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Verification of Animal Characters in Drawing for Associating Digital Native and Malay Folklore/Folktale

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Abstract

Folklore refers to the traditional beliefs and stories of a community. On the other hand, 'Folktale' refers to stories that have been passed down from the ancestors of a particular group to the younger generation. However, this folklore/folktale is increasingly forgotten by today's generation. This study is to associate digital native and Malay Folklore/folktale through animal characters in a drawing. The development of drawings referred to Graham Wallas's Model of the Four Stages of Creativity. Drawings will be displayed in the online and physical exhibitions.

Keywords: Folktale, Folklore, Drawing, Culture

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1.0 Introduction

Drawing is to visualize images using tools such as pencil, pen, charcoal, pastel and many more. Sketches are the beginning for artists to produce drawings. Artists/people learn to draw things from natural objects. The ability to understand and observe the object will lead to the production of good drawings. According to Alison Ramm (2006), drawing is a fundamental human activity that expresses and intensifies our experience of existing in the world. Today, the world is witnessing the rapid development of technology that also affects the development of drawing in visual art. Now, drawings are not only in tangible form but have been produced in virtual form. As virtual reality is something that is more interactive for digital natives, virtual drawing is one of the ways to gain their attention too. Virtual Reality as artwork creation provides infinite creativity and the expansion of artistic treatment. With the foundation of virtual reality, a new drawing technique of illustration in a virtual 3D platform has emerged. This drawing technology allows people to easily and intuitively draw on 3D platforms. The most significant advantage of drawing this way is to have intuitional 3D drawings without the need for any complex software. Soyuluccek, S. (2019). In this research, both conventional and VR drawings will be implemented in visualizing all data analysis. Series of pictures will be produced on canvas using dry and wet media to develop the researcher's interpretation of animal characters from the selected tales. However, for VR drawing, tilt brush by Google (a suggestion) will be used as a medium or drawing tool to explore virtual reality's effectiveness in the application of art. The factor that prompted this study was a lack of knowledge and interest among the digital natives to know and appreciate the Malay Folklore. In every culture, folklore and Folktale play an essential role. Both are passed down from one generation to another orally. The main difference between folklore and Folktale is that folklore refers to traditional beliefs and stories. It usually encompasses various components ranging from cultural practices to material culture.

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On the other hand, Folktale refers to stories that have been passed down from the ancestors of a particular group to the younger generation. Therefore, folklore refers to the traditional beliefs and stories coming from society. These include folktales, myths, legends, fairy tales, beliefs, practices, superstitions, etc. (Thompson, 1977: 68-69).

According to Asmidah Alwi, Haarryzman Harun, Azliza Othman (2019), children nowadays do not appreciate folktales due to the changes in lifestyle and physical environmental landscapes as they could not relate or make sense of the traditional cultural values as instate within the stories. These folktales, which were stories of hundreds of years, certainly portray different lifestyles, traditions, and cultures. Yet, life's rich values and lessons remain relevant in providing examples and guidance to the younger generations.

However, many parties have made efforts to preserve and safeguard Malay folklore to make sure the continuity remains for further generations. For example, digitalizing the Malay Folklore in animations, performing arts such as tv dramas, theater and songs, visual art and many more. Conjointly, artists also play a role in executing mesmerizing artworks in the context of lifting the folklore as content and interpretation in the delivery of the purpose of the work. Artists have a close liaison with the community and have a rationale and specific purpose and direction for art-making. In understanding its goals, we also need to know the position and development of artists in society. The characteristics and philosophy of the artist also do not runoff from the objectives of the country. Among them is emphasizing the development of individuals to create a creative, innovative society and create something for the use of the new and future generations. (Mohd Johari Abdul Hamid. 2007.24) Some of the local practitioners in art use folklore to express their artwork. Be it in any form of art, here are some names, Nik Zainal Abidin Nik Salleh (Puja Pantai, Painting), Robert Roushenberg (Perjuangan Yang Terakhir: HangTuah, Painting), Ismail Mustam (The Last Fight, Painting), Syed Ahmad Jamal (Semangat Ledang, Painting), Anuar Rashid (Hikayat Inderaputera. Painting) - all are in the collection of the National Art Gallery. Some other artists are Sharmiza Abu Hasan (The Covenant, Sculpture), Sanuri Zulkefli (Ghost on Behance / Drawing / Doodle) and Syed Thajudeen (Eternal Love Between Hang Tuah and Puteri Gunung Ledang / Mural).

2.0 Research Motivation

On 11th and 18th, November 2020 an international webinar was held with Cultural Sustainability Synergy Through Indo-Malay Folklore. The webinar has presented academicians as well as alumni who work with the industries from both Universiti Teknologi Mara, Malaysia and the University of Tarumanagara, Indonesia. Among the presenters is Fyullah Hamzah, who spoke about the documentation of similarities and differences between characters in folklore, focusing on Barungan. Another participant was Aryanto Muniyawan, discussing the title Indonesian Culture in Animation Film. Zuriyadi Sarpin presented Preserving Malay Folklore/Literature through visual art collections at National Art Gallery, Malaysia. From his presentation, Zuriyadi Sarpin hoped that there would be more appraisal, research, and new interpretation towards Malay folklore and Folktale in the future. The sharing from the webinar shows the importance of preserving culture by raising folklore as a reference and a medium to convey the meaning and uniqueness of folklore.

In another webinar held on 25 August 2020, Theme: The Impact of Pandemic on the Performing Art (industry), Fasyali Fadzly delivered a talk. The title was The New Potential in Theater. He then asserted the advancement in animation can be shown in other art fields. Virtual Reality is one of the new technologies in animation or graphic design. VR enables users to interact in the designed fictional environments. With the foundation of VR, a new drawing technique of illustration in a virtual 3D platform has emerged. This drawing technology allows people to easily and intuitively draw on 3D media. The most significant advantage of drawing this way is to have intuitional 3D drawings without the need for any complex software. This undoubtedly shows that Virtual Reality can contribute to the development of art, particularly in drawing. The international artist that can be referred to as a VR artist is Anna DreamBrush. Soyliccek, S. (2019).

Through brief observations, there is potential to continue the study of folklore/folktale to preserve and describe it in the form of visual art. Drawing is a medium for conveying information and research. Combining technology with drawing skills is a way to explain information more informatively and gain overwhelming understanding from viewers. On the other hand, implying animals as subject matters for the drawing is ordinary in the art scene, but characters will be aided with expression for this study.

2.1 Scope of The Study

The scope of the study for this research will be focusing on visual art, precisely on drawing/VR drawing. Construction of drawing/VR drawing will be based on animal characters from 3 epics of Malay Folklore. The reason to choose these epics is the animals are the main characters; they are verbal, sensible and intelligent, whereby humans are just supporting and non-essential:

- Hikayat Sang Kanchil
- Hikayat Pelanduk Jenaka
- Hikayat Bayan Budiman

The conceptual framework of this research is an interdisciplinary concept where art is combined with culture. The study will refer to UNESCO for its contribution to promoting culture. The central art concept for this research is content, composition and character design. The development of the drawings will be referred to as Graham Wallas's Model of the Four Stages of Creativity.

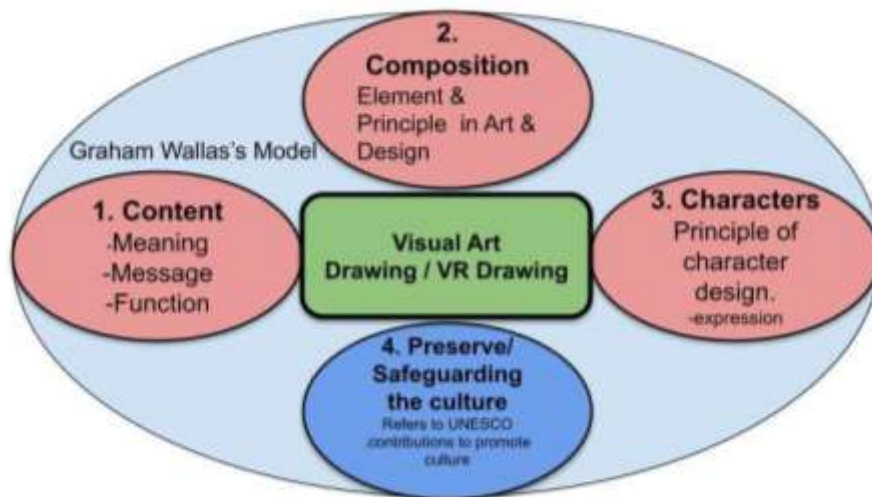


Fig. 1: Technical construction ideation and configuration of Visual Art (VA) and Visual Research (VR) Drawing, 2013.

The objective of this study:

- To identify animal characters in the Malay Folklore and visualize in the form of drawing and VR drawing.
- To analyze animal characters in Malay Folklore from Hikayat Sang Khancil, Hikayat Pelanduk Jenaka and Hikayat Bayan Budiman.
- To establish Malay folklore in drawings to be informative and recognized following current trends and associate it to digital natives through art exhibitions.

3.0 Methodology

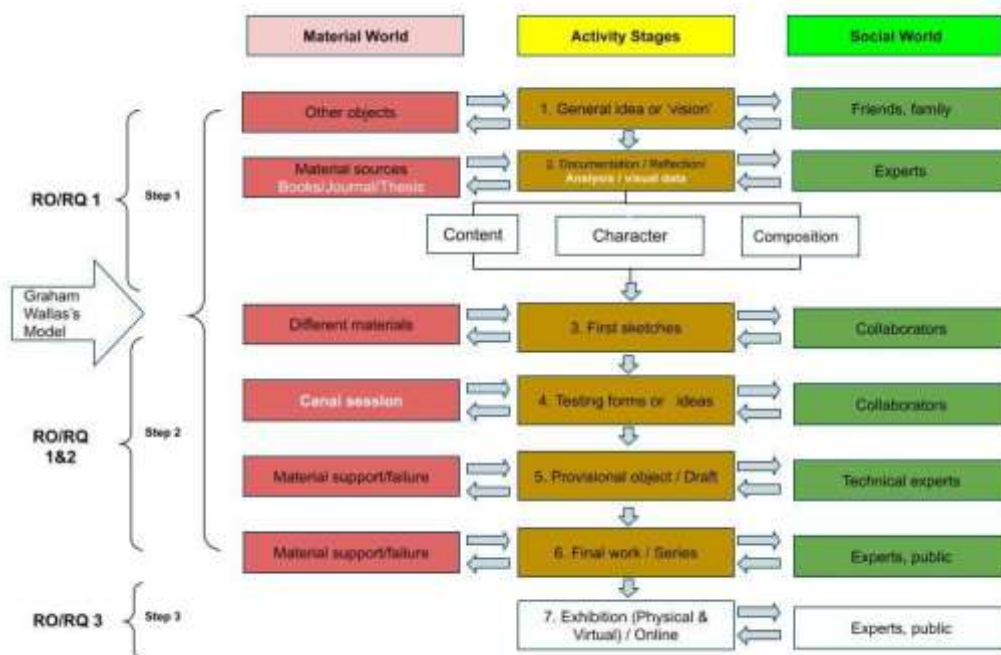


Fig. 2: Research model referring to Botella's creative process used for this research.

This study uses Art-Based Research, and the studio work inquiry plays the central part and the primary focus for this study. Constructing drawings conventionally and exploring new tools and techniques using tilt brush to perform some VR drawings. The researcher will be visualizing Malay Folklore/folktale through techniques and media in drawing and virtual drawing base Graham Wallas's Model and using Creative Process M. Botella et al. / Learning and Individual Differences 26 (2013) 161–170. The output of the study and studio work will

be exhibited in physical and virtual exhibitions. Therefore, video presentations accompanied by appropriate descriptive audio and music will be included.

Phase 1

At this early stage in step 1, the researcher will engage in the general idea or vision and proceed with documentation, reflections, analysis, and visual data. The selection conducted in receiving data aligned to RQ/RO 1 is content, characteristics, and composition(3C).

Phase 2

Step 2 will be on the step earlier, conducting studio works reviewing all analyzed data. This phase-aligned with RQ/RO 1&2, which visualizes all data collections based on 3C and Graham Wallas's Model using compatible tools, mediums, and surfaces. Each stage commencing from sketches, idea developments to the final work will be recorded systematically.

Phase 3

The final step will be responded to RQ/RO 3, the findings and creations in visual forms will be displayed in physical and virtual exhibitions, video shows and photo documentations. Not only the final works but recorded data from Step 2 can also be displayed to better the audiences' knowledge.

4.0 Findings and Discussion

Throughout the presented overviewing from literature and researchers' research design, the study's findings indicate the potential to develop a reference on the character of animals in Malay Folklore/folktale. It can also play a role in the development of art, particularly in drawing. It brings out a greater understanding of developing visual art in a conventional and urban style from literature. This study will also have an impact on the society and able to associate digital natives to know and appreciate Malay Folklore/Folktale through art.

5.0 Conclusion & Recommendations

In conclusion, this study will indicate the potential for the appreciation and new insights into Malay folklore/folktale presented through visual arts, namely drawing and VR drawing. With the latest technology, Malay Folklore/Folktale that digital natives increasingly forget can be sustained. All lessons reprimands and insinuations that can be adapted from folklore will be easier to convey. Most importantly, this study supports UNESCO Malaysia guidelines for preserving intangible heritage.

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