals and communities to achieve their ultimate success. It is compulsory for all individual things as Fard 'Ain. All areas of work should be visionary and well intentioned, authentic, true, and comply with all aspects of Islamic law without compromise. It is the highest value that can assist the formation of individuals who believe, do well and noble.

According (Ismail Noor, 2000), The teaching of Islam by scholars and scholars from Arab countries and India and Aceh in the west greatly influenced the thoughts and feelings of the Malays, who are increasingly aware that there is a Supreme Authority and to whom they fear through Al-Din:

Sesungguhnya, agama di sisi Allah adalah Islam [Al-Qur'an, 3:19]

Religion plays a very vital as a guide to live a life according to the teachings of Islam. Islam teaches about the relationship between man and God, the relationship

between human beings and between human beings and other creatures. Understanding and application of religious teachings correctly will create a harmonious life. In contrast, a violation of religious norms would lead to conflict, whether individual or social. Religious norms implemented based on faith and piety. Collision against the teachings of Islam will get a specific response, either consideration in this world and in the hereafter. Religion is heavily laden with the teachings of the good life and the right to happiness in this world and in the hereafter (Asriningsih, 2011).

In modern society today, deepening and expansion of Islamic science, means the Malays can also broaden thinking. They are trying to deny or dismiss the significance of heritage as a cultural phenomenon. As such, the heritage trust will gradually disappear and be replaced with the teachings of Islam, which is more accurate. This awareness is crucial in strengthening the grip of Islam as well as the rapid development of modern science through education (Wan Abdul Kadir, 2002).

Education is very important in the life and development of the individual, society, nation and country, as well as a necessary foundation for achieving progress in the future of a nation. The progress of a nation can also be seen from how advanced the process of education. Islamic education is highly appreciated and very important for the Malays.

Through writing (Azyumardi Azra, 2012), more philosophical Muhammad Natsir in the writings of Islamic Ideology Coaching stated, education was a physical and spiritual leader of perfection and completeness in the sense of humanity. The goal of Islamic education is inseparable from the goal of human life in Islam, which is a servant of God who is always cautious and can achieve a happy life in this world and hereafter.

Man claimed to worship and obey God and being a leader on this earth to carry out laws and obey the commandments of God. In accordance with his words:

“Dan Aku tidak menciptakan jin dan manusia melainkan supaya mereka beribadah kepada-Ku” (Q.S. 51 ad-Dzariat).

Through the production of the artwork produced by Hashim Hassan, his goal is also to convey the message to the people. Something about his artworks that is uniquely his is that he try to invite the Malays who always being lazy and need to be intensely moving towards progress in achieving happiness in life.

2.7.1.4 The Term of ‘Budi Bahasa’

According, (Ismail Hamid, 1991), Malay community speak the virtuous and considered a value of admiration for someone who has a good balance of properties in terms of moral and personality. Such people held dear man covering inside a human Malay Language virtuous, righteous and noble. Character is also associated to the concept of habitual or customary know. The person is said to be well-mannered people who know will custom-order their people. The nature of language is considered courteous on personal measurements. Courteous and speaking are properties owned by someone who knows how to use speech perfectly well and entertain guests. Malay poetry and proverbs to often reveal this trait:

*Yang kurik ialah kundi,
Yang merah ialah saga,
Yang baik ialah budi,
Yang Indah ialah bahasa.*

*Makan Sirih berpinang tidak,
Pinang ada dari Melaka,
Makan Sirih mengeyang tidak,
Sebab budi dengan Bahasa.*

*Orang berbudi kita berbahasa,
Orang memberi kita merasa.*

The combination of wise and virtuous in a man especially Malays are very important. Man who has this trait known as a gentleman who had perfect wisdom. It can be seen on the way one talk and do things. This character is one thing that will always value by society in everyday life. This proverb also says that courtesy cannot be bought and sold at will. We must be united in addressing the problem behind the collapse of the practice of courtesy that is serious in the community in this country. All parties must play an important role in nurturing moral values in society, as they say *pepatah* 'together we stand, divided we fall '. We must nurture this courtesy in us for others to remember the importance of one.

In this context, the researchers can see the problem from Hashim Hassan perspectives. He was stressed and the way he looks on things in life on life which has always emphasized the nature of the Malay language and commemorate the service courteous and devoted discretion. As the saying proverb, "*hancur badan dikandung tanah, budi yang baik dikenang juga*". According to Ismail Hamid (1991) and Wan Abdul Kadir (2002), the proverb means that the favor by being generous and kind to others will always be remembered. This property is a value that is commendable in the Malay community. A person who received the kindness of others is must greatly appreciate it and in return remember as well reminisce the good deed. This is the property valued by everyone. When comes to return favor, Malays expressed it in a different way where they usually pay it by helping others. Old Malay poetry triggers this order, e.g.:

*Pisang emas dibawa belayar,
Masak sebiji diatas peti,
Hutang emas boleh dibayar,
Hutang budi dibawa mati.*

*Pulau Pandan jauh ke tengah,
Gunung Daik bercabang tiga,
Hancur badan dikandung,
Budi yang baik dikenang juga.*

Poem of Minangkabau society;

*Anak ikan dimakan ikan,
Besar diempang anak tenggiri,
Emas bukan, pangkat pun bukan,
Budi sebuah dihargakan orang.*

*Anak nelayan membawa cangkul,
Menanam ubi di tanah darat,
Beban sekoyan dapat dipikul,
Budi sedikit terasa berat.*

*Anjalai tumbuh di atas munggu,
Sugi-sugi di rumput padi,
Kalau hendak pandai besungguh-sungguhlah
berguru,
Kalau mau tinggi pertinggilah budi.*

Good manners, behavior, manners and discipline are all describing the appropriate discretion and should be seriously considered by everyone especially Malays. In this statement discussing the explicit and implicit message to be conveyed in the work of Hashim Hassan related the discretion that must be implemented among the Malays. As the saying idioms used,

*“Biar buruk kain dipakai,
asal pandai bertanam budi”*

*“Hutang emas boleh dibayar,
hutang budi dibawa mati”*

Humility is a value that is commendable in the Malay community. Polite and self-effacing, not egoistic, arrogant, respect for others and serve them well. Speech and behavior should be decorated with humility as a positive value. Malay proverbs that deals with humility as below;

*Adakah hilang bisa ular menyusur akar,
Mutiara jatuh ke limbahan adakah hilang cahayanya.*

*Bawa resmi padi,
Makin berisi makin tunduk*

*Jangan bawa resmi jagung,
Makin berisi makin jegang*

*Kalau asal benih yang baik,
Jatuh ke laut menjadi pulau.*

2.8 Malay Philosophy

Before we go any further on what is philosophy got to do with the research, we might as well understand the foundation of the research. It will go back to art. What is art? In a layman term art is something that attracts people due to its beauty and look. Art can be more than look if it can communicate and be useful between the people who see it and the person who create it in this case the artist. As stated by Hashim Musa (1996), about his concept of arts;

'Art, for human is the occasion for expression, talking, verbalization and speech, and for the representation of beauty, truth and perfection. However, the real height of beauty truth and perfection is Allah and all His creation.'

To express the need in art, an artist should know how to communicate with the viewer, spectator or observer through his art as the medium. The communications that created by the artist have made the art useful and sometimes meaningful for human. In the word from Wikipedia, The Free Encyclopedia (2003) was one of it a definition about arts is:

"Art is a craft, but not just any sort of craft. It is a craft of expression - of someone's feelings or thoughts, and it can take many forms depending on a chosen medium."

As we can see medium gain a significant role in presenting arts. Arts can both be observe as well as useful and serve some purpose with its own aesthetic value for the people as mention in the Wikipedia, The Free Encyclopedia (2003) as the following:

"Good art can work on many levels and is capable of many interpretations."

Once, art purpose was only meant for documentation and collection of story. Art have so many role not only from before but until today art was treated highly by the society due to its significant to the society. The purpose is to past information and can be an evidence for others to understand without literature obstruction. Today the present generation are well verse in visual literature and shared their experience and activity through visual arts. Before, this practice can be seen in all the cave painting existed now, for example the cave painting arts found in The Cave of Lascaux, (Paleolithic Age). We also can relate this type of work to the statement by Leo Tolstoy (1828 – 1910):

"Art is a human activity, consisting in this, that one man consciously, by means of certain external signs, hands on the other feelings he has lived through, and that other people are infected by these feelings and also experience them."

Ancient world artist hold their duties as a person who responsible to documentations of the world they live in. They use symbol or sign and sometimes images that they created and minimize the shape according to their understanding as we can see in the cave painting at the Niah Cave in Sarawak (Peleolithic Age) where animism were still the practice. In the Age of Animism the so called artist become a presenter of artistic or craft works but after the religion era like Hinduism, Buddhism and Islamic the function changed. Artist presented their works according to religion and

ideology perspectives. As we realise that the role of artist is not just for his art and arts sake but also involves the whole idea of community in their area, social understanding or believes on certain identity of the community.

Behind each art stand its own philosophy and of course it also depends on the artist who creates certain artworks. Philosophy divides into metaphysics, ethics and epistemology. What distinguish philosophy from other sciences are its questions and the standards their answers must satisfy. Sometimes people will ask one important question about philosophy. What is philosophy? In the word from Wikipedia, The Free Encyclopaedia (2003), philosophy is a study of the basic ideas about knowledge, right and wrong, reasoning, and the value of things.

For every symbol that used by the artist in their painting, there will be meaning and certain degree of philosophy occur. It is depends on artist ideology towards their own paintings and how well they will emphasis the usage of each symbol and philosophy itself. In this case of study, we will look into Hashim Hassan's painting and how well he applied philosophy in every symbol and icon used. Meaning behind each symbol if relate closely with philosophy will derive certain answer and response.

2.9 Chapter Summary

Chapter two starts with a brief explanation of the theory of Erwin Panofsky followed by the researchers write up about Hashim Hassan's profile. Next, the researchers looked at the overview of symbol, and researchers give a definition of the symbol. Researchers also described the symbols associated with the concept of Malay symbols which are divided from three (3) parts;

- a) Symbols in Malay culture
- b) Nature as symbol
- c) Symbols in literature

Besides that, in this chapter, the researcher also looks at the overview of Malay society and culture. Finally, the researcher will describe and elaborate the concept of social value in Malay society from culture, custom, religion and the term of '*Budi Bahasa*'.

CHAPTER 3: RESEARCH METHODOLOGY

3.1 Introduction

This chapter discusses research approach and method used to answer its research questions and to achieve the aim and objectives. This chapter will provide a complete description of the specific steps in analysing the symbols in Hashim Hassan's paintings. It discusses the questions of why and how primary and secondary data were collected to achieve these aims. Since there was no evident to any historical study on Malay symbol used in Hashim Hassan's paintings, this study need to first of all seek data to compile before it could be analysed. It needed to answer the question of what is the main symbol of the visual elements and how to analyse the significance of the symbols expressed used in Hashim Hassan's artworks. This division describes the methods that will be taken to address the problem statement and to cultivate the research strategies. Research design will be structured as a guideline to complete this study. This chapter will provide a complete description of the specific steps to be followed in sufficient details. The chapter also will illustrate the procedures used for this thesis, in regard of the research method and data collections. Ghauri et al. (2005) mentioned that research methodology can be expressed as a system of roles and procedures. Arising from the problem statement, the next step is to identify the questions that will be raised in the research. These questions also act as the objectives of the research. After that, researcher will identify a framework or a research design that will act as a guide to carry out the research.

3.2 The Samples

The sampling strategy of this study was a purposeful sampling, so the researcher intentionally selected the samples to understand the central phenomenon. The researcher applied Maximal Variation type of purposeful sampling to develop a detailed understanding that might provide useful information. It was said Creswell (1998), stated that, maximal variation sampling that derive from a wide range of variation on dimensions of interest. The purpose is to uncover central themes, core elements, and shared dimensions that cut across a diverse sample while at the same time offering the opportunity to document unique or diverse variations.

The samples of this research are Malay symbols that the researcher will study on the various characteristic of the Malay symbols in Hashim Hassan's paintings. Malay symbols used in Hashim Hassan's paintings such as *Sulur Bayur*, cosmos, *Pohon Beringin*, flora, moon, *Wau Bulan*, stork (*bangau*), *Kepala Perahu*, *Bunga Budi* and *Pucuk Rebung*.

3.3 Research Site

For collecting data, first the researcher refers to the University Malaya library in Kuala Lumpur, UiTM in Shah Alam and the National library and collects information from several books, thesis and journals then researcher interviews Professor Hashim Hassan, Ponirin Amin, Mulyadi Mohammad, Mohd Said Abu and Raja Zahabuddin Raja Yaacob several time.

The researcher visited to Shah Alam gallery, Tuanku Nur Zahirah Art gallery, UiTM Shah Alam, PETRONAS art gallery, Bank Negara Malaysia art gallery, Menara MAYBANK gallery and National art gallery.

In general, there is still a scarcity of academic studies and critical analysis conducted on Hashim Hassan's artwork. Not many writers are eager to talk and write about the meaning behind the symbols and images used in Hashim Hassan's work.

3.4 The Instrument

Interview with artist and experts includes asking them some open-ended question and recording their answers were used during data collection. Audio-visual materials such as SLR camera for photograph, were used to collect detailed study on Malay symbols. The researcher used written documents such as books, journals, essays and newspapers. The documents provided valuable information in helping the researcher understand the central phenomenon in this study.

A literature review is undertaken simultaneously. The rationale for literature review is to look into previous studies- published or unpublished from secondary data sources on the topic of interest (Sekaran & Bougie, 2010). Secondary data sources include books, academic and professional journals, reports, theses, conference proceedings, unpublished manuscripts, newspapers, websites of firms, governments and semi-government organizations and catalogues (Sekaran & Bougie, 2010; Ghauri & Gronhaug, 2005). The first step of literature review provided the researcher with an overview of what had been studied before in relation to the topic of the research (Ghauri & Gronhaug, 2005). During this stage, researcher was able to identify gaps in previous works, which helped her to identify areas of focus. Through literature review

the researcher identified the research design, which was used as a framework (Ghauri & Gronhaug, 2005). The research design provided the researcher with types of research methods to use.

3.5 Rationale for Exploratory Research Methodology

Within the structure of exploratory research, which intends merely to explore the research questions but does not intend to offer final and conclusive solutions to existing problems. Conducted in order to determine the nature of the problem, exploratory research is not intended to provide conclusive evidence, but helps us to have a better understanding of it. Saunders et al. (2007) warn that when conducting exploratory research, the researcher ought to be willing to change his/her direction as a result of revelation of new data and new insights. Exploratory research design does not aim to provide the final and conclusive answers to the research questions, but merely explores the research topic with varying levels of depth. “Exploratory research tends to tackle new problems on which little or no previous research has been done” (Brown, 2006). Moreover, it has to be noted that “exploratory research is the initial research, which forms the basis of more conclusive research. It can even help in determining the research design, sampling methodology and data collection method” (Singh, 2007). Sandhursen (2000) draw the difference between exploratory and conclusive research by stating that in exploratory research will result in a range of causes and alternative options for a solution of a specific problem, whereas, conclusive research will identify the final information that is the only solution to an existing research problem. On other words, the difference between exploratory and conclusive research designs is that exploratory research design simply explores the research questions, living room for further researches, whereas conclusive research design is aimed to provide final findings

for the research. It has been stated that “an exploratory study may not have as rigorous as methodology as it is used in conclusive studies, and sample sizes may be smaller.

3.6 Research Design

Summary of research design as per below;

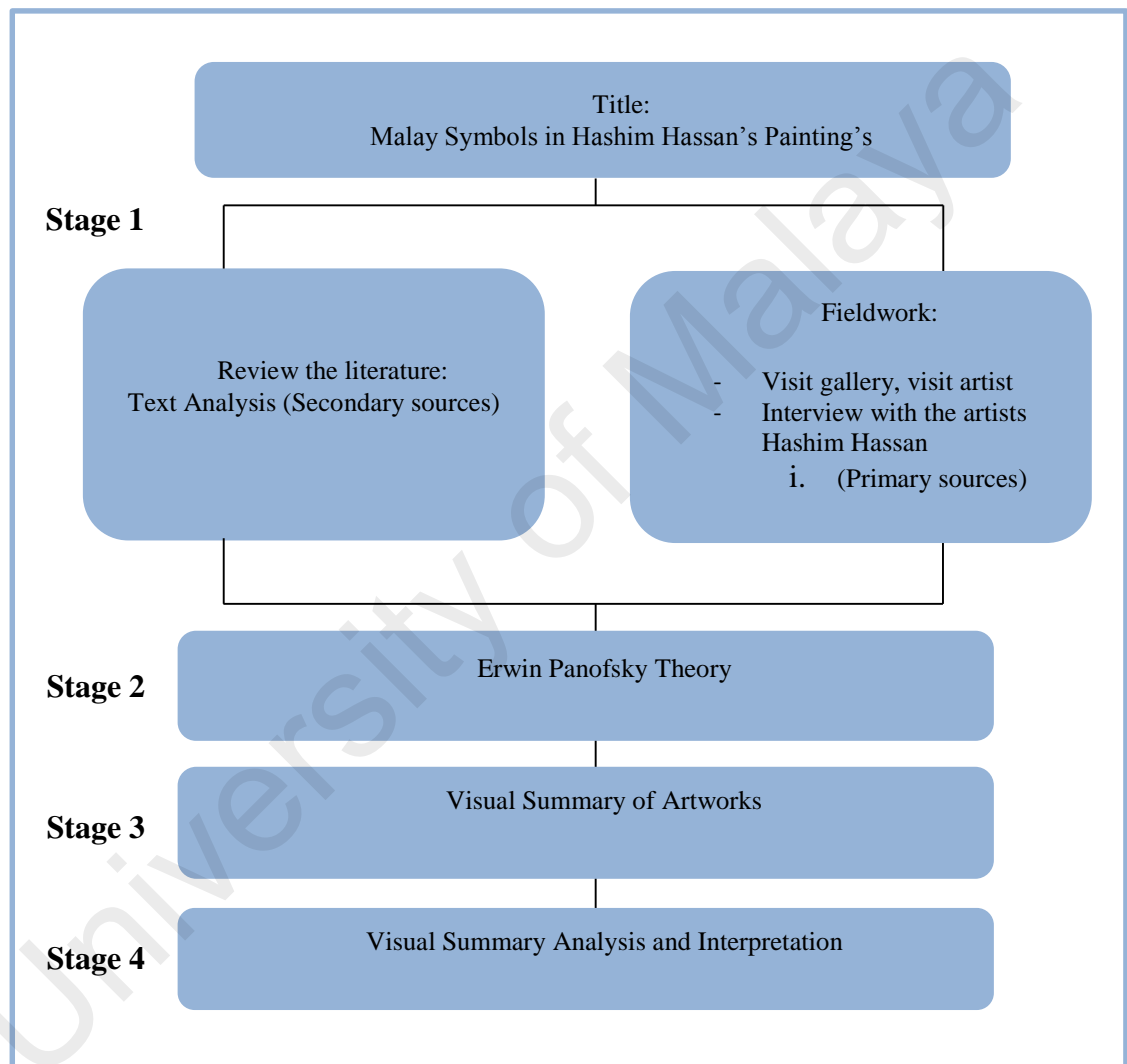


Figure 3.1: Research Design

This study is conducted to analyze the Malay symbols used in Hashim Hassan's paintings. This dissertation relies on a qualitative research methodology on the primary and secondary sources of information. The secondary resources include books on individual artists and art group, articles and essays in exhibition catalogues,

magazines and newspapers. Primary resources are based on the visits to the artist's studio for interview sessions.

3.7 Method of Data Collection Procedure

Method of Data Collection that will be used in the study are visual data collection, in-depth interviews and observations. The data for interviews will be gathered within three months while observations last up to six month. Observations will take a longer phase since it will be looking into the processes. The in-depth interviews will be conducted to Hashim Hassan's, and several Hashim Hassan friends while observations will be looking at painting at gallery and Hashim Hassan's house.

3.7.1 Interviews

Interview can create knowledge through human interaction in the conversation between the researcher and participants (Kvale, 1996). Types of interview are classified as structured, semi-structured and unstructured or in-depth interviews (Saunders et al., 2007; Ghauri & Gronhaug, 2005). The interviews will be a face-to-face and will be in a conversational manner, this way; it allowed the artist to voice his perspectives or views about the issues. All interviews were digitally-recorded to ensure the preservation of the data collected and after that the data will be transferred to the computer for storage purposes. The interviews were transcribed later and a copy of each interview will be sent to the artist for correction or clarification.

3.7.2 Observation

According to Simon (2010) "there are five reasons why formal observation is a companion method to interview in case study research"; to gain a comprehensive picture of the site, to provide rich description for analysis and interpretation, to discover the norms and values, to capture the experience of those who are less articulate and to cross-check on data obtained in the interviews. In this study, researchers also look at five reasons cited by Simon (2010) to get an initial overview. According to *kamus dewan* (1998), Observation is defined as the monitoring or research. Specifically, the observation is the same meaning of the word perception, image or shadow in your heart or mind (about something), the view (through the senses), or a response. In this research, observation is intended to record the behavior and circumstances and events or events that occur. Observations can improve researchers' understanding of phenomena, situations or events. In qualitative research, there are two types of observation; participation observation and the non-participant observation. Galleries involved in this research are the PETRONAS Gallery, the Shah Alam Gallery, the UITM Gallery, Bank Negara Gallery, *Menara Maybank* Gallery and National Visual Arts Gallery.

3.8 Data Analysis

According to Merriam (1998) "Data analysis is the process of making sense out of the data; involves consolidating, reducing and interpreting" and "the most basic presentation of study's finding is a descriptive account". Bogdan and Biklen (1992), offers ten helpful suggestions for analysing data; narrow the study, decisions concerning type of study conduct, develop analytic questions, plan data collection sessions, writes

researcher comments, writes memos about what you are learning, try out ideas and themes on subjects, exploring literature, plays with metaphors, analogies and concepts and use visual device.

Data analysis is very important and in other words it is a process that has been used to answer the research question. The data will be analysed using the Erwin Panofsky Theory (1955). The Edwin Panofsky theory and the analyses aspects will include Pre-Iconographic Analysis, Iconographic Analysis and Iconology Analysis.

3.9 Chapter Summary

Research study requires a comprehensive investigation, dealing with systematically structured process and procedures to obtain and conclude a finding. Research method proposed by scholars and researcher was provide a model from practice and theory's viewpoint. This chapter proposes methodology that will be used to conduct the study, emphasizing on research context, participants, sampling, and instruments used in data collection, and data analysis, which aims to provide a thick description on style and characteristic in paintings by Hashim Hassan.

CHAPTER 4: DATA ANALYSIS AND DISCUSSION

4.1 Introduction

In this chapter, the researcher will be analyzing four (4) paintings chosen from Hashim Hassan's collection. The analysis will focus on the Malay symbols and its motifs. The researcher will be using Erwin Panofsky's theory to analysis the symbols and meanings behind Hashim Hassan's paintings. Philosophy applied by Hashim Hassan's also will be elaborate in details to create the answer for every symbols and icons used in every painting. Symbol can be part of metaphor in certain painting and images. Some artists use symbols to tell stories that are related to their personal life but some artists use symbols as a means talk about other people's life.

A metaphor is usually using one thing to describe another, but it must be not alike in reality. There is a certain poetic effect in using a metaphor. In artworks, symbols are often used as visual metaphors, where an object or form refers to and stands for something quite different. Metaphor used as a device can create relationships between things in the world and foster creativity in the art making. Metaphors facilitate the capturing of our phenomenological experience of the world in a unique way. They provide a means by which we can connect together objects, events and actions that appear to be empirically disparate and unconnected and are part of cultural expression.

4.2 Analysis on four (4) Hashim Hassan's Paintings

Four Hashim Hassan's paintings from different series and genre were chosen for analysis process. Those four paintings titled *Sulur Bayur*, *Gunungan Pohon Beringin*, *Wau Bulan Terbang Malam* and *Bangau oh Bangau*. All of this painting are still in his personal collection and had inspired him to create another paintings from the same subject matter.

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4.2.1 *Sulur Bayur*




Figure 4.1: *Sulur Bayur*, Acrylic on Canvas, 91cm x 61cm, 2011, Private Collection. (Photo by the Researcher)

This 2011 acrylic on canvas painting was titled *Sulur Bayur* with a physical dimension of 91cm x 61cm. Hashim Hassan's painted three (3) *Sulur Bayur* with its individual colours; red, blue and green. On the background he used a combination of red, yellow and black colour to complete the look of the painting. In the centre part of each *Sulur Bayur* an intricate formation of flora with a combination of yellow, brown and purple was created by Hashim Hassan to compliment the whole look of *Sulur Bayur*.

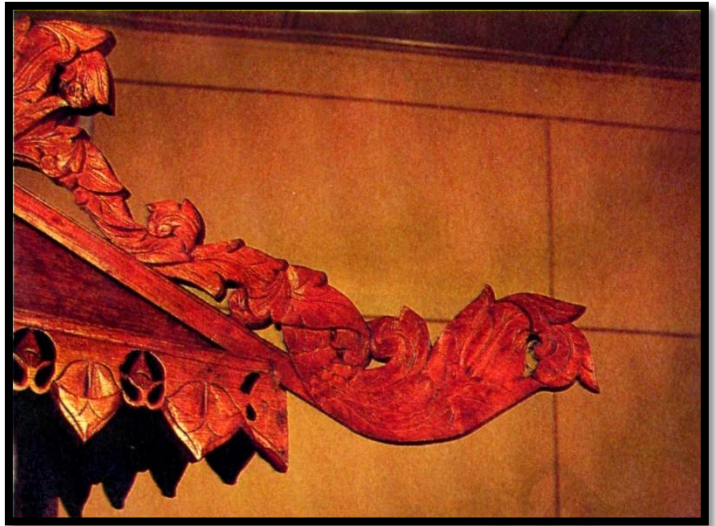
4.2.1.1 Edwin Panofsky Iconographical Analysis

Table below will describe the iconographical description of *Sulur Bayur* painting in detail.

Table 4.1: Analysis *Sulur Bayur* Painting

Image Painting	Edwin Panofsky Iconographical Analysis
 <p style="text-align: center;"><i>Sulur Bayur</i> 2011 Acrylic on Canvas 91 cm x 61 cm Artist's Collection</p>	<p>The First Level Pre- Iconographical Description</p> <ul style="list-style-type: none"> • The main thing that is focused by the painter in this work is a symbol of <i>Sulur Bayur</i>. • Artist only use a fine lines and shapes to produce <i>Sulur Bayur</i> symbols. • Lines and shapes use in this artwork clearly serves as the identity of <i>Sulur Bayur</i>. • There are three (3) <i>Sulur Bayur</i> produced by the artist, in which the size of the <i>Sulur Bayur</i> located on the left and right have almost the same size compared to <i>Sulur Bayur</i> was placed in the middle, a bit smaller. • The artist has used the element and principle of art accordingly to give balance continuity for overall look. • Two (2) <i>Sulur Bayur</i> on the left and right are composed in a way facing to each other while <i>Sulur Bayur</i> in the middle are facing to the right. • All three (3) <i>Sulur Bayur</i> were coloured in different colour as in the left (red), middle (blue) and right (green). • In the middle of <i>Sulur Bayur</i> the artist has applied brown, yellow and light purple to differentiate the shape and structure of each <i>sulur</i> and <i>bayur</i>. • Artist used bright and warm colours to produce the background. • He used a mixture of red, orange, bright yellow with black fusion. • As for the background of this work, the artist uses brush strokes and bold colour to a free affecting mood. • A wash of colours in the background generated

	<p>by the painter also complement the uneasy feeling.</p>
<div data-bbox="304 293 691 560" data-label="Image"> </div> <div data-bbox="395 616 641 797" data-label="Caption"> <p><i>Sulur Bayur</i> 2011 Acrylic on Canvas 91 cm x 61 cm Artist's Collection</p> </div>	<p>The Second Level Iconographical Analysis</p> <ul style="list-style-type: none"> • Artist used <i>Sulur Bayur</i> as the only subject matter in this work. • This element also describes how the artist applied the concept of Malayness in his work. • <i>Sulur Bayur</i> symbol is widely used in Malay Traditional design, craft and Malay Traditional Architecture. • The symbol of <i>Sulur Bayur</i> in his works is a manifestation of the creative soul rooted in Malay artists in trying to reach their aim not only as a decorative purpose but as an expression of time and soul of the artists and its environment. • Through his studies and observations <i>Sulur Bayur</i> can be seen in so many art craft related to Malay culture. Some of it can be found in objects. Some of the images as below; <div data-bbox="758 1003 1378 1415" data-label="Image"> </div> <div data-bbox="798 1433 1339 1471" data-label="Caption"> <p>End frame embroidery at Perak Museum</p> </div> <div data-bbox="866 1538 1249 1917" data-label="Image"> </div> <div data-bbox="761 1948 1378 1989" data-label="Caption"> <p>The tip of the boat (Kelantan and Terengganu)</p> </div>



Sulur Bayur woodcarving, Mimbar Masjid Sungai Nipah Baruh, Bangan Datuk, Perak

- The background colour creates a feeling that seems to flow into the motion of the space.
- In addition, *Sulur Bayur* also serves as stressed element after the use of violence elements appeared in straight line.
- Hashim Hassan applied the *Sulur Bayur* motifs in his painting in two dimensional.
- Artist took *Sulur Bayur* as a symbol that represents a fair balance in terms of shape.



Sulur Bayur
2011
Acrylic on Canvas
91 cm x 61 cm
Artist's Collection

The Third Level – Iconological Interpretation

- *Sulur Bayur* produced in his work is the character whose role is to convey certain message:
- Hashim Hassan produces three (3) *Sulur Bayur* that represent three (3) individuals who have contrast or different view and opinion towards something. There are two (2) *Sulur Bayur* faced to the right and one (1) *Sulur Bayur* faced to the left.
- These view and opinion may occur in any relationship such as lovers, spouses, siblings, friends and community.
- If viewed in a friendship, no matter how good and strong the relationship but the trio did not necessarily have the same thought.
- This is due to certain thoughts and belief that. Certain issues might need different perspective and point of interest and that friendship does not dictate the way a person judge.
- It is normal, because they want to put forward

	<p>their views as they felt their as of course could not be prevented because it is part of the nature of man.</p> <ul style="list-style-type: none"> • The views or opinions can only be accepted or rejected, as it is only a view, not a decision, or a resolution. • We must equally put the feelings of love between us to overcome everything. • The three <i>Sulur Bayur</i>. It also can describe a relationship between parents and their son or daughter. • Without parents standing in between their children there will be no guidance in life. Parents are important in every child's life because from them they learn about life and surroundings. • The three (3) <i>Sulur Bayur</i> represent the harmony in family relationship. No matter how many arguments family always comes first. • <i>Sulur Bayur</i> also serves as a metaphor of a relationship between three (3) siblings. Siblings fight with each other but at the end of the day siblings will get together as one. No matter how many fights between them they will always remember each other.
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4.2.1.2 Philosophical Meaning of Malay Symbols in Hashim Hassan's Paintings

Table below will describe the philosophical meaning and description of *Sulur Bayur* painting in detail.

Table 4.2: Philosophical Meaning of Malay Symbols in *Sulur Bayur* Painting

Malay Symbol	Philosophical Meaning
	<ul style="list-style-type: none"> • Has explained by Abdul Rahman (2000), <i>sulur</i> means the shoots of ivy like plant. • <i>Sulur Bayur</i> has unique physical properties. The physical beauty of <i>Sulur Bayur</i> can be closely characterized like a human body that dance to the tunes of nature. • The shape of <i>Sulur Bayur</i> itself can be



Sulur Bayur

summarized into the beauty of movement.

- According Ruzaika Omar Basaree, Rafeah Legino, (2014), the traditional wood carver, when they started to carve the shape of *Sulur Bayur* they are moving into the philosophy that lies in nature as well as the culture.
- As stated in the old poems;

*Tumbuh berpunca,
Punca penuh rahsia,
Tumbuh tidak menerjah kawan,
Memanjat tidak memaut lawan,
Tetapi melingkar penuh rahsia.*

in growth is source
rooted in mystery
its sharpness harms no foe
encircles nay a friend
yet together entwined in blissful harmony

- *Sulur Bayur* grow from a single source and with this it can be associated with the ethical values of Malay and their belief that God is One and whatever happens all existence is tied to the cause of this One.
- The growth of *Sulur* also demonstrated its dynamic movement, especially on the upper part that seemed to have the energy of motion but in a gentle and polite manner.
- *Sulur Bayur* is a Malay traditional design that usually can be found in Malay traditional house. It can be seen on the roof top of the house and has described by Abdullah Mohamad (1978), looks like an image of a dragon but according to craftsman in Kelantan the protruding element at the hip roof is called *ekor itek* or ducks tail.



Tendril (*Sulur*)

	<ul style="list-style-type: none"> • Philosophy behind the <i>Sulur Bayur</i> not only lies in its beauty from the nature but also from the animal. Even though it does not depict a duck as a whole, traditional Malay designer did their studies from other perspective from the nature given by Allah. • Hashim Hassan believes that Malay aesthetic is beautiful and due to its beauty and also serves as a means of creating an environment of peace and tranquility he come out with this creation.
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4.2.1.3 Summary of ‘*Sulur Bayur*’

O you who have believed, protect yourselves and your families from a Fire whose fuel is people and stones, over which are [appointed] angels, harsh and severe; they do not disobey Allah in what He commands them but do what they are commanded. (At-Tahrim, 66:6)

Sulur Bayur was related closely to Hashim Hassan’s paintings owing to his belief in family institution and its relationship in everyday life. He was inspired by the beauty of At-Tahrim who always reminds him about the importance of his family to him. *Sulur Bayur* is about understanding the roots of our belief; belief in Allah as the one and only god and belief in oneself as the ‘Khalifah’ of Allah. To him, *sulur* is not only part of a plant but the significant of *sulur* in family foundation. Of course each family comes from their roots no matter from father or mother sides but their roots signify who they are and what they are. Family will grow bigger and stronger over the year and the bigger the family the stronger the relationship will be. Unfortunately not every family will get the privilege of being happy and bless. Some might face problems and difficulties but the most important part of being family is stay together no matter what the glitches waiting. As a parents himself, he understand the needs of being a good example for his children. Life itself can be challenging but being a parent, Hashim Hassan need to be strong for his family. He needs to guide and be there to hold and to

scold. His family is everything to him and it does apply to every parent who understands the importance of being a good leader for their family. Our children learn from their roots; home and home is where the love is. Our family is our home and our family is also our nest. It is the only center of our life, a place of which our life begins and our daily experiences lengthen. Both as children and adults, our home and family are where we should feel most comfortable in the world. They determine how you make your life decisions; they shape our attitudes, our awareness, and our self-esteem. A healthy home life is obviously a vital ingredient in the pursuit of a meaningful life. When a family shares principles and values, they grow together. The home becomes a foundation for the family's shared sense of purpose while providing a springboard for each member to pursue his or her own goals. *Sulur Bayur* is a living foundation of which we live and learn how to understand and honouring the relationship. A strong foundation of *Bayur* is significant to strong family foundation. It grows from one source and lives to gain all the vitamins from the soil and sun. Our children are also like that. They took example from the big tree and they understand that the need to be strong they need to have a strong roots for them to be able to stand the strongest wind and the harshest weather. *Sulur Bayur* painting is a significant philosophy related closely to family foundation and how important family to us.

4.2.2 Gunungan Pohon Beringin




Figure 4.2: *Gunungan Pohon Beringin*, Acrylic on Canvas, 51cm x 77cm, 2005, Private Collection. (Photo by the Researcher)


Hashim Hassan's painting titled *Gunungan Pohon Beringin* was produced in 2005. The medium used was acrylic and painted on 51cm x 77cm canvas. In this artwork, the artist has created three divisions or separation, namely the front, middle and final. On the front part, artist focuses on one (1) symbol which is *Pohon Beringin* that usually used in *Wayang Kulit* plays. On the middle part of the painting the artist creates an oval shapes in black with cosmos of planets and stars sprinkled around. There are three (3) circle represent the planet at the top part of the oval. On the background, he produces decorative frame with delicate flower that fills the frame.

4.2.2.1 Edwin Panofsky Iconographical Analysis

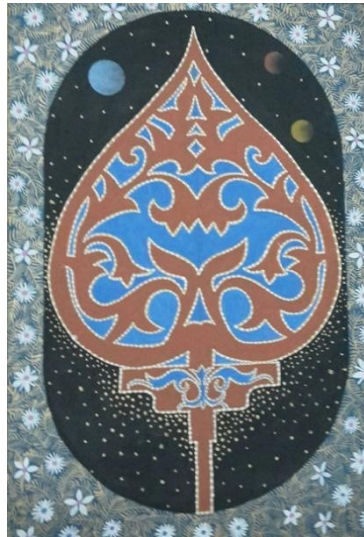
Table below will describe the iconographical description of *Gunungan Pohon Beringin* painting in detail.

Table 4.3: Analysis *Gunungan Pohon Beringin* Painting

Image Painting	Edwin Panofsky Iconographical Analysis
 <p><i>Gunungan Pohon Beringin</i> 2005 Acrylic on Canvas 51 cm x 77 cm Artist's Collection</p>	<p>The First Level Pre- Iconographical Description</p> <ul style="list-style-type: none"> • In physical perspective, Hashim Hassan's painting titled <i>Gunungan Pohon Beringin</i> shows not only floras but also cosmos as another subjects touch by him. • He produced this painting using the fine line to create the objects that are small and used soft colors to compliment the whole composition. • Flora decoration serves as decorative objects and fully arranged around the main object of this artwork. • In the middle part of the painting, Hashim Hassan had placed the <i>Pohon Beringin</i>. • The symbol of <i>Pohon Beringin</i> can be seen as big and strong where artist is trying to emphasis size and the credibility of the tree. • In addition, the use of color is also quite prominent where the lacy pattern motif was colored in brown while he used blue to fill the empty space in between laces. • He used black to fill the oval shape as the background of the <i>Pohon Beringin</i> and finished it with spackles of dotted stars and planet on the top and bottom. • There are three (3) different circle shapes on the upper part of the black oval and all comes with different colours; blue, yellow and red. The blue circle is slightly larger compared to the yellow and red circles. • The main objects in this painting show the appearance and shape of the <i>Pohon Beringin</i> which express the position of the <i>Pohon</i>

	<p><i>Beringin</i> where it must be on a standing position before the <i>Wayang Kulit</i> plays started.</p> <ul style="list-style-type: none"> • The significant of the black oval at the background and the <i>Pohon Beringin</i> on the foreground is to signify the nature of the <i>Wayang Kulit</i> plays. The plays usually played at night where the shadow appeared with the help of lighting. The planet and stars imply the time and period of the <i>Wayang Kulit</i>. • It can be said that the artist has used the elements of art and the principles of art in this painting. He managed to use the space and balance the symbols in a good manner.
 <p><i>Gunungan Pohon Beringin,</i> 2005 Acrylic on Canvas 51 cm x 77 cm Artist's Collection</p>	<p>The Second Level Iconographical Analysis</p> <ul style="list-style-type: none"> • <i>Gunungan Pohon Beringin</i> is not a titled but it comes with certain degree of philosophy behind it. • <i>Pohon Beringin</i> has always associated with <i>Wayang Kulit</i> or Shadow Puppet plays. • <i>Wayang Kulit</i> is a form of traditional theatre that uses the principle of light and shadow. The shadow of statues made of leather on the various characters and imaginary played by a puppeteer. • Puppet performances are often accompanied by a group of percussion or gamelan and flute or stringed instrument like fiddle • Various forms and types of puppet can be found in Asia especially in Southeast Asia. Each type has a form and style also quite different from one area or background from one society to another. • Basically all kinds of puppet in Peninsular Malaysia have influences either from Java or Patani (Southern Thailand), but due to development this has been amended and adjusted in accordance with the acceptance and the context of the local community. This happens because the <i>Wayang Kulit</i> plays is essentially important as a communication tool in addition to a variety of artistic expressions. • Basically, the story, the shape and character statues still maintaining the authenticity and origin but the effect on the scenes which is often found in the story of a puppet change to hilarious 'comic relief'. This is how they depicted local elements in terms of language and also the events.

	<ul style="list-style-type: none"> • <i>Pohon Beringin</i> in <i>Wayang Kulit</i> plays the largest figures available in a set of puppets. • The design was design in accordance with the basic style and shape of a leaf. • According to Tok Dalang Hamzah Awang Amat, <i>Pohon Beringin</i> was closely related to Hikayat Seri Rama. Hikayat Seri Rama is a collection of stories adapted from the epic of Ramayana of India. • Other names of <i>Beringin</i> are <i>Jejawi</i> or <i>Jawi</i> or <i>Waringi</i> and also called <i>Bayan</i>. • According to the Tok Dalang Hamzah Awang Amat, the tree symbolizes the strong power of the cosmos. • <i>Pohon Beringin</i> is said to be the symbol of the 'tree of life' in <i>Wayang Kulit</i> Kelantan. • The physical forms of <i>Pohon Beringin</i> were special due to its union of vegetation and flora with remarkable visual images and all the life elements thrown into it. • Basically, the banyan tree is divided into three parts; the above represents the sky, the middle section represents the earth and a variety of life that exists on Earth, and the bottom representing the supernatural. • In every <i>Wayang Kulit</i> plays everything started with <i>Pohon Beringin</i> entering the screen and stop in the middle. The same things happen when the story end, <i>Pohon Beringin</i> will take centre stage once more. • When turn upside-down the <i>Pohon Beringin</i> can be seen as a symbol of heart. • The whole story of <i>Wayang Kulit</i> is not only a story of a myth but it also a story of human journey in purifying his heart, but told in the form of allegory and symbolism. • Furthermore, the impact of the National Cultural Congress has opened Hashim Hassan's eyes on the values of Malayness and how he interprets the world.
	<p>The Third Level – Iconological Interpretation</p> <ul style="list-style-type: none"> • Banyan tree or <i>Pohon Beringin</i> plays an important role in the opening ceremony of <i>Wayang Kulit</i> plays called <i>Buka Panggung</i>. • After the opening ceremony, the banyan tree will be thrust directly in the banana trunk before a <i>wayang</i> performance can be presented.



*Gunungan Pohon
Beringin*

2005

Acrylic on Canvas

51 cm x 77 cm

Artist's Collection

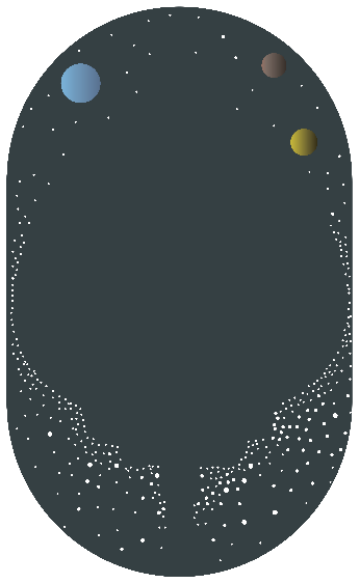
- The work of '*Gunungan Pohon Beringin*' is how the artist throws his ideas associated with traditional *Wayang Kulit* plays.
- Pohon Beringin gives us an overview of life in the universe.
- *Pohon Beringin* or *Gunungan* in *Wayang Kulit* plays act as a mediator between the elements of good and evil, before and after.
- Elements of semiotics in banyan tree are highly appreciated by the puppeteers during and after the shows of *Wayang Kulit*. This is to show the beginning of the universe and the end of the world.
- Therefore, it is very important for us to know and understand that the *Wayang Kulit* plays is not only a common presentation, but it has a strong meaning (relations) between man, God and the universe.

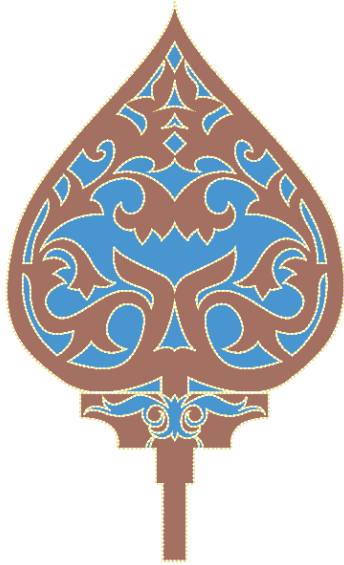
4.2.2.2 Philosophical Meaning of Malay Symbols in Hashim Hassan's Paintings

Table below will describe the philosophical meaning and description of *Gunungan Pohon Beringin* painting in detail.

Table 4.4: Philosophical Meaning of Malay Symbols in *Gunungan Pohon Beringin* Painting

Malay Symbol	Philosophical Meaning
	<ul style="list-style-type: none"> • In keeping with the traditional Malay love of contemplation of nature's ordering and harmonious effect, the idea of 'wholeness' is reflected in the artist's recurring use of the graphical symbol of the circle. • An ancient sign for infinity, the circle is also in a way the archetypal sign for all planetary orbs in the solar system, including the sun and the moon whose symbolism permeates much of these paintings.

 <p data-bbox="443 817 545 846">Cosmos</p>	<ul style="list-style-type: none"> • The ancient symbolism of the circle and the fact of its belonging to almost all human cultures imbue the paintings with universality. • Timeless and point-less, without beginning and end, the circle is symbolic of humanity's connectedness to the idea of the infinite, to the higher planes of consciousness and thus to a higher being. • The universe is a sign of His existence for human who use their brain and common sense in his life as in His words: <p data-bbox="804 638 1430 779"><i>“Sesungguhnya dalam penciptaan langit dan bumi, dan silih bergantinya malam dan siang terdapat tanda-tanda (kekuasaan Allah) bagi orang-orang yang berakal. (Al-Imran, 3:190).</i></p> <p data-bbox="804 862 1430 1003">Indeed, in the creation of the heavens and the earth and the alternation of the night and the day are signs for those of understanding. (Al-Imran, 3:190)</p> <ul style="list-style-type: none"> • The symbol of the star represents the Malay high appreciation towards Islam where the Malay values the influence of Islam in their culture. • The values of Islam are the motives that reflect the symbol of the crescent moon, the stars, calligraphy and more. • Motifs used in Malay culture expressed in their approach to Islam that rose from people in Malaysia and other countries. • The beauty of the stars scattered in the sky at night to prove the power and wisdom of God. • The star also symbolically representing an educator and an agent in the development and educating. They are like stars in the dark sky where they guide and light up for the benefits of others. • The creation created by Hashim Hassan is a translation of his appreciative of Allah master creation of the world. It also shows his grateful of Allah creation of the day and night, cosmos and Milky Way, flora and fauna and the whole domain.
	<ul style="list-style-type: none"> • In <i>Wayang Kulit</i> Kelantan the tree used in the beginning and in the end of the plays was called Banyan Tree or <i>Pohon Beringin</i>.



Pohon Beringin

- Banyan Trees symbolize life in the shadow of men. The higher the knowledge and the older man closer to the creator (Allah).
- According to Ramli & Ibrahim (1996), the banyan tree is the most important symbol in the *Wayang Kulit* performance.
- The shape of the banyan tree in the shadow of the plays implies of what we know about the universe is only on the surface.
- The shape that bigger on the bottom and narrower on the upper part indicates human being and the knowledge. Despite the fact that they know more still they know little. The higher part of *Pohon Beringin* represents the higher layers of knowledge and it belongs to Allah.
- The symbols of the tree of life are comprised of all the aspects of the tree itself and what those elements mean.
- The roots dig deep, the trunk establishes a foundation, the branches reach out for sustenance, the leaves collect strength, and the fruit gives of itself.
- The tree of life meaning comes from its symbolic aspects.
- The tree of life provides the breath of life. This breath, is also represented by the spritual nature of air, which is to "inspire"
- Banyan tree is a lush tree likened to represent peace and love.
- According to Ghulam Sarwar (2004), *Pohon Beringin* becomes a symbol of the manifested world, the microcosm. It provides a spritual dimension; a path guarded by two giants who represents higher mysteries of the puppeteer-cum-God.
- How great and the importance of the banyan tree in the minds of the Malays can we perceived from the film scene of *Bawang Putih Bawang Merah* (1959) when the actress Latifah Omar swaying on the swing under the shade of a *Pohon Beringin* while singing the sadness of her tortured life.

Verse of the song;

*Pohon beringin tegaknya tinggi
Kalau rendah menyapu bumi
Penghibur aku
Menolong aku
Bertiuplah oh angin bayu*

*Laju.. laju.. buaiku laju
Akulah anak yatim piatu*

*Laju...laju...
Buaiku laju...*

*Pohon beringin daunnya rendang
Akar berjalur cecah ke bumi
Hatiku ingin hidup gemilang
Nasib malang suratan diri
Hidup aku tidak beribu
Akulah anak yatim piatu*

*Pohon beringin tumbuh sendiri
Tempat berayun, menghibur lara
Sungguh la sudah membawa diri
Tiada siapa yang kasih mesra
Laju.. laju.. buaiku laju
Akulah anak yatim piatu*

- Sasterawan Negara, the late Usman Awang also created a poem titled *Balada Terbunuhnya Beringin Tua di pinggir Sebuah Bandaraya* (1979).

Verse of the poem;

*Beringin tua di pinggir jalan raya
di sebuah ibu kota yang setengah muda
ratusan tahun usianya berdiri
menadah matari memayungi bumi
burung-burung berterbangan menyanyi
di sini rumah mereka, di sini keluarga bahagia
kupu-kupu berkejaran dalam senda gurainya
anak-anak bermain di keteduhan perdunya.
Tiba-tiba pagi yang hitam itu datang
geregasi teknologi menyerangnya
dengan kejam membenamkan gigi-gigi besi
sehingga terdengarlah jeritan ngeri
suara Beringin rebah ke bumi.
Sampai sekarang, tiap senjakala lembayung
petang
dengarlah suara Beringin mengucapkan pesan:*

*Selamat tinggal, selamat tinggal wahai awan
Selamat tinggal matahari selamat tinggal
bulan
Selamat tinggal kupu-kupu sayang
Selamat tinggal wahai burung-burung
bersarang
Selamat tinggal anak-anak bermain riang.*

	<p><i>Namaku Beringin pohon tua yang terbangun dimusuhi oleh rancangan bernama Pembangunan.</i></p>
<div data-bbox="316 353 671 875" data-label="Image"> </div> <p data-bbox="475 927 549 958">Flora</p>	<ul style="list-style-type: none"> • The Malays craftsmen studied through nature before created the motif, as Othman (2000) states that, floral motif in Wan Su Othman woodcarving were selected based on: their benefit too human as medicine and poison cure, to appreciate the taste. Memories to sad or happy incidents, to portray the aesthetic values of the leaf, flower and fruit which assemble his satisfaction and feelings and finally by creating his own motif. • The term Islamic art not only describes the art created specifically in the service of the Muslim faith but also characterized the art and architecture historically produced in the lands ruled by Muslims, produced for Muslims patrons, or created by Muslim artists. • Muslim artists seek to produce works of nature with their own style without trying to imitate Allah creations. • Plant motifs and patterns were used to decorate architecture and objects from the earliest Islamic period. Plants appear in many different forms in Islamic art, ranging from single motifs to extended patterns, and natural depictions of flowers to plant forms which are complicated and heavily stylized. Artists drew inspiration from different types of plants and flowers at different times. • Plants play an important role in daily life and it has implication towards Malay society's socio culture. • These plants had been used at large in particular event such as in marriage, birth and death. Hence, this close relationship inspired Malay craftspeople to apply stylized floral forms in craft motifs so that the image of the plants stays with them, indoor or outdoor. • Why were plants chosen as floral motif in craft? There were several reasons for this, among them was due to its role in Malay's life as decorative plant to beautify the house's surrounding such as bougainvillea, orchid, hibiscus, sunflower, chrysanthemum, amaryllis and gardenias. Some also functions to flourish and scented the garden such as rose, jasmine, ylang-ylang and frangipani. • That is Malays of the past specialty in

	<p>appreciating natures and displaying their sensitivity towards environment created by God.</p> <ul style="list-style-type: none"> • It is very lucky for human being to be awarded by Allah the privilege of creating artistic work. In producing motifs, it is in fact a small scale imitation by craftspeople to Allah's creation. Allah has created environment, while craftspeople created something that already existed and changed it to become another form. With thoughts and feelings, craftspeople are able to produce unique motifs. Based on Allah's creation of nature, human being should be thankful to all good fortune Allah bestowed on us and take the best care possible for the earth. • For thousands of years flowers have been given as tokens and symbols of love, friendship, affection, intentions, accomplishment and sympathy. • The beauty in a flower evokes unexpressed thoughts and feelings that are sometimes difficult to find words for. • Flowers are often associated with women where it represents the beauty of Allah's creation. • In Hashim Hassan painting he represents flower through his emotion where the significant lies on the beauty and fragility of each petals and textures. • In Malay community women always associates with flowers in many façade including the way they dress, walk, talk and smile. • Flowers give a reflection of beauty, nature, creation and delicacy.
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4.2.2.3 Summary of '*Gunungan Pohon Beringin*'



Figure 4.3: *Gunungan Pohon Beringin*. Photo by the Researcher

The *Pohon Beringin* or *Gunungan* puppet figure in *Wayang Kulit* Siam or Kelantan is very important. It is the symbol of the cosmos and Tree of Life and marks the beginning and the end of a performance. This semiotic approach used in *wayang kulit* Siam appears in a variety of style and some were designed of entirely trees without depiction on them or other life forms. Typically, the *Gunungan* is a highly ornate, intricately carved tree or leaf shaped as shown in figure above. The higher half shows the branches of a tree where birds, monkeys, insects and snakes placed among them. This is the semiotic essence shown is the relationship between god and universe. In Hashim Hassan's painting titled *Gunungan Pohon Beringin* he tried his very best to instill the importance of traditional culture especially related to the Malays. To him

Pohon Beringin or Banyan Trees is not just an ordinary trees but a sacred trees for others community in the world. Shaped like leaves with pointy form on the upper part, the *Pohon Beringin* contains a stylized tree with flora and fauna decoration in it. Trees and mountains in *Gunungan* represent two mystical symbol of Hinduism. The first one is A *Tree of Life* that maintains and provides accommodations for all the animals which are fixed in his face. It is also a symbol of the Celestial Wishing Tree of Myth featuring a sun symbol. Another mountain is the mountain known as Pilar to Hindus. In the puppet show, the main function is to form a *Gunungan* a sacred, mystical and magical. *Gunungan* also represent other object and meaning when the Dalang vibrated the tree it shows that the cosmic order is threatened. *Gunungan* used to mark the intermission and finish the show. Hashim Hassan's depicting the story of *Pohon Beringin* in *Wayang Kulit* plays in his own way and maintaining the soul of his objectives which is about Malay tradition and the creation of Allah. '*Gunungan Pohon Beringin*' is a representation of a life as a whole. Behind the façade of a thin layer of screen we called *Wayang Kulit*, the puppeteers telling story that related to our whole being. In presenting the Malaysian style in his paintings, as an artist Hashim Hassan has been introduced to the Malay culture base with the Islamic content. He tried his own version of Malaysian art but based on Malay culture as the main foundation. Fortunately he never fails to understand the needs of religions in his creation where he will always go back to the roots of being Muslim and Malay at the same time. The idea of *Gunungan* and *Pohon Beringin* were related to the roots of being Malay even with a twist of style. He tried to emphasize the metaphor behind the big tree called *Pohon Beringin* as well as the relationship of cosmos with the *Gunungan*. From his point of view, if *Pohon Beringin* can be part of *Wayang Kulit* and film it can also be part of paintings. To him, he's just like *Pohon Beringin*. He is getting stronger over the year but wiser nevertheless.

4.2.3 *Wau Bulan Terbang Malam*



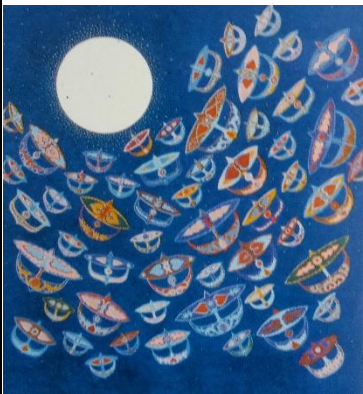

Figure 4.4: *Wau Bulan Terbang Malam*, Acrylic on Canvas, 140cm x 152 cm, 2007, Private Collection. (Photo by the Reseacher)


Wau Bulan Terbang Malam artwork was painted in 2007. It was painted on 140cm x 152cm canvas with acrylic as the medium. On the upper part on the left the artist started with the first subject; perfect round moon with stars scattered around the edges. From there Hashim Hassan's painted the main image of the artwork which is *Wau Bulan* or Moon Kite with different sizes and colors.

4.2.3.1 Edwin Panofsky Iconographical Analysis

Table below will describe the iconographical description of *Wau Bulan Terbang Malam* painting in detail.

Table 4.5: Analysis *Wau Bulan Terbang Malam* Painting

Image Painting	Edwin Panofsky Iconographical Analysis
 <p><i>Wau Bulan Terbang Malam</i> 2007 Acrylic on Canvas 140 cm x 152 cm Artist's Collection</p>	<p>The First Level Pre- Iconographical Description</p> <ul style="list-style-type: none"> • It all started with the first object on the artwork. Hashim Hassan with perfect round moon on dark background. • He used white as to emphasize the beauty of the Moon on the night sky. • Around the perfect round moon once again he played with the beauty and importance of the stars as a best friend to the moon and to complete the night sky setting. • He then created a group of <i>Wau Bulan</i> that fly directed to the moon. • Hashim Hassan used different colours on every <i>Wau Bulan</i>. • He fills the background with dark colour to emphasis the night.
 <p><i>Wau Bulan Terbang Malam</i> 2007 Acrylic on Canvas 140 cm x 152 cm Artist's Collection</p>	<p>The Second Level Iconographical Analysis</p> <ul style="list-style-type: none"> • Look closely at the painting and we'll found the most important subject there; the moon and <i>Wau Bulan</i> or Moon Kite. • <i>Wau Bulan</i> is a traditional game that is often played by men in Kelantan. The game has also become a sport among them and be one of the local traditions. • <i>Wau Bulan</i> also was highly favoured by the Malaysian because of the design. Some were fills with flora and fauna pattern or motifs, arabesque and with variety of colours. • <i>Wau Bulan</i> also considered a symbol of refinement in Malay culture and it can be seen in

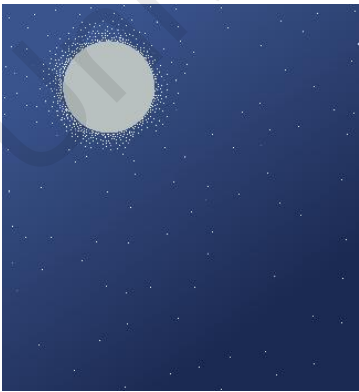
	<p>the making of the <i>Wau Bulan</i>.</p> <ul style="list-style-type: none"> • In <i>Wau Bulan</i> lays an identity of local people, their backgrounds and belief. • The imagery of the kite, in particular the <i>Wau Bulan</i> or Moon Kite in the Malay vernacular is one that can be seen as clichéd from over usage in the mass media and popular culture. • However, this does not deter the artist from including it in his symbolic vocabulary. • When read in the context of the artist's proposed revivalism of the traditional or Malay vernacular as a valid means for assertion of a contemporary identity, it can be seen as a necessary imperative. • It is a symbol like any other in the world to be used in a 'living' sense, in spite of its competition with other more 'empowered' cultural icons that have entered into the Malaysian life. • Perhaps as an emblem, the <i>Wau Bulan</i> has lost much of its vital poetic meaning for it can no longer be imagined in the full traditional sense. • The artist's world in which image or imagery is a potent living language for communication, does not necessarily reflect the 'real' world. • Yet symbolically, the 'real' space of astronauts and that of the <i>Wau Bulan</i> is one and the same. • The landing of a human on the moon still leaves footprints in the symbolic imagination. • As an image, the <i>Wau Bulan</i> is indeed astonishingly potent. • The limit of its flight rests in the hands of the kite flyer. In other words, the artist is proclaiming there must be no limits to in anything and work hard to achieve goals.
 <p><i>Wau Bulan Terbang Malam</i> 2007 Acrylic on Canvas 140 cm x 152 cm Artist's Collection</p>	<p>The Third Level – Iconological Interpretation</p> <ul style="list-style-type: none"> • <i>Wau Bulan Terbang Malam</i> artworks comes with thousand meaning and it is depends on the viewers to understand and interpret what is the message behind the images. • From Hashim Hassan's perspectives the Moon and the <i>Wau Bulan</i> portrayed certain degree of symbolism where both subject are related from every angle. • He believes that Moon only comes out at night and <i>Wau 'Bulan'</i> should do the same. It should only be played at night to bring out the beauty of <i>Wau Bulan</i> itself. • The <i>Wau Bulan</i> in Hashim Hassan's idiom is

	<p>fully charged with the Malay poetic sensibility in this painting. Why does the <i>Wau Bulan</i> fly under the cover of night? Why does it not soar in the full light of day? What is 'hidden' behind the title that related to Malay culture?</p> <ul style="list-style-type: none"> • The manners in which messages are 'crypted' in these paintings reflect incisively the Malay etiquette in which one does not express meaning directly. Directness is almost a form of coarseness. • In the 'older days' one would have had recourse to the exquisitely subtle imagery of a pantun when venturing into discrete territories of the emotion. Alas to the artists, the Malay pantun is nowadays rarely found on the tip of the Malay tongue.
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4.2.3.2 Philosophical Meaning of Malay Symbols in Hashim Hassan's Paintings

Table below will describe the philosophical meaning and description of *Wau Bulan Terbang Malam* painting in detail.

Table 4.6: Philosophical Meaning of Malay Symbols in *Wau Bulan Terbang Malam* Painting

Malay Symbol	Philosophical Meaning
 <p><i>Moon</i></p>	<ul style="list-style-type: none"> • The moon or the 'white disc' often depicted as <i>Bulan Purnama</i> in Malay literary manuscripts related to romance, love, desire and longing. • But despite its romantic and lyrical imagery, the artist also uses the image of both moon and sun to convey a more pragmatic message as in daily life we experience both, in relation to the passage of time. • Throughout his work, the artist is actually very conscious of the temporal, of the times in which we are living. His is not a just a romantic worldview. • In past works, the artist's symbolic language has also been used as a subtle means for expressing concerns affecting the artist as a Muslim confronted with the problematic realities

	<p>afflicting the Muslim world, generally and specifically.</p> <ul style="list-style-type: none"> • The Muslim consciousness particularly decries the subjugation of the weaker by the more powerful, for all humans are equal before God. • The imagery of the sun and moon also suggest temporal and psychological polarities of day and night, light and dark, and culturally of east and west and of the potential eclipse of the Malays who undervalue their cultural and natural heritage. • Moon is another big invention by Allah. It looks hanging in the vast expanse of the sky. • According to Abdullah Mohamed B. (1980), the moon is the symbol of the "heart". • The moonlight that shines at night provided the tranquillity and comfort to the world. • In the sea moonlight help the sailor to find their way. It helps to lead their way to safety or to their destination. • Because of tranquillity and comfort given by the moonlight, moon always represents the love between lovers and how moon affect two hearts between male and female and the affections of moon as a symbol of love. • In Malay idiom there always words related moon and love such as; <p><i>"Engkau laksana bulan, tinggi di atas Kayangan"</i></p> <p>"You like the moon, high above the Heaven"</p> <p><i>"pungguk rindukan bulan"</i></p> <p>'An owl who misses the moon'</p> <p><i>"bulan kesianghan hari"</i></p> <p>'face that bleak and unhappy'</p> <ul style="list-style-type: none"> • As stated in Holy Quran, <p><i>"Maha Suci Allah yang menjadikan di langit gugusan bintang-bintang dan Dia juga menjadikan matahari dan bulan yang bersinar".Al-Furqan: 61.</i></p> <p>Blessed is He who has placed in the sky great stars and placed therein a [burning] lamp and luminous moon. Al-Furqan: 61.</p>
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	<ul style="list-style-type: none"> • Abdullah Mohamed or Nakula's concept about God and Universe states that circle is the essence of Allah. • Circle, based on moon shape symbolizes the 'heart' while the sun symbolizes 'essence of God'. • Most of his concepts begin with circle creating the symbol of Lotus flower, moon and wau (traditional kite). • This clearly states that circle shape has its reasons and meanings in the concept of God in Malay art interpretation.
 <p style="text-align: center;"><i>Wau Bulan</i></p>	<ul style="list-style-type: none"> • <i>Wau Bulan</i> was created as a symbol of greatness of a country. • <i>Wau Bulan</i> was also used as a guide for determining a direction. • On some country <i>Wau Bulan</i> or Kites were used as a symbol of victory. This happen when they celebrate the victory in war or sports. • The kite is famous among the Malay community in various states of Kelantan, Terengganu, Kedah and Perlis. Usually <i>Wau Bulan</i> was played in the dry period after the harvest. • <i>Wau Bulan</i> can be used as parable in our everyday life. Our life is like a kite where we require a strong grip. Just like <i>Wau Bulan</i> which requires the rope to continue flying in the air. If the kite string broken just like life, we will lost our grip towards our goal in life and lost our way in life. • <i>Wau Bulan</i> also can be related closely to beauty. The beauty is not only on the physical façade but the beauty behind every symbol used to create it. • The making of <i>Wau Bulan</i> by the older generations comes with passion and the beauty behind every symbol lies on the beauty of the nature. • It can be seen on certain symbol like flora, fauna, arabesque and shapes. This is all symbols that linked to nature created by Allah. • The makers learn and study from the nature and experiment it with their creation. • Srivijaya Empire used <i>Wau Bulan</i> to help them strategize war. In their war history they used to draw the strategy on the <i>Wau Bulan</i> surface to guide them to fight their enemy. When they win, they used the symbol of <i>Wau Bulan</i> as their emblem once known as Sejagat Tanah Jawa • With this victory they flown the <i>Wau Bulan</i> as a symbol of success.

	<ul style="list-style-type: none"> • In China, General Han Hsein has won his battle with General Hsing Yu in a war in Kaishai where he scared the army by using the sound from the big kite. The sound was said to be the sound of an angry God. • In ancient Rome and Greece era <i>Wau Bulan</i> or kite was their favourite game. • In Europe and America, in addition to being a hobby, kite was also used for scientific research when in 1479 AD Alexander Wilson and Thomas Merville from Scotland. They used to put a thermometer on a kite to measure the earth's surface. • Worldwide, the kite has its significant importance. Wars General of Korea suspends a lamp (lantern) at the kite and flew it to the sky to motivate his troops. • <i>Wau Bulan</i> not only serves as a medium of competition, but also serves as a medium for representation or identity of an organization. • The greatness of Malay <i>Wau</i> was lifted when fans started to chant the beauty of <i>Wau Bulan</i> in their performances called <i>Dikir Barat</i>. <i>Dikir Barat</i> was performed in-front of King's and the Royal family of Melayu Remang now known as Wilayah Selatan Thai. <p style="text-align: center;"> <i>Eh Wau bule, Eh Wau bule, Wau bule, teraju tigo, Eh Wau bule, Eh Wau bule, Wau bule teraju tigo.</i> </p> <p style="text-align: center;"> <i>Ini male samo-samo, Samo-samo bersuko ghio, Ini male samo-samo, Samo-samo bersuko ghio.</i> </p> <ul style="list-style-type: none"> • The song will be a closing song of the ceremony and the story chanted in <i>Wau Bule</i> is not only about the <i>Wau Bulan</i> but also the philosophy behind the beauty and magnificent of the <i>Wau</i> itself. • The beauty of <i>Dikir Barat</i> lies in the lyrics chanted by the groups. They chanted about economy, social, heritage, traditions and religion. They chanted something related to parental and neighbour as well as advice to the listener. • On modern philosophy, lots of company used <i>Wau Bulan</i> as their emblem or symbols that
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represent their organization.

- Malaysia Airlines for example has used the same symbol for more than 50 years and still strong in the sky flying through the wind and turbulence. The symbol represents the magnificent *Wau Bulan* that flying non-stop from the day one.



- On the back side of 50 cent coin, we can still find the *Wau Bulan* symbol.



- The same symbol has been used in one of our bank note (RM1) by Bank Negara Malaysia. This is to symbolize the value of our heritage as well as Malay culture.



- On the surface of the money we can see the scene where adults and kids are flying the *Wau Bulan*.
- It shows the uniqueness of the games.
- Lots of stamp from the Pos Malaysia Berhad

	<p>collection define the beauty of <i>Wau Bulan</i> from different perspectives.</p> <ul style="list-style-type: none"> • <i>Wau Bulan</i> on the stamp represents the communication between two people from two different places. <div data-bbox="922 427 1278 696" data-label="Image"> </div> <div data-bbox="791 779 1399 1037" data-label="Image"> </div> <ul style="list-style-type: none"> • The logo of <i>Sukan Sea 2017 Kuala Lumpur</i>, the same <i>Wau Bulan</i> was used as a symbol of soaring high with the sports.
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4.2.3.3 Summary of ‘*Wau Bulan Terbang Malam*’

It all started with a piece of kite and the decoration makes it different for the *Wau Bulan*. With a little bit of artistic decoration and fine trimming the name change to *Wau Bulan*. The Nirvana started when *Wau Bulan* soaring high in the sky fighting its way with the stronger wind. For the player who tries to fly the kite they will try to control the string, shifting from one ground to another and pulling the string when the wind pulls. How you keep your kite soaring in the sky is all up to you in handling all the mechanism of flying a kite. *Wau Bulan* represents the beauty of nature as well as the cleverness of the crafter. They created and re-created the beauty of *Wau Bulan* from one

generation to another. Hashim Hassan emphasises on the *Wau Bulan* and the significants of the *Wau Bulan* to the community especially the Malays. He tries to follow the basic foundation of *Wau Bulan* when it reaches the higher level and until it reaches the ground again. Even way up in the sky, the *Wau Bulan* never forgets to touch the land of reality. In *Wau Bulan Terbang Malam*, Hashim Hassan was playing with the metaphor of '*Bulan*' as in the Moon and *Wau Bulan* as in the Kite. In reality, *Wau Bulan* only played when there is a strong wind for the kite to be able to fly. In these circumstances to fly a kite at night will be impossible. One cannot see where the kite flies and how high the kite will fly. The impossible always make our journey stop and the most important things we can do to grasp a seemingly impossible is to take baby steps or small step in life. People think that success happens overnight and the answer is it does not. The reality is, those who are successful in overnight story have their own story to tell. They have been slaving for many years, never stop fighting and working, never fail to cry with tears due to failure just to reach their dreams. The same case goes to *Wau Bulan* in Hashim Hassan's paintings. *Wau Bulan* tries to fly at night with the help of the moon to light-up its way. People might laugh at us if we try to do the impossible but if there is a will there is a way. The philosophy behind *Wau Bulan* and *Bulan* will always be about positive attitude towards something or someone. *Wau bulan* is not only a game, to certain community in the world *Wau Bulan* is a magnificent symbol of soaring high. The reality lies on the player who used them as a mechanism in communication. We are like kites. We can fly high above the rest of everything, inspiring others and filling them with awe. But there has to be somebody down here, on the ground. That somebody must hold the string, pulling it tight and letting it out little by little to make sure the kite can fly. If they let go of the string, the kite will definitely crash. But if you do not give the kite enough string, it will never fly as high as it can. Moral of the story will be everthing about *Wau Bulan* must have its own centre for

balances. Without balance the *Wau Bulan* cannot fly high and possibly cannot fly at all. Balance is so important in *Wau Bulan* making for the maker to get the right effect. This is how messages were told and stories were shared. *Wau Bulan* will always soaring high in the sky as long as there are crafters who produced it and players who will fly it.

University of Malaya

4.2.4 *Bangau oh Bangau*

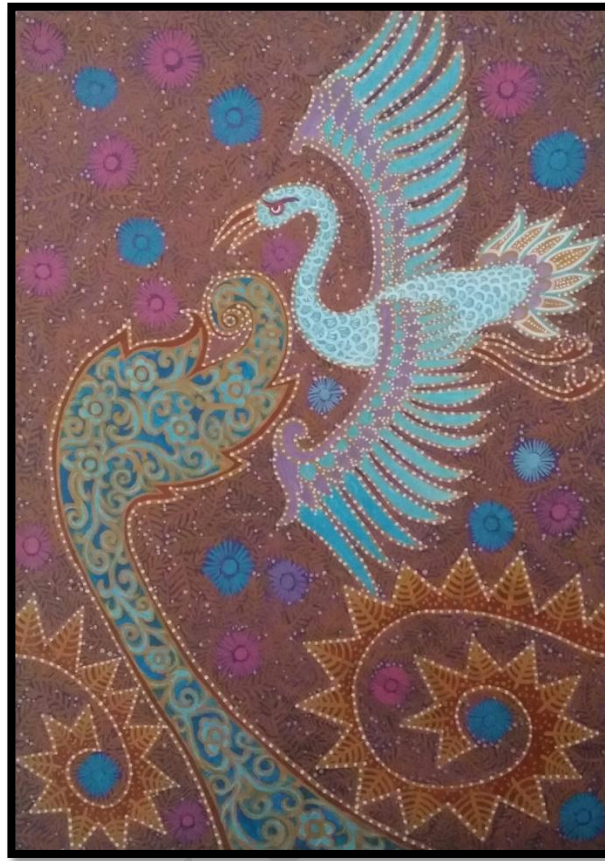



Figure 4.5: *Bangau oh Bangau*, Acrylic on Canvas, 134cm x 103cm, 1987, Ruzaiika Omar Basaree's Collection. (Photo by the Researcher)

Bangau oh Bangau was produced in 1987 with the size of 134cm x 103cm. The painting was painted on canvas using acrylic as the medium. Hashim Hassan started with a turquoise blue stork (*bangau*) on the right side of the canvas. He then painted 'Kepala Bangau' symbol that started from the bottom part to the top of the canvas, close by the stork (*bangau*). On the lower part of the painting, he decorated both from the left to the right side with *Pucuk Rebung* motifs and finally with *Bunga Budi* scattered on all parts of the canvas.

4.2.4.1 Edwin Panofsky Iconographical Analysis

Table below will describe the iconographical description of *Bangau oh Bangau* painting in detail.

Table 4.7: Analysis *Bangau oh Bangau* Painting

Image Painting	Edwin Panofsky Iconographical Analysis
 <p data-bbox="395 1361 646 1547"><i>Bangau oh Bangau</i> 1987 Acrylic on Canvas 134 cm x 103 cm Artist's Collection</p>	<p data-bbox="751 734 1414 772">The First Level Pre- Iconographical Description</p> <ul data-bbox="762 846 1433 1704" style="list-style-type: none"> • Hashim Hassan started this painting with <i>Bangau</i> or stork on the right side of the canvas. • He used turquoise colour to beautify the stork. At the same time he used some principles of art such as rhythm and harmony together with element of lines to compliment the overall composition. • <i>Kepala Bangau</i> which is the <i>Kepala Perahu</i> was painted from the bottom part of the painting and moved towards the stork. He used the same colour on the stork but this time with a darker turquoise. • <i>Pucuk Rebung</i> motif fills the lower part of the painting from the left to the right side of the <i>Kepala Perahu</i>. • He used brown colour to emphasize the <i>Pucuk Rebung</i>. • On the background, the artist once again emphasized on the <i>Bunga Budi</i> decoration to highlight the story and philosophy behind the meaning and symbols used in the painting. • Overall, Hashim Hassan applied the point technique to enhance the shapes and colours.
	<p data-bbox="751 1821 1334 1859">The Second Level Iconographical Analysis</p> <ul data-bbox="762 1933 1433 2074" style="list-style-type: none"> • On this artwork, Hashim Hassan emphasized on four subjects that meant so much to him; <i>Bangau</i> (stork), <i>Kepala Perahu</i>, <i>Pucuk Rebung</i> and <i>Bunga Budi</i>.



Bangau oh Bangau
1987
Acrylic on Canvas
134 cm x 103 cm
Artist's Collection

- All subject and motif chosen by the artist clearly highlighted the importance of these symbols in Malay heritage and culture.
- Stork has a role in Malay culture especially for people who stay near the sea. People have a good relationship with stork and it has become a symbol of safety.
- The name is taken in accordance with the nature of *Bangau* (stork), who like sitting on a buffalo's back while watching for the fish in the paddy fields.
- Due to this, stork has a special place in the Malay community.
- A song titled '*Bangau oh Bangau*' was composed to show how important a stork is in the Malay community.
- A proverb, '*Setinggi-tinggi Bangau terbang, akhirnya hinggap di belakang kerbau*' was also related to the Malay community.
- *Bangau* or stork, *Kerbau* (Buffalo) and paddy fields are always related to one another. It cannot be separated because the relationship is very strong.
- Woodcarving is the most exceptional and oldest Malay art form. It is an art of handicraft that became a tradition in the Malay community for generations.
- Woodcarvings among the Malay community can be found not only in the house but the embodiment and its application can be seen in the Royal palace, Mosque, archway, traditional game like kite, and traditional musical instruments.
- Wood carving is not only about a handicraft but also about skills and knowledge that are translated in a variety of goods such as those on buildings, furniture, weapons, musical instruments, toys, cooking equipment, and woodworking equipment.
- One of the most famous artifacts is the head of the boat or known as *Kepala Perahu*.
- Usually *Kepala Perahu* was carved with the shape of the letter 'S'. It was derived from the idea of *Leher Bangau* or Storks Neck. Due to the Stork long neck and its efficiency in fishing, Malay fisherman had taken the idea to create the *Kepala Perahu*. It was said that it can lead to profitability and safety at sea.
- The artist has used the idea of *Kepala Perahu* and *Bangau* to create a story that is related to one another.

	<ul style="list-style-type: none"> • The uses of the decorations on the fisherman's boats on the East Coast of Peninsula Malaysia reflect the artistic understanding of the people from the perspective of the Malay philosophy. • Apart from <i>Bangau</i> and <i>Kepala Perahu</i>, Hashim Hassan also represented the symbol of <i>Bunga Budi</i> in this painting. • <i>Bunga Budi</i> was said to be closely associated to the identity of the Malay culture. • The artist showed that flowers were related to something beautiful in God's creation of the universe. • Flower from his point of view was greater than what we understood because it was not only something that we could see, touch or smell but it had more meaning attached to it. • Behind the beauty of <i>Bunga Budi</i> on the background of the painting was the understanding of a philosophy about the subject. • He also used lot of idioms, poems and sonnet to create his artworks due to its impact towards Malay culture. • Example; <p style="text-align: center;"><i>Puas sudah menanam ubi, Nenas juga ditanam orang, Sudah puas menabur budi, Emas juga dipandang orang.</i></p> • From this Malay poem, we can see that Hashim Hassan sole interest was towards his family and friends who had been good to him. • He also used the symbol of <i>Pucuk Rebung</i> or bamboo shoots in his artwork because it is motifs were widely used in variety of Malay traditional art. • <i>Pucuk Rebung</i> motifs can be found in the art of <i>Songket</i>, Woodcarving, Batik, <i>Wau</i> and other Malay house appliances. • He created it in a spiral shape. • He also used the dominant shape which was a triangle to represent <i>Pucuk Rebung</i>.
	<p>The Third Level – Iconological Interpretation</p> <ul style="list-style-type: none"> • According to Hashim Hassan, his work entitled "<i>Bangau oh Bangau</i>" was produced by his appreciation of the lyrics from children Malay song as follows:



Bangau oh Bangau
1987
Acrylic on Canvas
134 cm x 103 cm
Artist's Collection

*Bangau, oh bangau,
Kenapa engkau kurus,
Macam mana aku tak kurus,
Ikan tak mahu timbul.*

*Ikan, oh ikan,
Kenapa kau tak timbul,
Macam mana aku tak timbul,
Rumput panjang sangat.*

*Rumput, oh rumput,
Kenapa panjang sangat,
Macam mana aku tak panjang
Kerbau tak makan aku.*

*Kerbau, oh kerbau,
Kenapa tak makan rumput,
Macam mana aku nak makan,
Perut aku sakit.*

*Perut, oh perut,
Kenapa engkau sakit,
Macam mana aku tak sakit,
Makan nasi mentah.*

*Nasi, oh nasi,
Kenapa engkau mentah,
Macam mana aku tak mentah,
Kayu api basah.*

*Kayu, oh kayu,
Kenapa engkau basah,
Macam mana aku tak basah,
Hujan tinpa aku.*

*Hujan, oh hujan,
Kenapa engkau tinpa kayu,
Macam mana aku tak tinpa,
Katak panggil aku.*

*Katak, oh katak,
Kenapa engkau panggil hujan,
Macam mana aku tak panggil,
Ular nak makan aku.*


- The song was not just an ordinary song. It is a song that came with a story.
- It passed from one generation to another until today.
- With additional motifs like *Kepala Perahu*,

	<i>Pucuk Rebung</i> and <i>Bunga Budi</i> , the artist was trying his best to create the important use of symbols between one motifs to another.
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4.2.4.2 Philosophical Meaning of Malay Symbols in Hashim Hassan's Paintings

Table below will describe the philosophical meaning and description of *Bangau oh Bangau* painting in detail.

Table 4.8: Philosophical Meaning of Malay Symbols in Painting *Bangau oh Bangau*

Painting Summary	Philosophical Meaning
 <p>'Bangau'/stork</p>	<ul style="list-style-type: none"> • <i>Bangau</i> in this painting clearly highlighted a symbol of independence. Stork like any other birds can be described as independence due to their physical of soaring freely in the sky. This is how independent we are in the process of knowledge acquired. • According to Siti Zainon (1985), in many cultures around the world bird was portrayed as an animal full of spirit, strength and pride. • This can be seen on the way birds fly in the sky with pride and freedom. They also fly with such strength and grace. • Birds can be associated with animals that are faithful and strong (Nila Inangda Panyam et al. 2009). • Birds represent a symbol of sustenance. • Hindu Astrology called the Pancha-Pakshi Shastra includes five birds, the peacock, crow, owl, vulture and cock. • In Buddhist tradition bird represents Buddha himself, Christians see them as souls living in paradise • In China, it is believed that the soul of the sun takes the form of a Crow or a Raven • As with Celtic stories, Native American myths see Bird as God's messenger.

	<ul style="list-style-type: none"> • In Celtic symbolism, Crane or Stork is a Divine messenger who also represents the Higher Self. • The way in which Cranes care so diligently for their young adds the significance of good parenting. • The Egyptians had a rather lovely tale on Bird. When seen after someone's death they believed the creature escorted the spirit into its new incarnation. • Bird, they can walk on the earth and swim in the sea as humans do but they also have the ability to soar into the sky and that is why many cultures believe that they symbolize eternal life; the link between heaven and earth. • In '<i>Bangau oh Bangau</i>' Hashim Hassan used the symbol of Bangau to signifies the tradition and cultures. • The song '<i>Bangau oh Bangau</i>' implies the society temperament who like to blame others. They do not want to admit their own mistakes, but find fault in others. • Interesting part here was he uses the technique of batik and point in producing this artwork. • The overall look was like 'kain batik' wears by Malay lady. • A proverb that sound "<i>'Setinggi-tinggi Bangau terbang, akhirnya hinggap di belakang kerbau'</i>" was derived from the advice given to the children. It does not matter how far and high you go and study, do not forget where you come from.
	<ul style="list-style-type: none"> • In certain Malay communities, particularly along the east coast of the Malay Peninsula, woodcarving has been developed into an art form. High quality Malay woodcarvings can be seen in traditional houses and palaces. Generally the wood used is <i>cengal</i> or <i>jati</i>, and both of which are durable hard woods. • Extremely well-executed works in the form of pulpits (mimbar) furniture, decorative window frames and door panels are the marks of this traditional craft. It was also applied in Muslim Calligraphy. • A basic pattern or motif is repeated and adjusted according to the position in which the carving is done. Motifs used usually from floral and geometric. • Flowers and leaves are considered eminently



Kepala perahu

suitable as motifs in various sorts of carving because they represent the beauty of the natural world and do not offend the sensibilities of pious Muslims.

- The use of calligraphic designs derived from the Arabic script or from the Holy Quran is fairly widespread. These may be featured upon walls window panes, the central post of a house (*tiang seri*) and elsewhere.
- The palace and aristocracy were those who have used craft, particularly the art of carving as a symbol in administration. (Farish A. Noor & Eddin Khoo, 2003).
- The beautiful carvings produced at the palace are associated with the status symbol of an administration and indirectly had accorded recognition to the art of traditional Malay woodcarving under this system (Abd.Halim Nasir, 1987).
- Originally, the woodcarving produced was part of a craft activity for recreational purposes only. Circumstances changed when wood carvings were accorded a special place in the palace. Talented and highly-skilled craftsman in the arts were usually designated “Royal Artists” (*Seniman diraja*). As a result, traditional wood carving which was conceptually based on symbols and culture of Malay society soon found a special place in the palace (Kraftangan, 2009).
- Traditional *perahu* in the Malay Peninsula was decorated with certain type of wood decoration and paint.
- Fishermen painted the boat using bright coloured paint and coated the parts with several layers of paint from the upper part reaching the bottom to divide the painted area by using parallel lines.
- At the same time fishermen makes carvings on seven types of the boat's parts.



- *Bangau* is aboard shaped like a hooking stork. The design has the function to hold the sail when it is not in use to avoid it from falling into the sea.




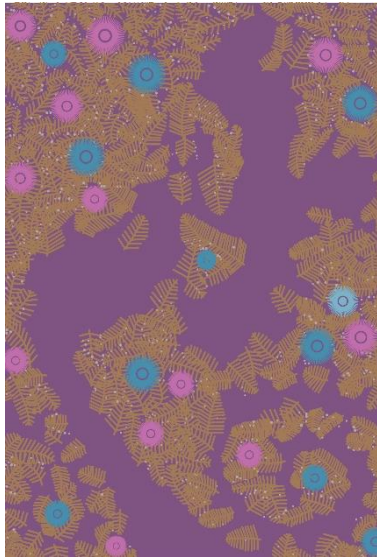
Bangau/ stolk



- For Malay fishermen, *perahu* was their most important transport as it used to make a living.
- According to Nik Hassan Suhaimi (2010), the reason bangau was used as a symbol to catch more fish.



	<ul style="list-style-type: none"> • The <i>bangau</i> was neatly carved at the head of the boat. • The creation has a specific function as for example, a crane can predict areas with many fish and the bird implies how efficient a bird can be when comes to fishing • The bird life is associated with the lives of fishermen who solely depend on fishing and sea. • Stork is a source of encouragement and fortitude needed by fishermen when they are at sea. • There is also an opinion stating that the crane function is also to tame the wild sea and to take care of the fishermen. • In Malay culture <i>Bangau</i> play an important roles when comes to fishing and sea. It is because Stork has a role as a symbol of the spirit of Malay boats, other than as decoration.  <ul style="list-style-type: none"> • In addition, the stork is also believed to be the boat eyes where the eyes monitor and control every movement of the boat so that the fishermen survive from any harm.
	<ul style="list-style-type: none"> • Hashim Hassan created an image of '<i>Bunga Budi</i>' as a symbol of beauty in Malay culture. • '<i>Bunga Budi</i>' is not an ordinary flower in a physical but a philosophical construction as a whole.



Bunga Budi

- The philosophy that lay ahead of this symbol was the beauty of 'Budi' in Malay culture. The 'Budi' in his painting was emphasis by the greatness of 'Budi' in everyday life.
- As in old poems stated about the beauty and magnificent meaning in it;

*Pulau pandan jauh ke tengah
Gunung daik bercabang tiga,
Hancur badan di kandung tanah,
Budi yang baik dikenang juga.*

- In Malay culture 'Budi' and 'Berbudi' was instill in childrens life started from a very young age. They should 'Berbudi' to their parents, older generation, teachers and family.
- The beauty behind the 'Berbudi' or 'Budi' also lies in the community. Helping each other was part of responsibility but does not aks for something in return. 'Budi' is something that we cannot repay in monetary or values on goods.
- 'Berbudi kepada tanah' also part of Malay culture. The 'tanah' or soil is where we received our 'rezeki' or source of foods and goods. That is why Malay people used 'tanah' as part of their sustenance.
- 'Berbudi kepada negara' or courteous to the country is another motto of the Malay. Being a soldier or policeman or whatever occupation related to guarding our nation is something that parents will encourage their kids.



Pucuk Rebung

- Bamboo shoots motifs symbolize good wishes because bamboo is a tree that does not easily fall by the wind no matter how strong.



- The motif of smaller triangles are arranged repeatedly to fill up the empty spaces, and to provide some uniformity in decorating.
- This to show harmony and continuity in repetition. The philosophy lies in life where everything must be in harmonies form and continually happening in the future.



- Hashim Hassan created the form of *Pucuk Rebung* in spiral arrangement.
- In Malay literature the '*Pucuk Rebung*' always plays a role in life due to the bodily structure of bamboo itself. The proverb of "*Melentur Buluh Biarlah Dari Rebungnya*" brought meaning that related to parenting process. Malay culture believes that it is better to teach our children from the younger age. The process will be easier compared to older kids. Older kids will rebel and has their opinion about something.
- The concept was simple. We need to look back at the physical shape of bamboo. Soft shoot when young but get harder and stronger when matured. From the shoot it will turn into bamboo.
- According to Othman Yatim (2000), bamboo shoot was like children. They were soft and easy to handle when young and hard when matured. It will be difficult to teach and understand them.
- In Chinese understanding, strength was always related to bamboo. It also represents and symbolizes the acceptance of the nature and it openness to wisdom in emptiness. Again we have to go back to the nature of bamboo that comes with hollow in the middle. The hollow trunk reminds the Chinese of humility.
- Bamboo also was closely related to growth in a simple, modest and straightforward life.
- Bamboo is also an important symbol in the feng shui system due to its symbolism, as it represents a living symbol of the elements of wood, earth and water. Bamboo as a plant can

	<p>survive with minimum light exposure and is also easy to take care of. Under feng shui principles, bamboo is also a plant that can draw positive chi into the home.</p> <ul style="list-style-type: none"> • Bamboo personifies the life of simplicity. It produces neither flowers nor fruit. • The young branches at the top of the bamboo trunk will not grow at the same angle as the older branches below, in order to allow sunlight for their elders. When the young shoots emerge from the roots, they are under the shade of the older bamboo branches. Such a spirit reflects the young respecting the old as well as the old protecting the young. • When the storm comes, the bamboo bends with the wind. When the storm ceases, it resumes its upright position. Its ability to cope with adversity and still stand firmly without losing its original ground is inspirational to a nation which has constantly suffered calamities.
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4.2.4.3 Summary of ‘*Bangau oh Bnagau*’

‘*Bangau oh Bangau*’ is a representation of independence from the perspectives of Hashim Hassan. Independence is essential and the most fundamental for success. It also boosts confidence and reduces over-reliance on others. By having confidence in life it will automatically promotes happiness and increases sense of accomplishment and promotes better decision-making. Independence is essential for one to function effectively in the world. The people who are independent are the people who are able to handle things on their own without relying on others because this will increase their confidence. He highlighted the importance of ‘*Bangau*’ in his storyline and at the same time stressed on the ‘*Kepala Perahu*’ as another subject matter. He also balances up the story by emphasis on the ‘*Pucuk Rebung*’ and ‘*Bunga Budi*’ to complete the story. ‘*Bangau oh Bangau*’ that we knew from the children song was a rendition of story. The story lies on the people and community as a whole and how they run their life by

blaming each other. To accept blame is unacceptable but to blame people is easier. This is the nature in life. Parents need to do their part in educating their children to face this situation. No matter what happens they need to be reminded that life is harsh but we need to be strong like bamboo. The best advice that parents can give is that no matter where their children go and how high they learn they just need to remember where they come from. They need to understand their roots, culture and heritage for them to be able to love one another. Hashim Hassan also created not only paintings that fills with symbols but he come out with form of words in this painting. He ran from the norm of using the same symbol but instead he used his own term and created his own symbol to compliment the philosophy. '*Bunga Budi*' is just not a flower but a flower with a big name. "Bunga Budi" independently stands in the heart of Malay community. Its goals are to reach the foundation of being good Malay in Malaysia. Hashim Hassan once again emphasized on the importance of roots and family. When he applied the spiral of '*Pucuk Rebung*' in his painting he asks the viewer to view the story from different perspectives. *Pucuk Rebung* always closely associated with the upbringing of a child. The explanation lies in many poems and idioms used widely in Malay society.

4.3 Chapter Summary

The explanation and research on this chapter will be summarized in great details. Analyses from the four (4) paintings of Hashim Hassan were done using the analysis based on Edwin Panofsky theory of Iconography. The philosophical points of view also were identified and symbols used by the artist in every painting were analysed. Symbols that have been used by the artist can be defined clearly due to its clear shapes and identity. Symbols like cosmos (stars, planet and moon), *Sulur Bayur*, *Pohon Beringin*, *Wau Bulan*, *Bangau*, *Kepala Perahu*, *Flora*, *Pucuk Rebung* and, *Bunga*

Budi were used not only in these four (4) paintings but also in other artworks by Hashim Hassan.

The first symbol used on the first painting was *Sulur Bayur*. The researcher has also identified other paintings by the artist that depict *Sulur Bayur*. Some of the artworks using this same symbol as stated below;

- i) *Penghijrahan/ Moving on* (see Appendix A1)
- ii) *Berdua* (see Appendix A2)
- iii) *Moving on / Hijarah* (see Appendix A3)
- iv) *Sehati Sejiwa* (see Appendix A4)
- v) *Sulur Bayur* (see Appendix A5)
- vi) *Tugu Celak 2* (see Appendix A6)
- vii) *Gelora Maya* (see Appendix A7)
- viii) *Tiga Sahabat* (see Appendix A8)
- ix) *Tugu & Bulan Purnama* (see Appendix A9)
- x) *Engkau Dan Aku* (see Appendix A10)
- xi) *Lembah Celak* (see Appendix A11)
- xii) *Pertemuan Pohon Beringin, Sulur Bayur, Bangau Dan Burung Batik*
(see Appendix A12).

Another symbol used by Hashim Hassan was *Pohon Beringin* or Banyan Tree. The researcher has identified Hashim Hassan's paintings depicting *Pohon Beringin* as shown below:

- i) *Lembah Beringin* (see Appendix B1)
- ii) *Jambangan Beringin Di Taman Celak* (see Appendix B2),
- iii) *Laluan Masa/ Passage of Time* (see Appendix B3) and

- iv) *Lanskap Budaya* (see Appendix B4)
- v) *Pertemuan Pohon Beringin, Sulur Bayur, Bangau Dan Burung Batik*
(see Appendix A12).

Wau Bulan symbol were also used in many of his paintings. Due to its beauty the same symbols were again applied in other paintings titled;

- i) *Ke Angkasa Malaysia Boleh* (see Appendix C1)
- ii) *Wau Dan Bunga Budi* (see Appendix C2).

Symbol of *Kepala Perahu* were used continuously in other paintings. This subject matter gives him some satisfaction in producing more artworks.

- i) *Hujan Tak Turun Bangau Tak Lapar II* (see Appendix D1)
- ii) *Bangau Dan Cenderawasih* (see Appendix D2)
- iii) *Hujan Tak Turun Bangau Tak Lapar* (see Appendix D3)
- iv) *Bangau Di Tepi Danau* (see Appendix D4)
- v) *Bangau Jadi Tugu Di Tepi Danau* (see Appendix D5)
- vi) *Yang Mana Satu* (see Appendix D6)
- vii) *Engakau Laksana Bulan* (see Appendix D7)
- viii) *Di Wajahmu Ku Lihat Bulan* (see Appendix D8)
- ix) *Pertemuan Pohon Beringin, Sulur Bayur, Bangau dan Burung Batik*
(see Appendix A12)
- x) *Laluan Masa/ Passage of Time* (see Appendix A15)

Symbols applied in Hashim Hassan's paintings are focused on Malay culture, heritage and social life. He is not talking about Malay as a person alone but as a community that lives together as a family. His story always based on Malay culture and the symbols shown in the paintings reflect the Malay society from time to time. The

colors and shapes used indicated clearly aspects of his traditional heritage. The symbol of *Bunga Budi* showed his credibility in producing something new in his paintings. There is no such thing as flower called *budi* but he created the name to represent the beauty of '*budi*' in Malay society. He once again used the art of Batik in his creation which is significant in Malay culture. Batik was derived from the word '*titik*' and to create the beauty of batik. The artists used their creativity and imagination to represent Malay motif design. It symbolized the importance of batik to the society and the beauty created on a piece of cloth would tell stories for the viewer.

CHAPTER 5: CONCLUSION, DISCUSSION AND RECOMMENDATION

5.1 Introduction

This chapter discusses the summary of the findings of the research. This study has revealed that symbol does play an important role in creating artworks. The artist used symbols in the paintings to express something about his experience Hashim Hassan manipulated the use of symbols, images and icons to voice out his feelings towards something. These findings showed that most of the symbols used in his artworks are related to Malay culture, heritage and society. Furthermore most of the symbols that Hashim Hassan displays are associated with nature and the environment. By combining both art and nature the artist has successfully expressed in interpreting his idea across to the viewer.

5.2 Summary of Findings

Symbol or icon plays an important role in the artists and the development of their artwork. In order to get what they want for their artworks, the artist should understand the basis of their work. They need to go back to the foundation of creating an artwork. Research about subject matter is a must and this will lead to a better understanding. Symbols or icons also can be part of inspiration to the artist. Usually these icons were related closely to the artist and his surroundings.

Motifs applied in Hashim Hassan's paintings like *Sulur Bayur*, *Pohon Beringin*, *Wau Bulan*, *Bangau*, *Kepala Perahu* and *Pucuk Rebung* were taken from

Malay community. Some of these symbols were used in Malay Architecture such as house, mosque or palace. These symbols were also applied in different paintings. Each painting comes with certain meaning and story. To understand each one of it, one needs to understand the philosophy behind it. The philosophy used usually relate to the story of certain concepts. Malay culture is widely used to emphasize the importance of cultural heritage in the Malay community.

Paintings created by Hashim Hassan were inspired by the love of being Malay and a Muslim at the same time. These two subjects will always encourage him to produce more artworks related to the subject matter. Since Malay concept is so wide and variety, it gives him more inspiration to create more works in the future. The same thing can be seen on other artists who started their journey to create something from using symbols. Each of these paintings will definitely come with certain philosophy either modern or traditional.

5.3 Implication of this Study

This study was limited to Hashim Hassan's paintings and the number of painting used was limited due to time constrain. Even though the number of painting used are small but the findings of this study can offer readers a sense of discovery and benefits towards the use of symbols and iconography.

Below are some suggestions for further research in the near future;

- i. Further study is necessary to determine more specific benefits of learning and teaching of Malay symbols in school and university syllabus.
- ii. More research is necessary to collect new information about symbols and iconography from different artworks and artists.

- iii. Further study is necessary to understand the philosophy from different perspectives not only from Malay philosophy but modern and religious philosophy as well.
- iv. It is necessary to publish a dictionary related to Malay iconography and symbols.

5.4 Recommendation for Future Research

For future research, the evidence from this study can be related to curriculum development in Malaysian perspective. By putting the visual art syllabus the subjects on symbols, iconography and philosophy in schools and universities, students' will gain more knowledge about these subjects. Knowledge gained can lead to better understanding towards the development of Malaysian art and artists as a whole.

5.5 Conclusion

The study had clearly answered the research questions asked:

RQ1 – What are the main symbols used in Hashim Hassan's paintings?

Answer – Analysis from Hashim Hassan's paintings used of certain symbols was very obvious. Famous symbols that can be found in his paintings were *Sulur Bayur*, *Pohon Beringin*, *Wau Bulan*, *Bangau*, *Kepala Perahu* and *Pucuk Rebung*. From his past series of artworks the repetition of the same symbols was thoroughly applied. Other symbols that can be found in his paintings are flora, *ketupat*, birds, *celak* and cosmos. The used of moon, stars and planet are also widely applied as well.

RQ2 – What is the significant of Malay symbol in Hashim Hassan's paintings?

Answer – The significant of Malay symbol in Hashim Hassan's paintings can be seen in the 'soul' of each painting. 'Soul' of Hashim's paintings can be found in the application of every symbol used and the relationship with Malay culture as a whole. Hashim Hassan is one of those Malaysian artists that always remember his roots as a Malay and Malaysian. Hashim's understand the basic foundation of being Malay where culture and heritage will always relate to his life.

RQ3 – What is the philosophy applied in Hashim Hassan's paintings?

Answer – Malay philosophy can be easily detected in Hashim Hassan's paintings. Name like *Sulur Bayur*, *Pohon Beringin*, *Wau Bulan*, *Bangau*, *Kepala Perahu* and *Pucuk Rebung* was clearly Malay and practically used in Malay community in everyday life. He also applied a little Islamic philosophy in his paintings to emphasis the creations of God. Hashim Hassan also applied modern philosophy in his paintings to differentiate the modern and traditional life.

In the beginning of this research the words symbol, iconography, Malay culture and philosophy was often mentioned due to its importance. Every community in the world has its own culture and heritage that they need to protect. Since the communication and technology took place for the past decades, the culture and heritage were placed behind. Today, younger generations do not understand the significance of symbol and philosophy. They take things for granted because they assume that the culture cannot be bought. Unfortunately it can become extinct and suddenly one day we will no longer be able to remember the beauty of it all. Symbols and icons were everywhere around us. Due to that, artists took these chances given to them to manipulate the beauty of symbols and icons to create paintings, sculpture and poetry.

These creations come from their imaginations about life and their surroundings. Issue from everyday life including social life, war, religion, race and politic inspired artists to create artworks. To quote back what Durant (1926) says about the power of philosophy if compared to knowledge in science, the truth lies on the way we think and both science and philosophy needed for us to find the answer. Science might help in logic but philosophy does help for us to find wisdom. Symbol is everywhere and the secret behind it is for us to know and understand. How we relate it is all up to us. We will find the answer for all the question arises. Hashim Hassan fined his wisdom in Malay culture. He just fell in love with the beauty of '*Budi Bahasa*', '*Sopan Santun*' and '*Hormat Menghormati*' as well as '*Orang Melayu*'. From the way an '*Anak Dara*' walks, sits, smiles and talks, Hashim knew that she is special in her own way. From the beauty of '*Kain Batik*' to the geometrical shapes on expensive *songket* represent the uniqueness of the Malays. Traditional sports like *Congkak*, *Wau Bulan* and *Gasing* were played by everybody without social differences. Hashim Hassan is a legend in his own way. How he depicts each symbol and icon is beyond our understanding, but every painting will bring us to another dimension from his perspective.

After more than four (4) decades of painting, he has come to understand the flow and movement of creating more artwork. He understands the difficulties to create something different out of nothing. With the knowledge gain from his studies and experience he constructs his own 'ism' in visual art scene. By combining Malay culture, literature and heritage, he produced something that others are not willing to try. He realizes the beauty behind his subject matters and explores the possibilities in life. Always by going back to his roots as a Malay boy he understands the needs to always remember where he came from. No matter how far he went he will always remember the basic foundation in life. Family is important and its stays stronger if loves involves.

That is the symbol of harmony and wisdom that was born within him. He knew the perk of being Malay, a lecturer, an artist, a father, a son, a husband and the most important part of being a *Khalifah*. This is his way of returning back the knowledge that had been given to him and shared the beauty of knowledge with everyone around him.

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Appendix A1 (*Sulur Bayur*)



Title : *Penghijrahan / Moving on*

Year : 2007

Medium : Acrylic on Canvas

Size : 184cm x 123cm

Collection : Artist Collection

Appendix A2



Title : *Berdua*
Year : 2011
Medium : Acrylic on Canvas
Size : 91cm x 61cm
Collection : Artist Collection

Appendix A3



Title : Moving on / *Hijrah*

Year : 2005

Medium : Acrylic on Canvas

Size : 184cm x 123cm

Collection : Artist Collection

Appendix A4



Title : *Sehati Sejiwa*

Year : 2011

Medium : Acrylic on Canvas

Size : 61cm x 61cm

Collection : Artist Collection

Appendix A5



Title : *Sulur Bayur*
Year : 2003
Medium : Acrylic on Canvas
Size : 127cm x 97cm
Collection : Artist Collection

Appendix A6



Title : *Tugu Celak 2*
Year : 2004
Medium : Acrylic on Canvas
Size : 46cm x 54cm
Collection : Artist Collection

Appendix A7



Title : *Gelora Maya*
Year : 1980
Medium : Acrylic on Canvas
Size : 56cm x 47cm
Collection : Artist Collection

Appendix A8



Title : *Tiga Sahabat*
Year : 2003
Medium : Acrylic on Canvas
Size : 69cm x 102cm
Collection : Artist Collection

Appendix A9



Title : *Tugu & Bulan Purnama*

Year : 2004

Medium : Acrylic on Canvas

Size : 91cm x 61cm

Collection : Artist Collection

Appendix A10



Title : *Engkau Dan Aku*
Year : 2011
Medium : Acrylic on Canvas
Size : 91cm x 61cm
Collection : Artist Collection

Appendix A11



Title : *Lembah Celak*
Year : 2004
Medium : Acrylic on Canvas
Size : 152cm x 140cm
Collection : Artist Collection

Appendix A12



Title : *Pertemuan Pohon Beringin, Sulur Bayur, Bangau Dan Burung*
Batik
Year : 2014
Medium : Acrylic on Canvas
Size : 150cm x 154cm
Collection : Artist Collection

Appendix B1 (*Pohon Beringin*)



Title : *Lembah Beringin*

Year : 2003

Medium : Acrylic on Canvas

Size : 152cm x 140cm

Collection : Artist Collection

Appendix B2



Title : *Jambangan Beringin Di Taman Celak*

Year : 2005

Medium : Acrylic on Canvas

Size : 51cm x 76cm

Collection : Artist Collection

Appendix B3



Title : *Laluan Masa / Passage of Time*

Year : 2006

Medium : Acrylic on Canvas

Size : 122cm x 123cm

Collection : National Art Gallery Collection

Appendix B4



Title : *Lanskap Budaya*
Year : 2006
Medium : Acrylic on Canvas
Size : 180cm x 115cm
Collection : Artist Collection

Appendix C1 (WAU BULAN)



Title : *Ke Angkasa Malaysia Boleh*

Year : 2006

Medium : Acrylic on Canvas

Size : 152cm x 152cm

Collection : Artist Collection

Appendix C2



Title : *Wau Dan Bunga Budi*

Year : 2005

Medium : Acrylic on Canvas

Size : 51cm x 77cm

Collection: Artist Collection

Appendix D1 (*Kepala Perahu*)



Title : *Hujan Tak Turun Bangau Tak Lapar II*

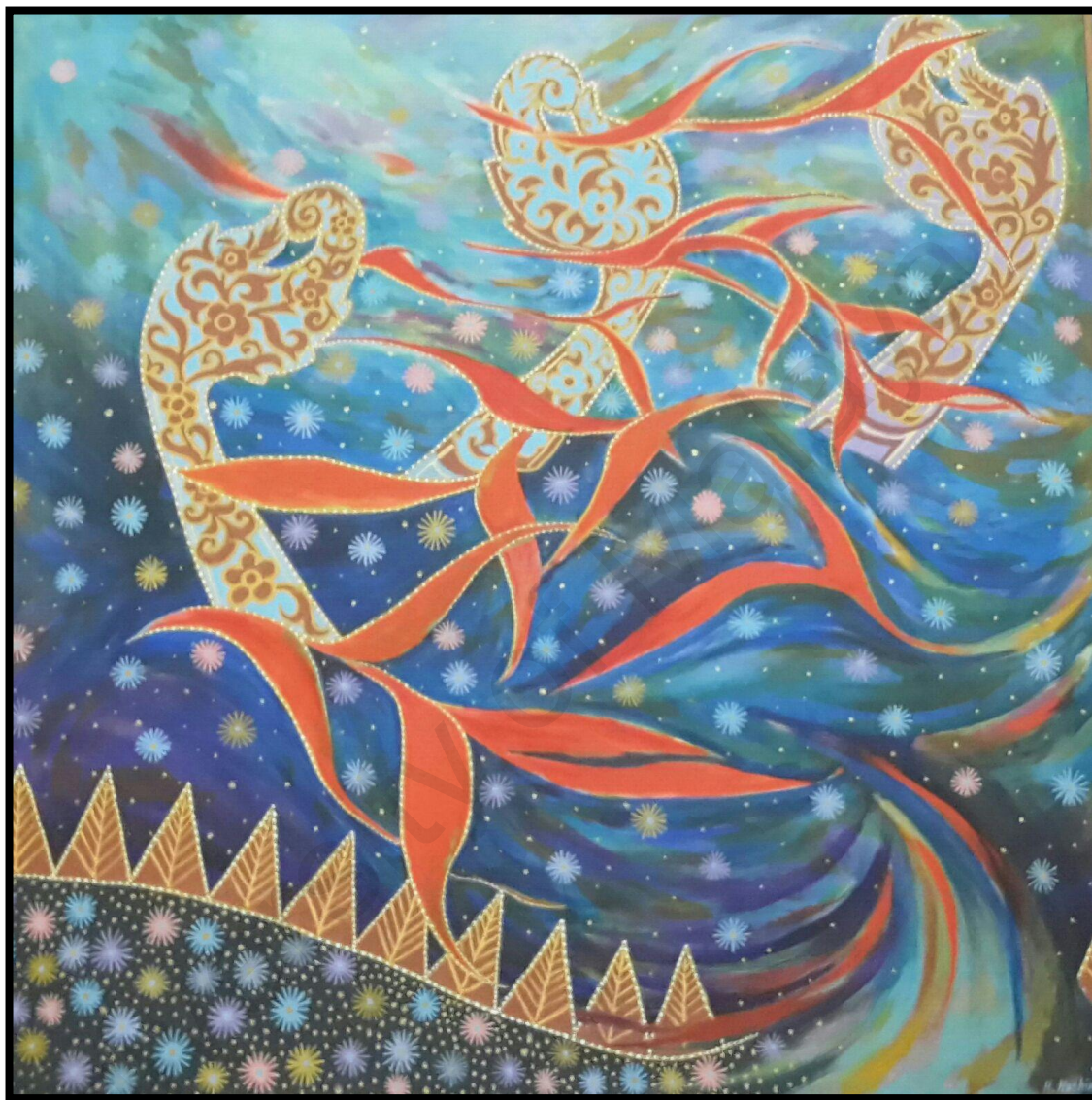
Year : 2011

Medium : Acrylic on Canvas

Size : 76cm x 76cm

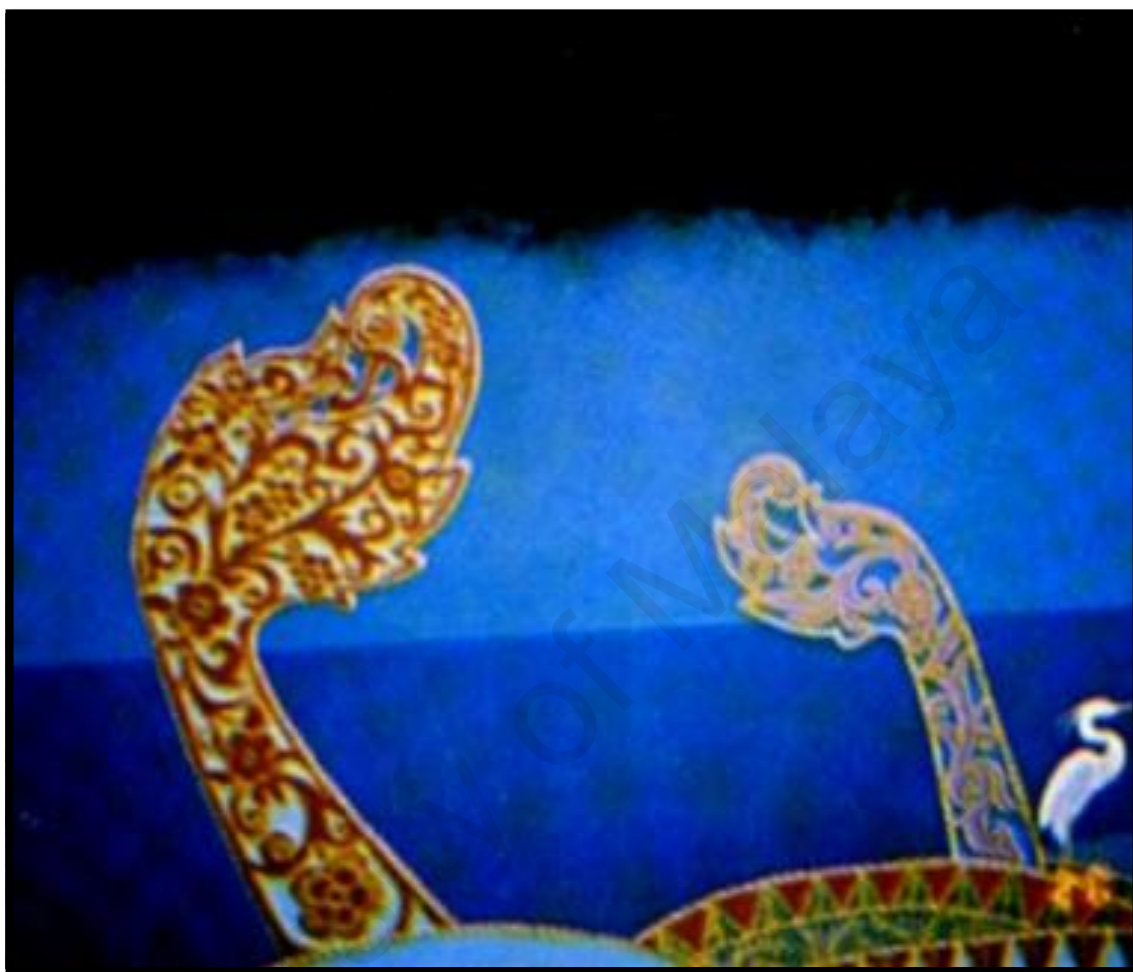
Collection : Artist Collection

Appendix D2



Title : *Bangau Dan Cenderawasih*
Year : 2006
Medium : Acrylic on Canvas
Size : 127cm x 97cm
Collection : Artist Collection

Appendix D3



Title : *Hujan Tak Turun Bangau Tak Lapar*

Year : 2005

Medium : Acrylic on Canvas

Size : 76cm x 86cm

Collection : Artist Collection

Appendix D4



Title : *Bangau Di Tepi Danau*

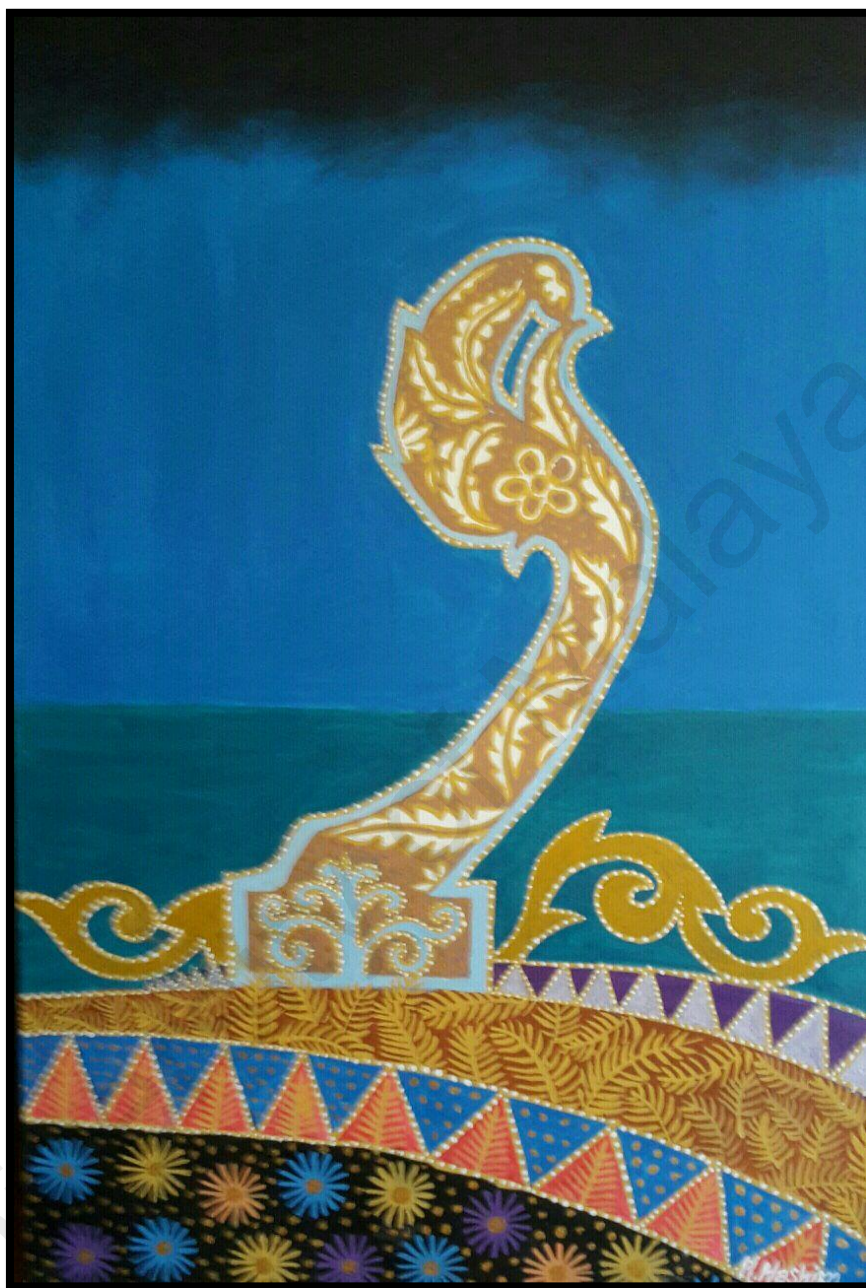
Year : 2005

Medium : Acrylic on Canvas

Size : 76cm x 86cm

Collection : Artist Collection

Appendix D5



Title : *Bangau Jadi Tugu Di Tepi Danau*

Year : 2005

Medium : Acrylic on Canvas

Size : 76cm x 86cm

Collection : Artist Collection

Appendix D6



Title : *Yang Mana Satu*
Year : 2005
Medium : Acrylic on Canvas
Size : 69cm x 102cm
Collection : Artist Collection

Appendix D7



Title : *Engkau Laksana Bulan*

Year : 2011

Medium : Acrylic on Canvas

Size : 51cm x 66cm

Collection : Artist Collection

Appendix D8



Title : *Di Wajahmu Ku Lihat Bulan*

Year : 2011

Medium : Acrylic on Canvas

Size : 91cm x 61cm

Collection : Artist Collection

Appendix E (List of Hashim Hassan's Paintings)



Taman Celak

2004

Mix Media

106cm x 90cm

Artist's Collection



Taman Bunga Budi

2004

Mix Media

85cm x 84cm

Artist's Collection



Ketupat Dari Kayangan

2005

Mix Media

122cm x 140cm

Artist's Collection

List of Hashim Hassan's Painting



Gunungan

2003

Mix Media

127cm x 97cm

Artist's Collection



Bunga Plastik

2003

Mix Media

46cm x 54cm

Artist's Collection



Bunga Telur

1990

Mix Media

102cm x 68cm

Artist's Collection

List of Hashim Hassan's Paintings



Jambangan Kerawang

1998

Mix Media

69cm x 102cm

Artist's Collection



Jambangan Kerawang

1998

Mix Media

69cm x 102cm

Artist's Collection



Air Tenang

2005

Mix Media

46cm x 54cm

Shah Alam Gallery
Collection

List of Hashim Hassan's Paintings



Kebebasan

2006

Mix Media

152cm x 140cm

Artist's Collection



Burung Batik

1992

Mix Media

120cm x 120cm

National Art Gallery
Collection



Burung Dan Lada

1987

Mix Media

127cm x 97cm

Bank Negara Gallery
Collection

List of Hashim Hassan's Paintings



Taman Kerawang

2002

Mix Media

92cm x 92cm

Artist's Collection



Sehati Sejiwa

2003

Mix Media

122cm x 150cm

Artist's Collection



Mencari Madu

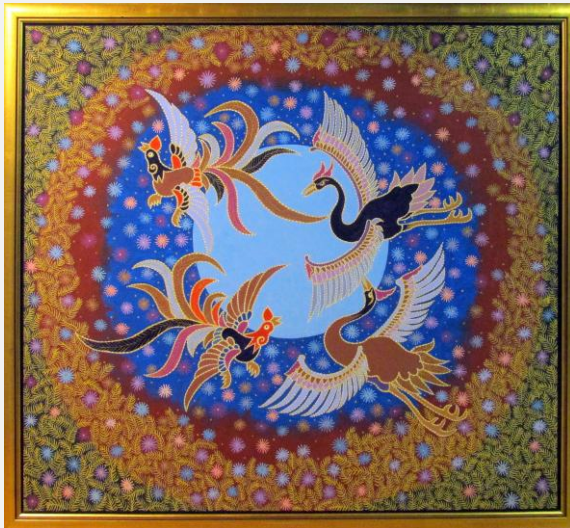
2005

Mix Media

107cm x 91cm

Artist's Collection

List of Hashim Hassan's Paintings



Mengapa Berbalah Di Bumi Indah II

2006

Mix Media

152 x 140cm

PETRONAS

Gallery Collection



Memandang Ke Timur

1987

Mix Media

147cm x 147cm

PETRONAS Gallery

Collection



An Unabridged Malay-English Dictionary by R. Winstedt

2003

Mix Media

122cm x 122cm

PETRONAS Collection

List of Hashim Hassan's Paintings



Mengapa Berbalah Di

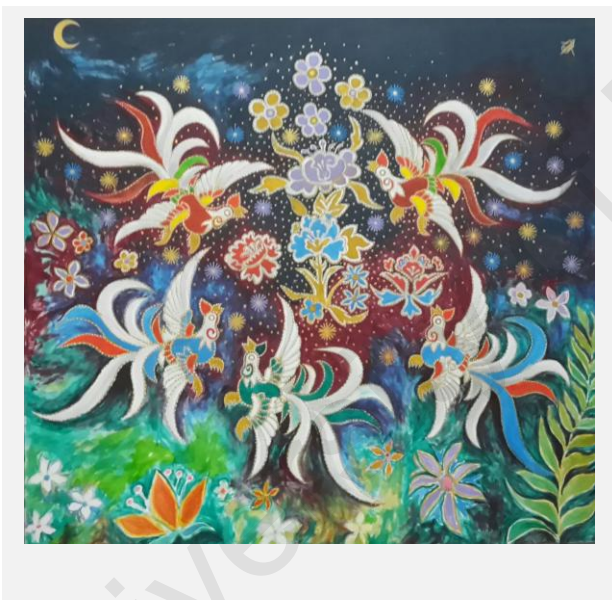
Bumi Indah

1989

Acrylic on canvas

128cm x 128cm

Artist's Collection



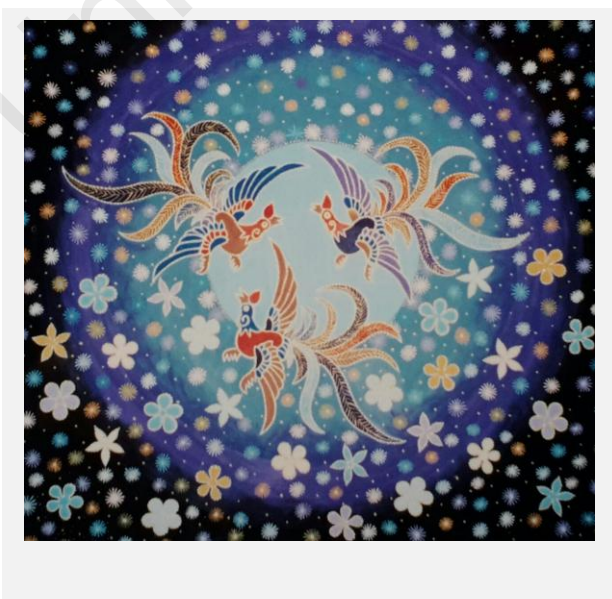
*Biduk lalu, satu Harapan
II*

2011

Mix Media

166cm x 152cm

Artist's Collection



Indahnya Bumi

2002

Mix Media

152 x 140cm

Artist's Collection

List of Hashim Hassan's Paintings



WIRA

1989

Mix Media

60 x 50cm

Artist's Collection



Potrait Wira

1989

Mix Media

91cm x 106cm

Artist's Collection



Hati Rajuk Membawa

Jauh

2004

Mix Media

77cm x 51cm

Artist's Collection

List of Hashim Hassan's Paintings



Jendela Ilmu (Wrong Image)

2011

Mix Media

153cm x 153cm

PETRONAS

Gallery Collection



Penceroboh

1987

Acrylic on canvas

143cm x 143cm

National Art Gallery
Collection



Burung Dajal

Mengganis Lagi

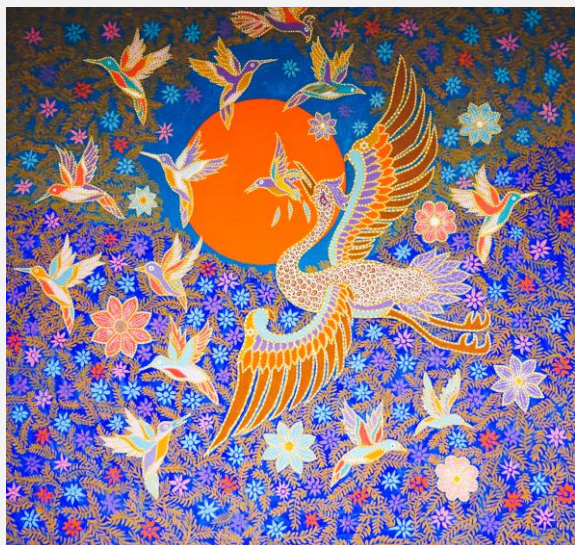
1987

Acrylic on canvas

61 x 61c

National Art
Gallery Collection

List of Hashim Hassan's Paintings



Mangsa

1988

Mix Media

143cm x 143cm

Menara

MAYBANK Collection



Mangsa

1988

Mix Media

143cm x 143cm

Menara

MAYBANK Collection



Sengketa

2007

Mix Media

93cm x 150cm

Artist's Collection

List of Hashim Hassan's Paintings



Aggression

1983

Acrylic & Emulsion on
Canvas

107cm x 204cm

PETRONAS Gallery
Collection



Buku Batik Malaysia

1987

Mix Media

75cm x 92cm

National
Art gallery Collection



Mengapa Berbalah

Di Bumi Indah IV

2011

Mix Media

166cm x 152cm

Artist's Collection

List of Hashim Hassan's Paintings



Don't Shoot the Crows

2012

Acrylic on Canvas

60cm x 65cm

Artist's Collection



Lembah Hijau IV

2005

Acrylic on Canvas

60cm x 65cm

Artist's Collection



Lembah Hijau II

2007

Acrylic on canvas

60cm x 65cm

Artist's Collection

List of Hashim Hassan's Paintings



Jangan Bergaduh

2005

Mix Media

60cm x 50cm

Artist's Collection



Kebebasan II

2000

Mix Media

122cm x 122cm

Artist's Collection



Bunga & Daun Berguguran

1988

Mix Media

150cm x 150cm

Artist's Collection

List of Hashim Hassan's Paintings



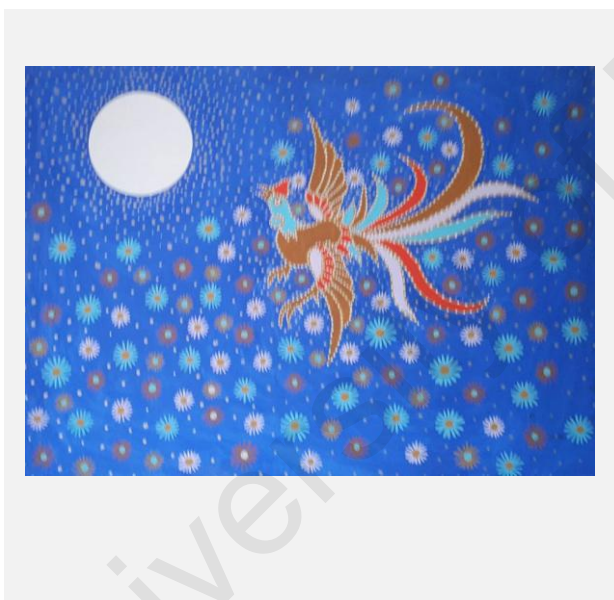
Deir Yassin Dikenang

1987

Acrylic on canvas

147cm x 147cm

Artist's Collection



Bulan Mengambang Pak

Ngahlah Balik

2005

Acrylic on canvas

91cm x 61cm

Artist's Collection