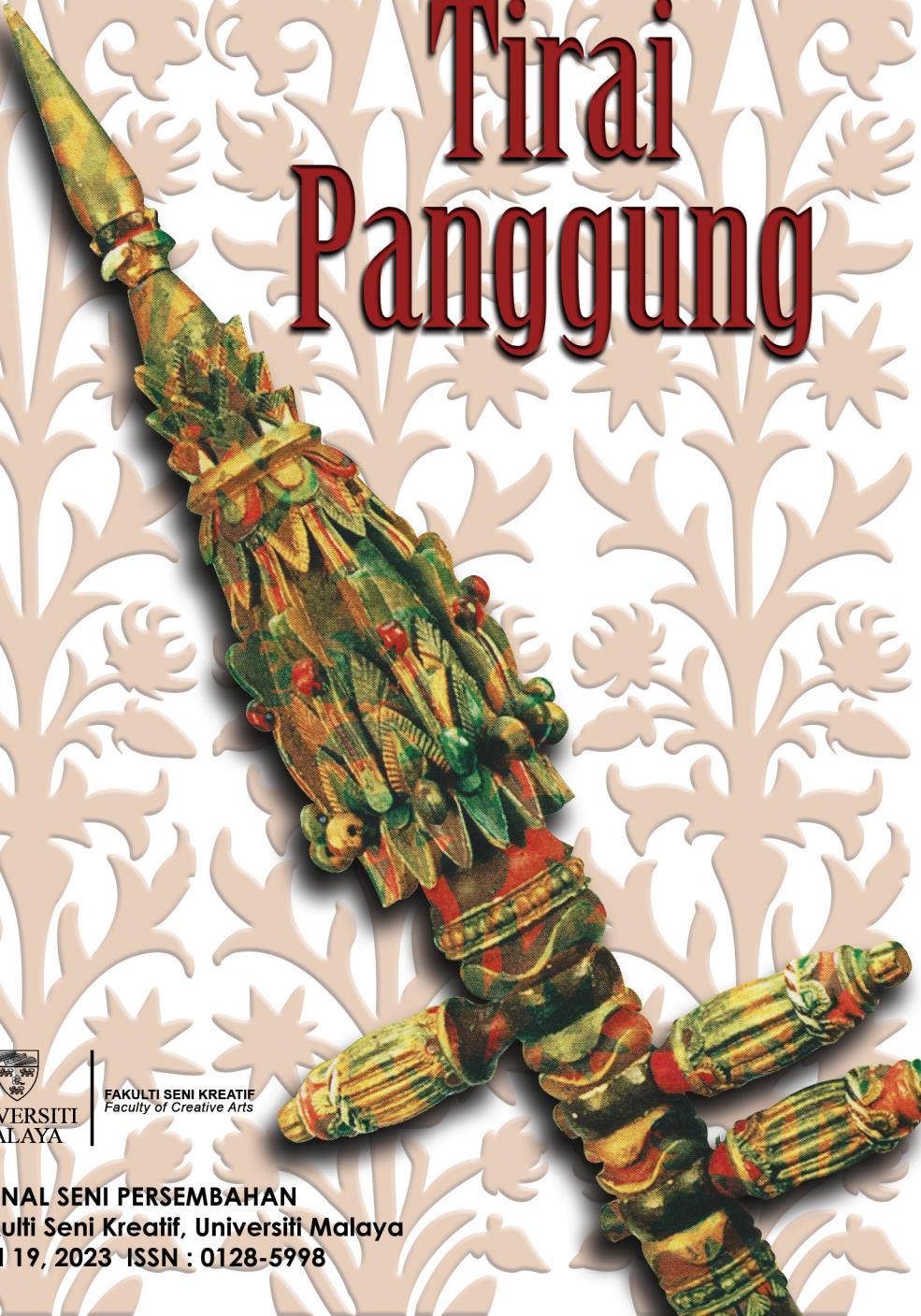


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Konsep Semangat dalam Main Terinai Perlis Versi Pak Johan dan Pak Me

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Abstrak

Terinai merupakan tarian tradisional negeri Perlis yang unik dengan permainan piring dan lilin. Tarian ini asalnya dipersembahkan untuk majlis malam berinai dan perkahwinan yang khas ditarikan oleh tiga orang penari lelaki. Terinai versi asal ini tidak lagi aktif tetapi diperkembangkan dalam organisasi tari dan institusi pengajian tinggi dan sekolah awam di Malaysia. Walau bagaimanapun, Terinai yang dilestarikan pada masa kini banyak berfokus kepada tarian berkumpulan yang mementingkan bentuk tari klasik. Bentuk tarinya tertumpu kepada kodifikasi dan standardisasi. Kajian ini melihat prinsip utama yang menjadi asas dalam Terinai iaitu konsep semangat dan main, hilang dan tidak pernah dihujah sama sekali. Justeru, penulisan ini ingin meneliti sebab-sebab konsep semangat dalam Terinai hilang dan menyelidik semula konsep semangat dan main dalam budaya malam berinai Perlis. Kajian ini merupakan kajian etnografi yang menggunakan kaedah kualitatif dengan menemu bual informan di Perlis seperti Johan Ismail, Noraini Baharom, dan Zamin Haroon iaitu pemegang utama tradisi Terinai sekarang. Hasil kajian ini mendapati inti pati Terinai dipengaruhi oleh semangat yang mendalam dan ia ditonjolkan melalui konsep ‘main’, yang sangat berkaitan dengan majlis malam berinai. Hasil penyelidikan diharapkan membuka perspektif ilmu baharu mengenai Terinai yang mempunyai aspek sejarah yang mencerminkan tradisi Terinai lama.

Kata Kunci: Terinai, Konsep Semangat, Main, Perlis

Pendahuluan

Terinai merupakan sebuah tarian tradisional Melayu Perlis. Tarian ini pada awalnya dipersembahkan untuk persembahan malam berinai pengantin perempuan yang khas ditarikan oleh tiga orang lelaki dengan menggunakan piring dan jumlah lilin yang berbeza. Persembahan Terinai ini terbahagi kepada tiga segmen iaitu pertama, gerakan sembah duduk bersila, kedua, main lilin dan ketiga, improvisasi silat dalam Lagu Berjalan. Ketiga-tiga segmen dipersembahkan dengan muzik tradisional Perlis yang dipanggil Gendang Keling. Keistimewaan tarian ini adalah dipersembahkan dengan konsep main dan konsep semangat. Konsep main atau "*play-performance*" (Mohd Anis Md Nor) adalah sistem pergerakan berstruktur yang disertai semua orang (penari atau penonton) dalam ruang persembahan yang diumpamakan seperti bermain "*game*" (Mohd Anis Md. Nor, 2003, hlm. 42). Dalam perbincangan Mohd Anis Md Nor, konsep ini banyak diketengahkan dalam Tarian Zapin dan Ronggeng yang biasanya adalah kegiatan masa lapang dalam sesebuah komuniti. Walau bagaimanapun konsep main dalam Terinai lebih tepat merujuk kepada sebuah sistem "pergerakan yang berstruktur" yang mencabar "sistem pergerakan tradisi" (Mohd Anis Md. Nor, 2009, hlm. 167). Pemain Zapin biasanya akan bermain ragam-ragam yang telah dipelajari dengan mengikut intuisi sendiri. Kadangkala, mereka akan menonjolkan kehebatan dengan membenarkan eksplorasi gaya tersendiri. Dalam Terinai, eksplorasi atau lebih sesuai dikatakan, improvisasi, dilihat dalam segmen kedua dan ketiga iaitu semasa melakukan pergerakan tersendiri dan tidak hanya bergantung kepada sistem pergerakan berstruktur yang telah dipelajari. Walaupun struktur yang digunakan sama, namun, gaya berbeza. Main seperti ini mempunyai perhubungan dengan konsep semangat.

Konsep semangat pula merupakan sistem tradisi kompleks yang mengandungi pelbagai kepercayaan dan agama yang saling berkaitan (Ghulam Sarwar Yousof, 2019, hlm. 35). Ia merupakan kekuatan jiwa yang berupaya membawa penari kepada tahap lupa (*trance*) atau dalam bahasa gaul masyarakat Perlis disebut sebagai, "*naik syeikh*". Dalam konteks ini, "*naik syeikh*" tidak bermaksud penari berada dalam keadaan kerasukan, tetapi istilah daripada orang Arab yang merujuk kepada keadaan khayal dan mempunyai semangat yang tinggi dalam peperangan (Mohd Kipli, 2006, hlm. 18). Konsep semangat dalam Terinai berlaku dalam konsep main di mana melalui kegiatan bermain, penari akan

menggunakan perbendaharaan gerak yang telah dipelajari malahan boleh mencabar tradisi dengan penambahan motif baharu bergantung kepada intuisi penari tersebut. Melalui konsep main, penari mengeluarkan suatu tenaga yang dikatakan semangat yang dilakukan tanpa dirancang dan mengikut intuisi peribadi. Ini berbeza dengan konsep main dalam Zapin di mana penari hanya menggunakan ragam-ragam sedia ada dan digayakan dengan cara sendiri tanpa mementingkan keseragaman antara penari yang lain.

Walaupun begitu, tiada kajian yang mendalam tentang apakah dan bagaimanakah kedua-dua konsep ini diperaktikkan dalam Terinai. Terinai yang diperaktikkan pada masa kini hanya memfokuskan konteks persembahan pentas iaitu persembahan tari untuk tontonan umum. Justeru, penulisan ini akan menyelidik konsep semangat dan konsep main dengan lebih mendalam dengan menyiasat apakah elemen yang telah hilang, mengapa konsep main dan konsep semangat ini hilang dan mengkaji bagaimanakah kedua-dua konsep ini dilaksanakan pada masa dahulu melalui penyelidikan etnografi, dan pensejarahan.

Terinai untuk persembahan pentas majoritinya menumpukan gaya yang sama melibatkan standardisasi pergerakan yang tetap. Terinai dalam konteks persembahan pentas mula dilestarikan di Perlis oleh kumpulan Teater Sri Indera (TESERI) dan di luar Perlis bermula di Kompleks Budaya Negara (KBN), Kuala Lumpur dari tahun 1970-an sehingga diamalkan secara meluas pada masa kini terutama di institusi pengajian tinggi. Sama ada di Perlis maupun di Kuala Lumpur, Terinai telah mempunyai suatu sistem pergerakan yang diselaraskan mengikut cara tertentu. Zamin Haroon atau lebih dikenali sebagai Chandrabhanu Haroon, yang merupakan pewaris utama tradisi ini pada masa sekarang, telah memperkenalkan serta mengodifikasi Terinai di institusi pengajian tinggi dan persembahan pentas. Usaha beliau bermula dari awal tahun 1970-an dengan memperkenalkan Terinai dalam persembahan dramatari, dan persembahan pentas di institusi pengajian tinggi dan organisasi kebudayaan. Usaha Zamin Haroon dalam memelihara Terinai sehingga kini membawa kepada perkembangan dalam tarian dari segi klasifikasi tarian dan repertoire tarian. Terinai mempunyai lapan bentuk repertoire atau susunan di bawah kategori Tari Klasik. Klasik bagi Zamin Haroon dikategorikan bagi memelihara dan melestarikan Terinai untuk persembahan pentas sehingga ke peringkat antarabangsa yang selari dengan capaian pialaian persembahan global yang setaraf tari klasik *ballet* maupun

Bharatanatyam. Pelestarian Terinai sebagai tari klasik dipelihara dengan baik di institusi pengajian tinggi dan sekolah awam di Malaysia seperti di Akademi Seni Budaya dan Warisan Kebangsaan (ASWARA), Universiti Malaya, Sekolah Seni Malaysia dan beberapa institusi pendidikan yang lain.

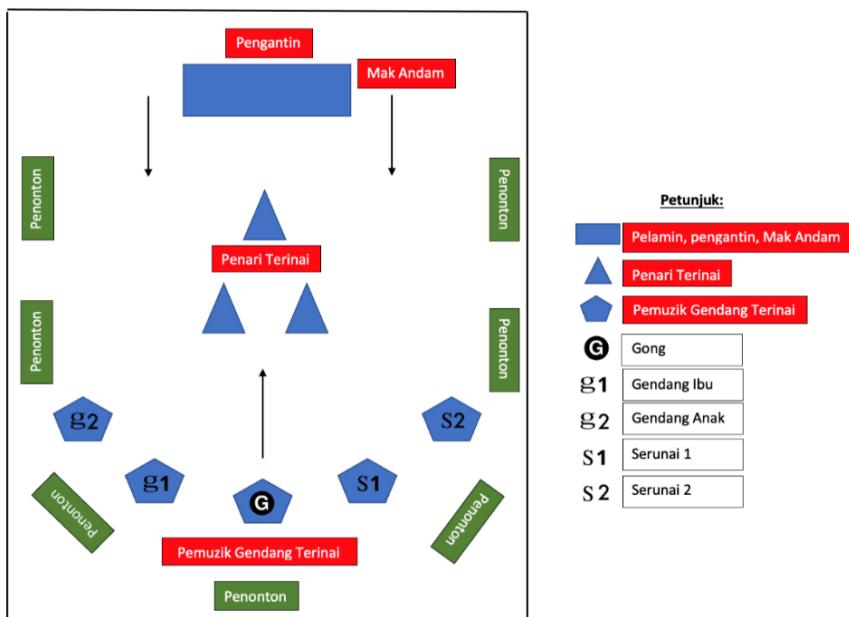
Berbeza dengan Terinai terawal di mana konsep main dan semangat menjadi elemen penting dalam setiap persesembahan malam berinai. Bagi menghujah dengan lebih terperinci mengenai konsep ini, pengkaji memfokuskan kepada dua versi iaitu Terinai versi Johan Ismail dan Terinai versi Pak Me. Johan Ismail atau lebih dikenali sebagai Pak Johan merupakan bekas penari terakhir versi asal Terinai, yang terdiri daripada tiga lelaki. Versi ini mempunyai kesamaan dengan versi-versi Terinai yang dikaji oleh Rejab Ismail (2003). Manakala Terinai versi Pak Me adalah berbentuk perseorangan dan mempunyai kefahaman semangat yang berbeza dengan versi Johan Ismail.

Terinai Malam Berinai dan Persandingan di Perlis

Sekitar tahun 1960-an hingga 1970-an, persembahan Terinai dalam majlis-majlis perkahwinan dan malam berinai giat berlangsung sehingga wujudnya kumpulan Terinai dan kumpulan muzik Gendang Keling di hampir setiap kampung Melayu di Perlis. Antara kampung yang terkenal dengan kumpulan Terinai bersama-sama muzik Gendang Keling termasuklah Kampung Paya, Kampung Chuping, Kampung Ngulang, Kampung Santan, Kampung Nisam, Kampung Utan Aji (Rejab Ismail, 2003, hlm. 7), Kampung Batu Hampar dan sempadan Perlis seperti daerah Kodiang di Kedah (Amil Senapi, temu bual peribadi, Mei 29, 2021).

Persembahan Terinai pada malam berinai ataupun persandingan selalunya dilangsungkan pada acara kemuncak dalam majlis iaitu sebelum majlis menepung tawarⁱ. Biasanya, persembahan tersebut dimulakan dengan sesi mengandam pengantin dengan pelbagai perhiasan oleh tukang hias yang dipanggil Mak Andam. Peranan Mak Andam ini dipercayai untuk meningkatkan daya tarik pengantin, juga mendorong kebahagiaan, berghairah dalam kehidupan berumah tangga, mempunyai tenaga dan kekuatan serta mengusir makhluk halus atau sihir.

Pada majlis malam berinai, pengantin dipimpin keluar oleh Mak Andam ke atas pelamin untuk dipersembahkan kecantikannya di hadapan khalayak ramai. Pemuzik Gendang Keling dan penari kemudiannya akan mengambil tempat yang telah disediakan. Kebiasaannya, ruang untuk penari menari bergantung pada keluasan Rumah Ibuⁱⁱ atau kawasan halaman rumah. Kedudukan pemuzik pula biasanya berada di belakang penari, iaitu penari berada di tengah-tengah antara pelamin dengan pemuzik di belakang. Tetamu pula menonton di setiap sudut kosong dalam sesebuah rumah tersebut atau menonton di luar rumah melalui tingkap (Amil Senapi & Romli Mahmud, temu bual peribadi, Mei 19, 2021). Merujuk kepada Rajah 1, biasanya, pemuzik Gendang Keling akan berada di belakang sekali dengan kedudukan dari kiri gendang anak, gendang ibu, gong, serunai pertama dan serunai kedua. Penari pula berada di tengah-tengah antara pemuzik Gendang Keling dengan pelamin. Kedudukan penari dan pemuzik bergantung pada keluasan rumah. Kadangkala pemuzik berada di kiri atau di kanan rumah.



Rajah 1: Kedudukan Pemain Terinai dalam Persembahan Malam Berinai atau Majlis Persandingan
(Sumber: Lakaran Pengkaji 1)

Terinai versi ini adalah sama seperti yang dibincangkan dalam pengenalan iaitu Terinai yang ditarikan oleh tiga orang penari lelaki dengan menggunakan sebiji piring setiap seorang dengan jumlah lilin yang berbeza. Penari pertama bermain atau menari menggunakan tiga lilin, penari kedua, lima lilin dan penari ketiga, tujuh lilin. Kadangkala penari pertama menggunakan lima lilin, penari kedua, tiga lilin dan penari terakhir menggunakan satu lilin sahaja. Jumlah lilin digunakan oleh seorang penari mestilah dalam jumlah yang ganjil. Menurut Pak Johan “lilin tu memang dari dulu macam tu, mesti ganjil” (Johan Ismail, temu bual peribadi Mei 18, 2020). Pak Johan menerangkan penggunaan bilangan nombor ganjil tidak dapat dijejaki. Ilustrasi berikut merupakan gambaran kedudukan lilin di atas piring hasil lakaran pengkaji 1 dalam Rajah 2-5 berdasarkan temu bual bersama-sama Amil Senapi yang merupakan tokoh terakhir muzik Gendang Keling atau muzik Terinai dan Pak Johan.



**Rajah 2: Piring Tembaga Terinai Tanpa Lilin
(Pandangan sisi)**



**Rajah 3: Piring Tembaga Terinai Lima Lilin
(Pandangan atas)**



**Rajah 4: Piring Tembaga Terinai
Tujuh Lilin
(Pandangan atas)**



**Rajah 5: Piring Tembaga
Terinai Tiga Lilin
(Pandangan atas)**

(Sumber: Lakaran Pengkaji 1)

Terdapat tiga segmen dalam Terinai malam berinai. Segmen pertama dan kedua adalah yang paling penting dan yang perlu dilakukan dan segmen ketiga berpandukan kepada penari. Dalam segmen pertama, penari akan melakukan pergerakan secara bersama-sama dan biasanya berlangsung selama sepuluh ke dua belas minit. Persembahan bermula dengan ketiga-tiga penari masuk ke ruang rumah ibu atau kawasan persembahan dan duduk mengadap pengantin dalam posisi segi tiga, iaitu seorang penari di hadapan dan dua orang penari di belakang seperti dalam Rajah 1. Pemuzik pula berada di belakang atau sisi penari bergantung pada keluasan rumah. Segmen pertama ini ditarikan dengan lagu khusus yang bertajuk “Lagu Terinai”. Setiap set pergerakan atau ragam tidak mempunyai nama khusus diletakkan tetapi lebih dikenali sebagai ragam satu, dua, tiga dan sebagainya. Segmen pertama Terinai dilakukan dalam keadaan duduk bersila dan bertinggung yang mempunyai tiga atau empat ragam. Ragam dimulakan dengan pergerakan sembah. Gerak sembah merupakan perkara penting yang wajib dilakukan bagi memberi penghormatan kepada pengantin atau bakal pengantin untuk malam berinai. Sembah dilakukan dengan cara penari mencantumkan tangan kanan dan kiri serta diletakkan pada paras dada. Pergerakannya adalah dengan memegang gestur sembah tersebut sambil melakar bentuk bulatan (dengan berdasarkan permukaan pintu) ke kanan sebanyak tiga kali dan dibalas ke sebelah kiri sebanyak tiga kali. Sembah yang dilakukan adalah bersederhana dan tidak memerlukan kesamaan antara tiga penari.

Menurut Pak Johan, ragam kedua dipanggil pecah gerak. Pecah gerak bermaksud ia pertama kali dilakukan atau sebagai penanda mula untuk pergerakan Terinai. Tangan digerakkan ke hadapan untuk digulung lalu melepaskannya ke bawah seperti melepaskan bunga dari genggaman. Pergerakan ini diteruskan dengan menterbalikkan pergerakan tadi dan kembali semula pada posisi awal. Gerakan ini diulang sebanyak tiga kali mengikut penari di hadapan. Gerakan ini merupakan asas dalam Terinai yang akan diulang dan diolah oleh penari dengan dengan gaya tersendiri. Gerakan ini mempunyai kesamaan dengan *gerak lambung angin*ⁱⁱⁱ tarian inang Ronggeng Melayu yang dilakukan dengan menggunakan tangan kanan dan kiri.

Ragam ketiga hampir mendekati pergerakan yang kedua. Ia merupakan olahan daripada pergerakan menggulung atau lambung angin. Penari melakukan pergerakan seperti mengelap cermin dalam bentuk bulatan kecil menggunakan kedua-dua tangan. Bulatan tangan kanan

mengikut arah jam manakala tangan kiri mengikut arah lawan jam. Bulatan yang dilakarkan adalah bergantung kepada penari sama ada besar ataupun kecil. Gerak bulatan dilakukan sebanyak tiga kali. Pergerakan diteruskan dengan membuat semula pergerakan pecah gerak iaitu seperti menaburkan bunga lalu diterbalikkan dan kembali ke bentuk asal iaitu kedua-dua tapak tangan akan menghadap ke arah pengantin. Pergerakan ini akan diulang-ulang beberapa kali mengikut ketua di hadapan.

Ragam keempat pula mempunyai pertukaran kedudukan kaki dari duduk bersila ke bertinggung. Dari posisi duduk, penari akan menggulungkan tangan ragam satu dan dua seterusnya membawa tangan kanan mencucuk ke arah belakang (melalui laluan mendekati pinggang) manakala tangan kiri hanya diletakkan dihadapan dada. Semasa pergerakan mencucuk atau sauk ke belakang, penari akan mengalihkan kaki ke posisi dalam keadaan duduk bertinggung. Kemudian dalam posisi kaki yang sama, tangan akan digerakkan kembali ke posisi asal iaitu di hadapan dada. Gerakan sebelah kanan ini akan diulang sebanyak tiga kali. Set pergerakan ini akan diulang ke sebelah kiri dengan menambah transisi duduk bersila. Selesai pergerakan keempat ini, penari mengulang kesemua pergerakan kecuali gerakan sembah dan membuat variasi tersendiri.

Segmen pertama ini memerlukan keseragaman pergerakan penari. Penari akan membuat pergerakan mengikut bentuk yang telah dipelajari atau dipraktikkan tetapi tidak bersifat tegar. “Terinai main sama tapi tak macam la ni badan semua sampai ke bawoh... kita main macam tu la” (Johan Ismail, temu bual peribadi, Mac 20, 2022). Pak Johan menerangkan bahawa Terinai yang dipersembahkan oleh beliau dan rakannya tidak sama seperti sekarang. Dalam kenyataan Pak Johan didapati bahawa, Terinai mempunyai kelonggaran dari segi cara pergerakan. Kesamaan tidak bermakna sesuatu yang tegar *rigid* tanpa mempunyai ruang sebarang perubahan atau pelarasian. Konsep permainan Terinai versi Pak Johan ini mempunyai gerakan yang perlu diikuti atau gerakan tradisi tetapi penari juga mempunyai ruang untuk membuat sedikit pindaan pada gerakan sehingga menjadi versi tersendiri dalam ragam yang sama. Hal ini bermaksud, wujud gerakan yang sama tetapi memberangkan gerakan tersebut berkembang yang kemudiannya membentuk konsep main.

Segmen kedua dan ketiga adalah tari yang berkaitan dengan konsep semangat di mana lilin dan improvisasi silat (permainan silat tari secara spontan) banyak bergantung kepada tenaga dan pendirian seseorang penari.

Dalam penghuraian segmen kedua dan ketiga, kajian akan menjelaskan bagaimana inti pati semangat mempunyai perkaitan yang tinggi dengan amalan kepercayaan Melayu dan mempengaruhi konsep semangat persembahan Terinai. Terutama semangat padi dan semangat Tiang Seri dalam ritual pembinaan rumah Melayu tradisional.

Konsep Semangat dalam Terinai

Seperti yang dijelaskan sebelum ini, konsep semangat dalam Terinai berkait rapat dengan konsep main yang kebanyakan sangat aktif dilakukan sebelum tahun 1970-an. Hubungan semangat antara diri penari dan tarian dapat diperhatikan dengan jelas pada segmen kedua dan ketiga tarian Terinai. Semangat dalam konteks ini boleh dikatakan sebagai sesuatu yang magis, iaitu kuasa yang digunakan untuk mengekalkan kesihatan yang baik, penyeri, memberikan tenaga kepada penari dan pelbagai lagi. Semangat dalam budaya Melayu lama berkait dengan kekuatan dalam diri. Dalam penulisan Lim Jee Yuan (1987, hlm 99), beliau menyatakan bahawa seseorang manusia mesti mempunyai semangat; tanpa semangat seseorang itu akan menjadi lemah dan mudah digangu oleh roh jahat. Dalam kajian Terinai, pengkaji mendapati bahawa, semangat merupakan sebahagian daripada kekuatan batin penari sebagai penjaga untuk melindungi diri sendiri. Dalam persembahan Terinai, penari Terinai dikatakan sudah mempunyai semangat dari dalam dirinya. Dalam sesetengah keadaan, semangat diambil atau diperoleh semasa upacara berguru. Semangat ini merujuk kepada penjaga atau roh yang dimiliki oleh penari. Menerusi proses berguru, semangat diperoleh daripada upacara yang mempunyai syarat-syarat yang wajib dipatuhi, juga melalui kekuatan penari yang kompleks (merujuk kepada tenaga batin). Melalui semangat, penari boleh menawarkannya kepada pengantin perempuan mahupun kedua-dua pengantin perempuan dan lelaki dengan menggunakan lilin sebagai simbol tenaga batin untuk kebaikan pengantin.

Secara umumnya, semangat yang sinonim dalam masyarakat Melayu adalah semangat padi. Semangat padi merupakan kepercayaan masyarakat petani pada zaman dahulu iaitu suatu ritual pemujaan padi yang dilakukan seminggu sebelum musim menuai; diketuai oleh pawang untuk memanggil semangat meminta pertolongan bagi menjaga padi di dalam jelapang^{iv} atau kepuk^v dengan menggunakan mantera supaya tanaman padi pada tahun hadapannya subur dan membawa hasil berlipat ganda (Saidatul Nornis, 1999 hlm. 54; Rahimah A. Hamid, 2010,

hlm. 228; Tsuyoshi Kato, hlm. 126, 1988; Hanafi Hussin, 2005, hlm. 176). Semangat dalam konteks ini mungkin mirip dengan semangat padi seperti dalam teater Makyung sebagaimana yang diterangkan oleh Ghulam Sarwar Yousof (2018). Menurut beliau, semangat padi bukanlah merupakan pemujaan dewa dewi, tetapi perlambangan kepada semangat ibu (bumi) yang lebih tinggi daripada kepercayaan animisme ataupun lebih sesuai dipanggil “semangat penjaga”.

Jika penari Terinai mempunyai semangat penjaga, mereka akan mengeluarkan tenaga yang luar biasa. Semangat akan membenarkan tubuh untuk bergerak tanpa ragu-ragu dan secara tidak langsung, penari mempunyai keyakinan yang tinggi terhadap diri sendiri. Dalam main Terinai, penari akan melalui proses *trance* atau dalam bahasa gaul negeri Perlis, disebut sebagai “naik hantu”. Ia boleh dilihat dalam segmen ketiga improvisasi silat. Selalunya penonton boleh mengesan sama ada penari Terinai naik hantu iaitu ketika penari mula bertindak luar biasa. Penari akan membuat pergerakan seperti aksi akrobatik atau pergerakan silat dengan menggunakan tenaga yang tinggi. Apabila penari mengalami semangat yang luar biasa, Mak Andam memainkan peranannya untuk menjaga pengantin. Mak Andam dalam situasi tersebut akan bertindak mengawal keadaan dan akan memastikan aksi penari tidak melampaui batasan.

Perkara ini boleh diteliti dengan lebih lanjut dalam segmen kedua Terinai. Pada segmen kedua, Terinai dipersembahkan oleh penari dengan menggunakan lilin yang melambangkan semangat. Bisanya segmen ini dimainkan dengan lagu yang sama iaitu “Lagu Terinai” atau “Lagu Selom” yang berlangsung selama lapan ke sepuluh minit. Mak Andam merupakan orang yang bertanggungjawab mengawal pengantin serta menentukan sama ada semangat yang diberikan oleh penari adalah baik ataupun sebaliknya. Keadaan ini juga mungkin boleh disamaerti dengan tawar-menawar.^{vi} Keutamaan dalam segmen ini adalah ianya mesti ditarikan dalam bentuk bulatan secara bergilir-gilir. Penari satu per satu akan beralih kedudukan membentuk bulatan besar bermula dari tempat sendiri, ke hadapan pengantin, dan kembali semula ke tempat asal dengan cara berjalan itik. Segmen ini bermula apabila lilin dinyalakan dan disediakan oleh Mak Andam. Penari kemudiannya bergilir-gilir mengesot (bergerak seperti *shuffle* menggunakan punggung sambil duduk) ke hadapan untuk mengambil piring yang dihulurkan oleh Mak Andam. Sambil mengesot, penari membuat pergerakan tangan yang kini dipanggil gerak Pasak Bumi

seperti di Rajah 6, iaitu pergerakan tangan seolah-olah mencucuk jari ke tanah.



Rajah 6: Gerak Pasak Bumi Terinai
(Sumber: Koleksi Peribadi Pengkaji 1)

Penari pertama mengambil piring yang berisi tujuh lilin menggunakan tangan kiri atau kanan. Pada awalnya, sebelah tangan memegang piring yang dilambung seperti pergerakan ombak ke atas dan ke bawah sahaja, manakala tangan yang tidak memegang piring membuat motif pergerakan silat atau hanya sekadar lambungan. Motif pergerakan silat ini dilakukan dengan tangan digulungkan menghampiri badan dan dibuka telapak tangan mengadap ke hadapan. Pergerakan diteruskan dengan membawa tangan seperti menaik ke belakang lalu ditarik semula ke hadapan dada, digulungkan dan dimatikan dengan menghala telapak tangan ke hadapan. Penari diberikan kebebasan untuk bermain dengan cara menukar piring ke sebelah tangan kanan atau kiri dan membuat pergerakan gulungan tarian piring seperti lakaran nombor lapan. Penari sentiasa mengekalkan kedudukan lilin yang tegak di dalam piring, dan

membawa piring ke belakang badan melalui laluan mendekati dengan pinggul, lalu dibawa ke tepi, ke atas dan sampai semula di hadapan dada. Pergerakan yang dilakukan oleh penari tidak mementingkan kesamaan malahan perkara yang ditegaskan dalam segmen ini adalah sifat sendiri atau individualiti. Amil Senapi menjelaskan segmen tarian dengan lilin sebagai yang berikut,

Kiranya kalau tak kena cara tarian, cara nak serahkan lilin tu, bomoh pengantin tak akan terima, penari kena pusing balik dan menari sekali lagi ... bila tarian itu dah *betui* (betul) kena dengan apa yang tok bomoh nak kan, *paih* (selepas) tu baru boleh serahkan lilin tu. Lepas serah tu penari mari balik ke tempat dia mula menari tadi dan tukar pula dengan penari kedua ... *paih* tu yang kedua la pula ... penari kedua guna lima batang lilin dan tariannya macam tu la jugak. Kalau tak kena tarian yang tok bomoh nak kan, kena patah balik dan menari sekali lagi ... kalau dah kena baru boleh serahkan lilin tu. Macam tu juga untuk penari ketiga, guna tiga batang lilin.

(Amil Senapi, temu bual peribadi, Mei 19, 2021)

Menurut Amil Senapi, pergerakan manipulasi piring dan lilin yang sama diaplikasikan, tetapi beliau menyatakan tarian yang dipersembahkan secara solo atau bergilir ini mestilah bertepatan dengan kehendak Mak Andam atau bomoh pengantin. Mak Andam atau bomoh pengantin berperanan penting mengawal persembahan Terinai yang ditarikan oleh ketiga-tiga orang penari lelaki. Penilaian Mak Andam bergantung pada tarian yang ditarikan, sama ada disukai olehnya ataupun tidak. Dalam hal ini, penilaian Mak Andam bukanlah berlandaskan ilmu mengenai tarian seperti pelaksanaan gerak atau muzikaliti, tetapi penilaian berlaku menurut ilmu kebatinannya. Beliau menilai pergerakan dengan cara meramalnya sahaja. Keadaan tersebut bergantung pada *mood* atau intuisi Mak Andam. Jika Terinai yang dipersembahkan itu tidak memuaskan hati atau tidak memenuhi kehendak bomoh pengantin, penari diarahkan untuk mengundur ke belakang dan mengulang tarian sekali lagi. Mak Andam akan menolak tawaran tersebut dan meminta penari untuk mengulang semula tarian dari arah belakang. Simbolik yang dapat difahami pada bahagian ini ialah, Mak Andam diibaratkan sebagai pintu utama yang perlu ditempuh oleh penari sebelum menyerahkan lilin (tawaran) atau

semangat kepada pihak pengantin. Penari akan bermain lilin tersebut diiring dengan semangat dan menghasilkan bentuk tari yang unik dan tersendiri. Melalui konsep ini penari mampu untuk menonjolkan kebolehan luar biasa yang tersendiri bagi menarik perhatian pengantin, Mak Andam dan penonton.

Segmen ketiga pula adalah improvisasi silat dalam lagu khas Gendang Keling yang dipanggil Lagu Berjalan. Segmen berjalan adalah bahagian penutup untuk persembahan Terinai. Dalam segmen ini, ketiganya penari akan menari secara berdiri dan membuat bulatan. Tempoh segmen ini berlangsung bergantung kepada kumpulan penari. Kadang-kadang ia dilakukan kurang dari empat minit, dan ada juga lebih dari lima belas minit. Pergerakan dalam bahagian ini menggunakan konsep yang sama seperti segmen kedua iaitu konsep main dan penari mempunyai kebebasan menari mengikut intuisi diri dan semangat sendiri. Perkara ini dicatatkan dalam Rejab Ismail (2003, hlm. 10), yang mana Hussain Mat iaitu tokoh Terinai zaman 1920-an bermain dengan melakukan aksi yang lebih mencabar. Dalam persembahan Terinai, Hussain Mat terkenal dengan aksi melayahkan badan ke belakang (Mohammad Khairi Mokthar & Thiagarajan, 2021, hlm. 134). Selalunya dalam versi ini, Mak Andam atau penonton akan mencampakkan duit syiling dan Hussain Mat akan mengambilnya dengan menggunakan mulut. Aksi melayah ini juga merupakan salah satu bentuk gerak yang diguna pakai oleh penari Terinai dalam segmen Lagu Berjalan yang mungkin berasal dari silat inai rakyat (Anwar Din, 2016, hlm. 185)

Konsep Semangat dalam Main Terinai Pak Me

Ismail Hassan atau lebih dikenali sebagai Pak Me merupakan penggiat seni persembahan tari, teater dan muzik yang aktif sejak tahun 1920-an hingga 1970-an. Pak Me merupakan seorang pelaku (*performer*) yang serba boleh dalam bidang seni persembahan, termasuklah Hadrah, Bangsawan, Silat, Menora, Berendoi, Wayang Kulit dan Selampit. Pendedahan awal seperti ini memberikan kelebihan terhadap kemahiran Pak Me selain menyumbang pada nilai-nilai dalam berkarya dengan menggunakan kebolehan, pengetahuan dan pengalamannya dalam Terinai.

Main Terinai versi Pak Me mempunyai ‘kuasa’ improvisasi. Zamin Haroon menyebut bahawa, “*because he has power of improvisation... in any song that he takes, he will just go along with it and he will know all the rhythm count and that tradition*” [Sebab dia mempunyai kuasa

improvisasi... dalam mana-mana lagu yang dia bawa, dia akan ikut dan dia tahu semua kiraan irama dan tradisi itu] (Zamin Haroon, temu bual peribadi, April 24, 2021). “*When he is dancing the semangat will enter him.*” [Apabila dia menari semangat akan masuk] (Zamin Haroon, temu bual peribadi, Julai 20, 2021). Berdasarkan temu bual bersama Zamin Haroon, beliau sering berkata Pak Me mempunyai ‘kuasa’ yang disamakan dengan tenaga atau lebih difahami sebagai unsur semangat. Semangat atau tenaga ini akan masuk ke dalam diri Pak Me apabila beliau menari dan di sinilah berlakunya gerak improvisasi sesuai dengan kedalamannya semangat dan intuisi Pak Me sebagai penari.

Dalam main Terinai versi Pak Me, semangat memberikan daya kreatif yang tinggi dan berlaku tanpa dirancang. Pak Me mempunyai kepercayaan yang tinggi bahawa ilmu kebatinan amat akrab dan sinonim dengan kebudayaan Melayu masa silam. Ilmu kebatinan ini dipelajari dan diperaktikkan melalui upacara berguru. Dalam upacara tersebut, penggunaan kemenyan dan mantera digunakan dan berkait rapat dengan unsur semangat. Kesemua kepercayaan ini menjadi pegangan kuat beliau dalam menjalani kehidupan sehari-hari. Salah satu daripada pemahaman semangat yang terletak dalam Terinai versi Pak Me ialah semangat tiang seri.

Pemahaman semangat tiang seri ini tidak dapat dipastikan sejauh mana kebenarannya kerana sepanjang proses temu bual bersama-sama lima orang informan Terinai yang berpengalaman dalam muzik atau Terinai seperti Pak Johan, Pak Rejab, Pak Romli, Pak Wan dan Pak Amil Senapi. Hampir kesemua informan ini tidak mempunyai pengetahuan tentang semangat tiang seri sebagaimana yang diamalkan oleh Pak Me. Informan-informan ini juga tidak menceritakan apa-apa perkara yang bersangkutan dengan semangat dan Terinai. Barangkali, amalan tersebut tidak wujud pada zaman mereka atas faktor keagamaan atau mereka memang tidak mengamalkannya. Walaupun begitu, pengkaji mendapat input yang lebih lanjut mengenai falsafah semangat tiang seri ini secara langsung daripada anak-anak didik Pak Me sendiri, terutamanya Zamin Haroon, Noraini Baharom, Zahir Mozni dan Nashirah Ahmad Kutty. Namun demikian, tidak semua anak didik Pak Me mampu menerangkan dengan baik dan tepat mengenai konsep semangat tersebut. Hanya Zamin Haroon yang menyatakan bahawa tiang seri adalah simbol. Menurut Anwar Din (2016), simbolisme ialah satu kaedah yang menganggap semua unsur dalam kebudayaan merupakan tanda (*sign*) atau lambang yang

membawa makna tertentu. Dalam persembahan Terinai versi Pak Me, ketua penari memegang peranan sebagai tiang seri iaitu simbol penjaga sesebuah persembahan.

Melalui analisis ilmu magis masyarakat Melayu, semangat Tiang Seri berkait dengan pembinaan rumah masyarakat Melayu zaman dahulu. Tiang seri merupakan tiang utama dalam pembinaan rumah masyarakat Melayu dan dikatakan sebagai tiang yang sangat penting serta dipandang mulia. Tiang ini menjadi kewajipan dalam mendirikan rumah Melayu dan perlu ditegakkan sebelum memacakkkan tiang yang lain (Abdul Halim Nasir, 1985, hlm. 91). Kedudukan tiang seri perlu berada di tengah-tengah antara tiang yang lain. Gibbs (1987, hlm. 59) menyatakan masyarakat Melayu percaya bahawa, kawasan yang dipilih untuk mendirikan rumah kemungkinan mempunyai semangat yang telah menghuni tempat tersebut dan memikirkan bahawa mereka mungkin tidak mampu untuk menghilangkan semangat yang wujud di situ. Maka mereka meminta pertolongan semangat di tempat tersebut untuk menjaga rumah serta manusia yang mendiami rumah di kawasan itu. Perkara ini disokong oleh pernyataan Lim Jee Yuan (1987, hlm. 99) yang mengakui rumah memerlukan semangat dan jika tiada semangat, berkemungkinan penghuni rumah boleh terancam dan digangu oleh makhluk halus.

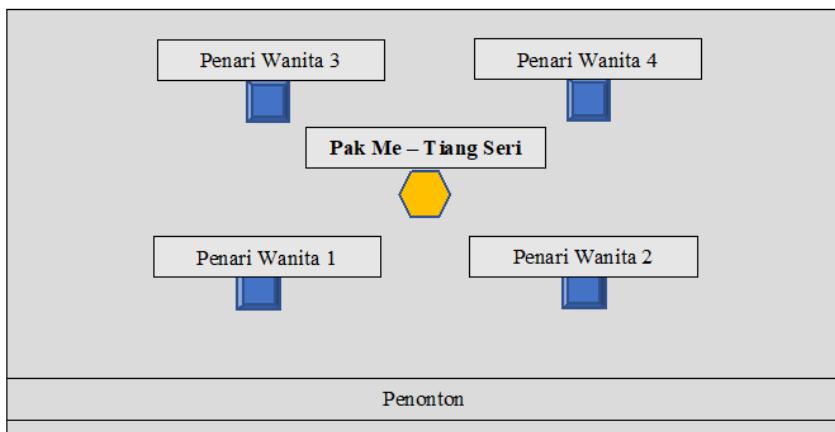
Kefahaman dan konsep semangat inilah yang mungkin dikaitkan dalam main Terinai versi Pak Me. Perkara ini boleh diteliti dalam amalan berguru Terinai yang turut melibatkan aspek semangat. Rejab Ismail (1980, hlm. 19) menyatakan Pak Me dalam versinya memulakan semangat dengan upacara atau ritual yang perlu ditunaikan, iaitu:

Caranya adalah dengan menyediakan pengeras sebanyak RM5.15, kain putih, air sebuyung, sintuk, limau dan lilin atau dipanggil dian. Dian akan dicucuh dan kemenyan diasapkan, sambil menjampi, dian dibawa mengelilingi kepalanya sebanyak tujuh kali. Air, sintuk dan limau yang telah dijampikan akan digunakan oleh murid ketika mandi.

(Rejab Ismail, 1980, hlm. 19)

Perkara ini dilakukan sebagai penyeri dan semangat untuk individu. Terinai yang dipelajari secara berguru dengan menjalani ritual tertentu merupakan amalan kebiasaan pada awal kemunculan tarian ini. Menurut

Zamin Haroon, Tiang Seri ini juga diletakkan sebagai simbol semasa beliau menari berkumpulan. Terinai pertama kali dipersembahkan secara berkumpulan pada 2 Februari 1974, untuk tujuan persembahan pentas di Panggung Anniversary, Kuala Lumpur bersempena dengan sambutan Hari Wilayah Persekutuan Kuala Lumpur. Tarian Terinai versi Pak Me ini diubah mengikut kesesuaian persembahan lima orang penari yang terdiri daripada empat orang penari wanita dan seorang penari lelaki iaitu Pak Me. Noraini yang merupakan salah seorang penari wanita pada masa itu menjelaskan bahawa Pak Me tidak membuat pergerakan yang sama seperti penari wanita. Beliau melakukan improvisasi dalam gerak tarinya dengan melakukan pergerakan silat tari dari awal sehingga ke akhir persembahan. Pak Me menggunakan gerak silat untuk elemen mainnya, manakala penari wanita pula membuat pergerakan yang telah diseragamkan sesama sendiri. Pak Me kekal dengan falsafah semangat tiang serinya dan semangat tiang seri ini disimbolkan sebagai ketua. Pola kedudukan seperti di Rajah 7 menuntut seseorang berada di tengah-tengah di antara empat penari wanita sebagai simbol tiang seri. Pak Me disimbolkan sebagai tiang seri yang memegang peranan sebagai pemula, ketua atau penjaga persembahan Terinai yang mempunyai pergerakan yang berbeza daripada penari lain wanita.



Rajah 7: Kedudukan Pemain Terinai Berkumpulan
(Sumber: Lakaran Pengkaji 1)

Pak Me dalam konteks ini mungkin telah meletakkan aspek semangat dalam bentuk falsafah dan simbol. Falsafah tiang seri ini

merujuk pada perlambangan terhadap semangat. Hal ini bermaksud, semangat daripada penari merupakan penyeri bagi dirinya sendiri. Perkara ini dipersetujui oleh informan sampingan iaitu Nashirah Ahmad Kutty yang dalam beberapa siri temu bual turut menyebut bahawa tiang seri ini dipunyai oleh penari Terinai sebagai meningkatkan daya tarikan supaya penonton terpegun dan terpesona apabila melihat persembahan berlangsung. Dalam hal ini, penari juga dapat dianggap sebagai golongan yang mempunyai ilmu dan pengalaman yang tinggi. Namun begitu, penari yang berguru sahaja yang boleh memberikan tawaran kepada pengantin sama ada pada malam berinai mahupun pada majlis persandingan. Konsep semangat ini mungkin membantu Pak Me untuk kekal menonjolkan kreativiti yang tinggi dalam main Terinai di samping terlihat berseri ketika persembahan berlangsung.

Konsep Semangat Terinai Pada Masa Kini

Konsep semangat dalam Terinai dipraktik oleh generasi penari sebelum 1970-an sahaja dan ia tidak diwarisi oleh penari Terinai selepas generasi 1980-an. Dua faktor yang mempengaruhi kehilangan konsep semangat pertama adalah percanggahan faktor agama Islam dan kedua wujudnya konteks persembahan pentas yang kebanyakannya tidak mementingkan sifat main. Berdasarkan pemerhatian sosial yang dilakukan oleh pengkaji di Perlis, kesedaran Islam dalam kalangan Melayu secara perlahan berlaku sejak dari awal kedatangan pengaruh Islam Wahabi^{vii} di Perlis lagi. Keadaan ini dapat diperhatikan lebih jelas selepas 60 tahun di mana sekitar tahun 1980-an banyak seni persembahan dan amalan yang mempunyai unsur-unsur Hindu dan animisme telah diharamkan. Gerakan Wahabi yang hadir sekitar awal abad ke-20 menghilangkan amalan semangat dalam seni persembahan. Dalam hal ini, unsur semangat menurut ajaran Islam dianggap syirik dan menyekutukan Allah SWT. Masyarakat Melayu yang mengamalkan apa-apa sahaja perkara yang berunsurkan semangat sering kali dipandang rendah oleh masyarakat Melayu itu sendiri. Sebagai contoh, isu ini boleh dikesan dalam kesenian tradisional Melayu seperti Makyung yang telah diharamkan oleh kerajaan negeri Kelantan pada tahun 1991. Pengharaman persembahan tersebut berlaku kerana tradisi Makyung dikatakan mengandungi unsur yang bertentangan dengan akidah seperti pemujaan (Matusky dan Tan, 2017). Manakala kuda kepang pula diharamkan pada tahun 2013 atas alasan percanggahan akidah, syariah dan akhlak Islamiah (Jabatan Mufti Johor, 2013). Beberapa pengharaman yang telah berlaku terhadap persembahan

tradisional Melayu yang lain turut mempengaruhi seni persembahan di Perlis seperti Menora, Jikey, Tarian Hadrah dan Terinai.

Kedua-dua persembahan Terinai malam berinai dan persandingan tidak lagi mendapat sambutan daripada komuniti di Perlis sendiri. Ini kerana pengaruh modenisasi lebih tinggi berbanding dengan persembahan tradisional. Antaranya, wujud hiburan seperti kugiran dan persembahan tari yang lebih rancak. Kehadiran muzik moden terutamanya kugiran pop-yeah-yeah^{viii} sekitar tahun 60-an telah memberi kesan yang besar terhadap penurunan minat masyarakat Melayu terhadap Terinai. Muzik moden pop-yeah-yeah merupakan muzik popular dalam kalangan muda-mudi yang berasal dari British, tetapi bercitarasa tempatan dan disesuaikan dengan bahasa Melayu atau Cina (Adil Johan, 2014, hlm. 114). Genre pop-yeah-yeah digemari ramai kerana muziknya yang rancak dan lebih menghiburkan. Persembahan genre tersebut banyak dilakukan dalam sambutan keraian termasuklah dalam majlis perkahwinan Melayu.

Persembahan pentas pula berkembang pesat bermula tahun 1970-an dan ia mempengaruhi persembahan Terinai. Terinai persembahan pentas berubah secara berperingkat bermula dengan penglibatan penari wanita pada tahun 1974, dan wujudnya kodifikasi pergerakan dalam kumpulan tari profesional seperti Teater Sri Indera di Perlis dan Kompleks Budaya Negara (KBN). Terinai mula dikenali sebagai genre tari klasik sejak diperkenalkan dalam kurikulum tari institusi pengajian tinggi terutamanya ASWARA. Kesan kefahaman klasik ini memberi sumbangan besar sehingga pada tahun 2022 lapan buah repertoire Terinai telah diperkenalkan semula di khalayak ramai dalam persembahan “Restorasi Terinai Perlis” anjuran Jabatan Tari, Fakulti Seni Kreatif, Universiti Malaya hasil pimpinan dan kumpulan standardisasi Zamin Haroon. Terinai juga telah dipraktikkan bukan sahaja dalam institusi tetapi termasuk sekolah menengah pengkhususan seni iaitu Sekolah Seni Malaysia. Konteks persembahan pentas Terinai kini bukan lagi tentang hubungan antara penari dengan pengantin sebagaimana yang wujud dalam Terinai lama tetapi dipersembahkan untuk menghiburkan penonton tanpa sebarang hubungan spesifik. Bentuk klasik yang mementingkan standardisasi dan keseragaman lebih diutamakan berbanding sifat keperibadian. Perubahan Terinai dalam konteks persembahan pentas merupakan cara baharu yang berkembang dan dilestarikan di sekitar Perlis, dan Kuala Lumpur.

Kesimpulan

Dapatan kajian menegaskan bahawa dasar Terinai merupakan tari yang mempunyai konsep semangat yang wujud selari dengan konsep main yang mementingkan spontan dan individualiti penari. Konsep main hanya wujud dalam persembahan malam berinai dan persandingan di Perlis. Dalam Terinai, penari akan bermain mengikut semangat di hadapan pengantin berpandukan kepada sistem pergerakan berstruktur dan mengubah dan memperkembangkan perbendaharaan gerak tersebut secara spontan. Penari bermain dengan membenarkan pengetahuan dan kinestetik badan *embodiment* iaitu sebuah perbendaharaan gerak yang telah wujud dalam badan penari bertindak secara spontan melalui tubuh badan individu. Kesemua pergerakan dilakukan tanpa dirancang sebaliknya penari akan berpandu kepada semangat dalam diri sendiri. Berbeza dengan persembahan pentas kini, ia dilestarikan dalam persembahan pentas yang bertumpukan kepada sistem pergerakan yang selaras yang telah dikodifikasi kepada bentuk tari klasik.

Kesimpulannya, kajian ini mencadangkan persembahan Terinai mempunyai potensi dalam mengekalkan ciri dan nilai tradisi konsep main. Walaupun konsep dan kefahaman semangat telah hilang, konsep main mempunyai perkaitan dengan intuisi dan keperibadian penari yang masih boleh diterokai melalui improvisasi tari terutama implementasi dalam organisasi tari profesional dan institusi pengajian tinggi. Terinai sekarang lebih tertumpu kepada penyelarasaran gerak yang mana sangat penting untuk persembahan pentas tetapi penerokaan elemen main juga mampu menyumbang kepada pemeliharaan inti pati Terinai asal Perlis.

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ⁱ Tepung tawar atau menepung tawar ialah adat dalam perkahwinan masyarakat Melayu. Tujuan adat menepung tawar adalah untuk menambahkan semangat dan menghalau roh jahat daripada mengganggu pengantin semasa walimatulurus berlangsung. Aktiviti menepung tawar dilengkapi adat bersuap-suapan dengan sedikit nasi kunyit diletakkan pada jari pengantin perempuan dan disuapkan ke mulut pengantin lelaki dan dilakukan juga kepada pengantin perempuan. Di Malaysia, adat menepung tawar mengikut budaya setempat. Contohnya, di Sarawak, bahan untuk tepung tawar akan dibacakan dengan mantera oleh orang yang pandai (kebiasaannya Mak Andam pengantin atau bidan) yang bertujuan untuk mendoakan kemasyhuran, harta, anak. Perbuatan menepung tawar meliputi aktiviti menaburkan beras kunyit semasa persandingan.

ⁱⁱ Rumah ibu ialah ruang yang paling besar dalam sesebuah rumah. Atap rumah ibu lebih tinggi berbanding dengan kawasan rumah lain. Kebiasaannya, rumah ibu ialah tempat segala aktiviti bersama-sama keluarga dilakukan seperti sembahyang, belajar, tidur dan majlis kenduri. Kadangkala, atap rumah ibu dijadikan stor untuk menyimpan barang (Lim Jee Yuan, 1987).

ⁱⁱⁱ Gerak lambung Angin juga dikenali sebagai petik jari yang banyak dilakukan dalam tarian tradisional Melayu. Terutama dalam persembahan Ronggeng.

^{iv} Jelapang ialah tempat menyimpan padi. Di Malaysia, jelapang banyak digunakan oleh masyarakat Perlis. Jelapang juga dikenali sebagai kepuk, kapuk, pinuh, belubur, rengkiang, lumbung, baluh, berembau, kembung.

^v Kepuk ialah tempat menyimpan padi dan dikenali juga sebagai jelapang, kapuk, pinuh, belubur, rengkiang, lumbung, baluh, berembau, kembung.

^{vi} Tawar-menawar merupakan sesuatu amalan yang dilakukan dalam perniagaan. Walaupun begitu, dalam Terinai, tawar-menawar merupakan interaksi antara bomoh pengantin dengan penari Terinai dalam memberikan tawaran semangat kepada pengantin perempuan atau kedua-dua pengantin.

^{vii} Gerakan Wahabi diketuai oleh pemimpin ulama Islam Ahli Sunnah Wal Jamaah yang bernama Muhamad Abdul Wahab (1703-1792). Gerakan ini bukan mazhab tetapi bentuk gerakan pemikiran agama yang banyak dipegang oleh orang Arab Saudi. Wahabi telah mula bertapak di Malaysia sejak awal abad ke-20 Masihi dan fatwa dikeluarkan yang menyatakan gerakan ini merupakan ajaran yang sangat keras dan ekstrim. Jabatan Kemajuan Islam Malaysia (JAKIM) menyatakan bahawa gerakan ini haram tetapi tidak sesuai diperlakukan di Malaysia.

^{viii} Perkataan dan pemahaman pop-yeh-yeh menurut Mastusky dan Tan dalam Johan (2014) diadaptasi daripada lagu rock British yang merujuk lagu popular daripada kumpulan The Beatles, 'She loves you, yeh yeh yeh.'

**The Effects of Music Emotional Valence on Texas Holdem Gameplay
Risk-Taking and EEG Mental State Amid
Musical Background, Gender, and Skill Level**

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Abstract

This study tested the effects of music emotional valence during *Texas Holdem* poker gameplay among musical background, gender, and skill level via self-report music evaluations, gameplay risk-taking, and electroencephalographic (EEG) mental state using the NeuroSky MindWave Mobile. 40 participants within their respective demographic groups played individually against a fixated dealer across three counterbalanced music interventions: no-music (NM), low-arousal positive (LAP) and negative (LAN). Musically-untrained (MU) subjects mainly yielded greater EEG attention and meditation levels (Att/Med) during the music interventions as compared to musically-trained (MT) subjects. Females self-reported higher emotional engagements towards the music and gained higher Att/Med in the presence of music, whereas males exhibited greater reactivity to the opposing music valences. Advanced players gained the greatest attention levels without music, but were lowered during both music interventions. While MU subjects, females, and novice players may have enhanced gameplay qualities in optimally lowly-arousing music interventions, MT subjects, males, and advanced players were suggested to fare better without background music. Subsequent research may explicate on the consistent correlations among music likeability, increased time and extents of bet placements, and suppressed Att/Med during LAN potentially caused by cognitive distractions, furthermore whether or not the presence of cathartic effects could significantly moderate this relationship.

Keywords: Music Valence, Poker Gameplay, Musical Background, Gender, Skill Level.

Introduction

Risk-taking is a form of decision-making involving consequential uncertainties (Damodaran, 2008); whereas “gambling” was defined as an act of wagering financial stakes on uncertain outcomes with hopes of desired profitable returns (Volberg et al., 2015). The line of study on gambling behaviours was initiated mainly on its association with excitement levels, whereby heart rate was significantly heightened during gambling activities (Coulombe et al., 1992; Coventry & Constable, 1999; Coventry & Hudson, 2001; Krueger et al., 2005). Wulfert et al. (2005) which examined the effects of winning expectations and affective excitement deduced gambling to be correlated with physiological arousal, particularly among winning players.

Background music has been a studied factor in risk-taking and gambling environments. In general, the effects of music tempo on risk extents was disputed between Enström and Schmaltz (2017) and Israel et al. (2019) which reported contradicting results. This dispute was similar for music preference on risk extents as well, between preferred (Halko et al., 2015) and disliked (Fujikawa & Kobayashi, 2012) music. Griffiths and Dunbar (1997) found that the absence of music in said environments could avoid unwanted interferences which eclipses other essential gambling aspects; however, there could potentially be an increase in negative tendencies (i.e. emphasis on losses) and limitations on excitement levels. As psychophysiological arousal was highly associated with gambling behaviours, bet speeds were similarly increased during faster-tempo background music conditions (Dixon et al., 2007; Spenwyn et al., 2010); while Brooks and Schweitzer (2011) subsequently discovered anxious music to accelerate response speeds. However, this was contradicted by Bramley et al. (2016a) whereby music tempo did not affect bet speed. Apart from bet speed, betting amounts were increased during slower-tempo music (Mentzoni et al., 2014), while risks may be increased during over-excitement and psychological comfortability states (Ho & Loo, 2022). Music preference was also a significant predictor in gambling which differs among demographics, most prominently among age group of gamblers or among those present within the vicinity (Griffiths & Parke, 2005; Mu et al., 2022).

Reviews on the Effects of Music Emotional Valence

“Emotion” was defined as a psychophysiological “self-feeling” (Denzin, 1984) based on a subjective experience stimulated by one’s perception or reaction of the situation (MacCurdy, 1925; Frijda, 1986); whereas “valence” is a “central affective component” within the arousal states of individuals (Carruthers, 2018). Thus, “emotional valence” of musical contexts refers to the evoked emotions of a music which affects felt emotions of listeners, generally contrasted between “positive” and “negative” effects by previous studies (Cassidy & MacDonald, 2007; Nguyen & Grahn, 2017). “Positive-valence music” classifies music which evokes positive feelings of happiness, joy, contentment, etc.; while “negative-valence music” classifies music which evokes feelings of anger, sadness, depression, etc. (Fredrickson, 2001; Koelsch, 2018). This classification aligned with the contrasting valence quadrants of the Dynamics of Energy Model by Loehr and Schwartz (2003). Furthermore, arousal level of the contrasting emotional valences could be distinguished between “high” and “low” arousals in the pertaining model, in which its suitability as background music stimuli during varying task performances corresponds to one’s optimal arousal threshold based on Hebb’s (1955) optimal arousal law.

With this, while optimally low-arousal music was found to be more suitable for cognitively-involved tasks (Hallan & Price, 1998; Hallam et al., 2002; Bugter & Carden, 2012; Nguyen & Grahn, 2017; Niu et al., 2020) mainly due to its beneficial mood-calming effects (Jiang et al., 2016; Mu et al., 2022), the effects of contrasting music valence on task performances remains inconclusive (Straehley & Loebach, 2014; Landay & Harms, 2019), albeit felt emotions would significantly affect listeners’ arousal levels as well (Smith & Morris, 1977; Lundqvist et al., 2009; Warmbrodt et al., 2022) or vice versa (Schachter & Singer, 1962). Studies on background music effects on poker or equivalent gambling games generally emphasized on tempo-arousal and genre-familiarity aspects of music (Griffths & Parke, 2005; Dixon et al., 2007; Spenwyn et al., 2010; Mentzoni et al., 2014; Bramley et al., 2016a), which lacked scrutinizations on music emotional valences instead.

Employment of EEG Instrument

In view of the extensive emphasis of neuroscientific studies within music psychophysiology research (Thaut & Hodges, 2018), the current study employed electroencephalographical (EEG) measures in monitoring brainwave activity. Previous studies which employed EEG approaches have reported significant associations of arousal with music favourability (Hadjidimitriou & Hadjileontiadis, 2012), emotional distinguishment (Ramirez et al., 2018), and pleasurability (Gao et al., 2020). Henceforth, the current study utilised the NeuroSky MindWave Mobile EEG instrument to determine subjects' mental state during the poker gameplay sessions, of which its patented attention and meditation (Att/Med) parameters were correlated with optimal arousal. Past studies have reported significant data reliability with high accuracy using the MindWave (Ghorpade et al., 2015; Rogers et al., 2016; Abo-Zahhad et al., 2018; Anil et al., 2018; Goode & Iwasa-Madge, 2019), mainly pertaining studies which involved manipulations of background music (Bhatti et al., 2016; Teixeira et al., 2018). Nonetheless, this was also the EEG instrument which was most available to us within the region.

Musical Background, Gender, and Skill Level

Being a part of a larger research, this study encompasses three demographic subject groups: musical background, gender, and poker-playing skill levels. Studies have reported contrasting brainwave activity among musicians and non-musicians through EEG (Fachner & Stegemann, 2013) with greater neural activation among musicians (Zuk et al., 2014). Moreover, musicians may potentially place greater cognitive attentiveness towards the background music which may disrupt their task performance and concentration (North & Hargreaves, 1999; Yang et al., 2016). Despite inconclusive and disputed evidences regarding the effects of music towards emotional responses and induction among musical background (Kreutz et al., 2008; Bigand et al., 2010), musical background may perhaps be potential moderating factor in impacting decision-making qualities (Smayda et al., 2018; Buelow et al., 2022). In terms of gender, Palomäki et al. (2016) deduced gender as a significant moderator in poker gameplay, suggesting males to possess greater social-inclination skills hence poker being a “male-dominated” game. Karageorghis et al. (2021) found females to yield greater heart rates when exposed to lyrical music interventions during cognitive-motor tasks, hinting females to potentially possess lower

arousal tolerance than males. In terms of skill level, previous studies discovered higher-level players to possess greater cognitive capacities and gameplay capabilities, particularly on the social-inclination aspect of poker gameplay (Daly & Wiemann, 1994; Caso et al., 2005) whereby experienced players potentially make wiser betting decisions than the inexperienced (Laaksuo et al., 2015). This was elaborated by Bramley et al. (2016b) whereby “hardened gamblers” whom positioned their full concentration towards the gameplay task were least affected by the background music interventions.

The Current Study

Studies have reported that females are mainly more sensitive in emotional perception than males (Chen et al., 2018; Fischer et al., 2018; Abbruzzese et al., 2019), listeners with musical background being more sensitive to musical emotional valences than those without (Liu et al., 2018), while experienced players are mainly more emotionally-stable than the inexperienced during pressurizing situations in poker gameplay (Laaksuo et al., 2014). However, these studies placed emphases on perceptions of emotional cues rather than the effects of pertaining stimuli towards cognitive-motor task performances while Laaksuo et al. (2015) employed high-arousal negative and neutral stimuli interventions in poker gameplay; hence the novelty of the current study being to bridge the gap of limited associations among the effects of contrasting emotional valences of low-arousal music interventions deemed suitable for cognitive task performances based on its perceptions and effects of temporal mental states, and how it influences risk-taking behaviours during poker gameplay among musical background, gender, and poker-playing skill level. These three attribute variables were selected for the current study as musical background is a potential factor for perceptions of music stimuli, gender is a potential factor for emotional perceptions, while skill level is a potential factor for poker-playing behaviours.

Thus, this study aimed to determine the effects of music valence on risk and EEG mental state among the three demographic attribute groups during *Texas Holdem* gameplay with respect to several inconclusive questions as listed below: -

- (1) Given that musical background is a significant factor in the effects of music on decision-making (Smayda et al., 2018; Buelow et al., 2022),

does musical background affect felt emotions of background music, attentiveness, and risk behaviours during gambling?

- (2) As Palomäki et al. (2016) suggested poker to be a “male-dominated” game, is this notion still applicable when both genders are exposed to background music of opposing valences?
- (3) Is the conclusion regarding the effects of music on gambling among different skill levels by Bramley et al. (2016b) applicable between background music of opposing valences?

This study encompasses two low-arousal music of opposing valences (positive/negative) and three measures: self-report music evaluations (familiarity, emotional engagement, likeability); gameplay risk-taking (frequency and extents); and EEG attention and meditation (Att/Med) parameters of the NeuroSky MindWave Mobile EEG instrument. The null hypotheses are: -

- H01: There will be no significant differences in the self-report music emotional engagement evaluations (a) among all groups and (b) between LAP and LAN.
- H02: There will be no significant differences in the self-report music likeability evaluations (a) among all groups and (b) across interventions.
- H03: There will be no significant differences in gameplay risk frequency (a) among all groups and (b) across interventions.
- H04: There will be no significant differences in gameplay risk extent (a) among all groups and (b) across interventions.
- H05: There will be no significant differences in EEG attention levels (a) among all groups and (b) across interventions.
- H06: There will be no significant differences in EEG meditation levels (a) among all groups and (b) across interventions.

Methodology

Subject Recruitment

The sample size was initially computed using G*Power. The input parameters were medium effect size ($f = .25$) and 5% error probability ($\alpha = .05$, $1-\beta = .95$) within 2-3 groups and three measurements representing number of interventions, which generated an a priori required sample size of 40 ($1-\beta = .952$). Thus, the current study sought 40 participants through criterion-i opportunistic snowball sampling within Klang Valley, Malaysia. Subjects were to be within ages 18-29, as this age group was associated with “higher gambling propensities” (Basham & White, 2002). Subjects were also required to possess compulsory basic knowledge on general poker gameplay with no problem gambling histories. This was filtered through the nine-item *Problem Gambling Severity Index* (PGSI) (Whelan et al., 2021, p.12) which assessed the extents of self-reported problem gambling. Being solely to ensure subjects did not experience any prior health- and financially-related gambling problems, all potential recruits had to label Items 8 (health implications) and 9 (financial implications) of the questionnaire as “0” (“Never”) in order to participate. Potential subjects subsequently labelled themselves in one of the following demographic attribute categories: (a) musical background [musically-trained (MT) / musically-untrained (MU)]; (b) gender (male/female); and (c) poker-playing skill level (level-1: novice / level-2: intermediate / level-3: advanced). As the current study was part of a larger research, the sample size of each demographic group were not set to be equal.

Music Selection

The current study encompassed two music categories of contrasting emotional valences based on both the lower-arousal quadrants of the Dynamics of Energy Model by Loehr and Schwartz (2003): low-arousal positive (LAP) and negative (LAN). The LAP music playlist comprised of four jazz pieces by Café Music BGM Channel (“Happy Bossa”, “Study & Study”, “Study Bossa Nova”, “Study Café”), whereas the LAN music playlist consisted of four piano solo pieces by Jurrivh (“Crying Alone”, “Loneliness”, “Pain”, “Suicide Note”). All selected music pieces were in 4/4-time, with mean music tempi of LAP and LAN being 131.75 and 72.00 BPM respectively.

The LAP and LAN music classifications of the current study are in accordance with the descriptors by Ho and Loo (2023). The LAP music group was classified with “nonchalance”, hence the term “nonchalant jazz” whereby jazz music could minimise sadness, enhance relaxation (Lynar et al., 2017) and brain functions (Geethanjali et al., 2012). The selected LAP pieces were acoustic guitar-piano duets without percussive instruments to maintain low-arousal atmosphere. Being “bossa nova” music, their tempi were slightly higher than most lighter jazz music to ensure adequacy of positive vibes. The LAN music group was classified with “despondency”, which encompasses feelings of “lowly-spirited sadness and depression” (Williams, 2022, p.16). Tempi of the selected LAN music pieces were slower than the former group as mentioned. The acoustic piano timbre was reverbed with light strings sounds which potentially amplifies the negative effect trajectories.

As mentioned, both LAP and LAN playlists comprised of low-arousal instrumental music pieces which is deemed more suitable for cognitive-based tasks; and that lyrical music which is commonly listened among young adults (Mori & Iwanaga, 2014; Nunes et al., 2014) shall heighten listeners’ cognitive load (Karageorghis et al., 2021; Warmbrodt et al., 2022) and would disrupt concentration (Perham & Currie, 2014), hence the recommendation of instrumental music (Herring & Scott, 2018; Chen, 2022) given poker gameplay being a task which involves cognitive decision-making (Palomäki et al., 2020). These music pieces were initially deemed as “potentially-unfamiliar”; however, familiarity was gauged as part of the self-report evaluations. The data were to be compared among the larger unfamiliar group should there be any participants whom reported familiarity to any of the selected music pieces.

Procedure

The experiment sessions were conducted among subjects individually based on their timing availability in a suitably-enclosed venue based on the “situational characteristics” mentioned in Valdez and Mehrabian (1994) and Spenwyn et al. (2010). The three music interventions were no-music (NM), LAP, and LAN. Being a within-subject study, NM was fixated as the initial intervention throughout to minimise warm-up effects, while the order of LAP and LAN were counterbalanced randomly. The music was played using Spotify Premium in shuffled sequence via stereo speakers at an adequately-equalized

volume. Each gameplay session lasted 10 minutes. All participants wore the MindWave throughout the gameplay process. With a suggested data size of 400 ($1-\beta = .9504$) via G*Power, the closest EEG data interval was at every 10 seconds, which amounted to a total of 600 data readings in each gameplay session. The readings were obtained by pairing the MindWave with a master device via Bluetooth, of which were recorded through the *eegID* application and auto-tabulated in a common-separated values file.

The task of this study was to play *Texas Holdem* poker, conforming to its standard rules as stated in Sfetcu (2018). All players participated individually by playing one-on-one against the same dealer (26-year-old, MB, male, level-2) in a “heads-up” approach. To ensure equitable risk placement opportunities, bets and raises were only initiated by players, while the dealer was not allowed to fold (players had no knowledge on the latter). Only one ante was employed to minimise computational complexities. As this study did not involve real money, players and the dealer obtained \$1,000 poker chips which were to be reset during each gameplay session. A minimum forced bet of \$10 was enforced during each pre-flop bet stage. All card hands were not manipulated in order to garner results through a naturalistic poker gameplay setting.

Measures

The measures consisted of self-report music evaluations (familiarity, emotional engagement, likeability), gameplay risk-taking (frequency and extent), and EEG mental state (Att/Med).

The self-report music evaluations which comprised of three response items were vital to determine subjects’ interactions with the music on top of the acquired measurements. The first dichotomous Yes/No item classified subject’s familiarity with the music. The second emotional engagement (EE) item determined subjects’ perceived interactions in tandem with the intended emotional trajectory classification of the music interventions in a Likert scale of 1 (lowest) to 5 (greatest effect). The third likeability (LIKE) item determined subjects’ likings of the music in a Likert scale of 1 (most disliked) to 5 (most liked).

Gameplay risk-taking measures represented the speed and magnitude of bets placed in the poker gameplay task. “Risk frequency”

represented bet speed per minute based on the quotient of total number of bets executed within the 10-minute gameplay timeframe which included all four betting stages in each round (pre-flop, flop, turn, river) and executed folds. “Risk extent” was calculated using an originally-formed “risk ratio (R)” based on the percentage of bet amount from the remaining amount on hand against one’s card combination strength (C), which is a linear numerical representation of card hand strengths by dividing 1 amongst 104 possible combinations whereby a greater C -value indicates greater card hand power and vice versa. As a larger ratio indicates smaller risks and vice versa, risk ratio is inversely-correlated with risk extents.

$$\text{Risk Ratio } (R) = \frac{\text{Strength of Card Combination } (C)}{\text{Bet \% [Betting Amount / Remaining Amount (\$)]}}$$

$$R \text{ with \$1,000 loan} = \frac{\text{Strength of Card Combination } (C)}{\text{Bet \% } [(\text{Bet} + \$1,000) / (\text{Remaining} + \$1,000)]}$$

As poker is a game of chance with imperfect information (Palomäki et al., 2020), the risk ratio does not encompass winning probabilities and the opponents’ card strengths. Risk extents were calculated for all four betting stages and any respective raises, but were disregarded for folds. If players have lost their full \$1,000 before the time limit, the player was loaned with an additional \$1,000, hence the latter R equation until the outstanding losses were regained.

EEG measures were employed in this study to empirically-determine subjects’ mental state during poker gameplay in each music intervention. The measures were based on the attention and meditation (Att/Med) gauges using the NeuroSky MindWave Mobile EEG instrument. Both meters range from 1-100, of which correlate with attentiveness and mental calmness respectively, whereas lower values indicate cognitive and/or concentration disruptions (NeuroSky, 2017). This potentially aligns with Hebb’s (1955) optimal arousal law whereby higher Att/Med values indicate closer proximity to being optimally-aroused.

Findings were analysed using (a) paired samples t-test for music emotional engagement and likeability ratings, (b) Welch’s analysis of variance (ANOVA) for risk-taking and EEG measures, with (c) Spearman’s rho (ρ) and Pearson’s (r) correlation coefficients utilised for associations between measure types (ordinal and continuous) as

categorized by Khamis (2008); whereby the significance threshold was fixated at $p < .05$. The analyses were followed by partial eta squared effect size (η^2 ; $\leq .01$: small; $.06$: medium, $\geq .14$: large) and statistical power measures ($1-\beta$; targeted at $\geq .80$) which indicate magnitudes of differential data and probabilities in garnering significant results against false-negative hypothesis errors (Cohen, 1988; Descôteaux, 2007). Internal reliabilities of the self-report evaluation items were assessed using Cronbach's alpha (α), of which was targeted to be $\geq .70$ to be "acceptably-reliable" and $\geq .80$ to be considered as "highly-reliable" (Cronbach, 1951).

Findings

Among the 40 subjects, 8 were musically-trained (MT) while 32 were not (MU); 31 were males and 9 were females; 8 were level-1 players, 16 were level-2s, and 16 were level-3s. The mean age was 25.43 ($SD = 2.218$). Subjects' ethnicities were among local Malaysian Chinese and Indians. Only one level-3 male MT subject was familiar with Jurrivh. However, differences in all measures were insignificant between the one subject familiar to the LAN music and the larger unfamiliar group. Thus, music familiarity was disregarded in the subsequent analyses.

Music Evaluations

Overall internal reliability coefficients between self-reported music emotional engagement and likeability were $\alpha = .798$ for LAP and $-.609$ for LAN. Through Welch's analysis of variance (Welch's ANOVA) significant differences in music emotional engagement evaluations were only yielded between gender for LAP [$F(1, 33.040) = 5.707, p = .023, \eta^2 = .061, 1-\beta = .334$] and LAN [$F(1, 21.418) = 4.853, p = .039, \eta^2 = .071, 1-\beta = .384$], albeit with moderate statistical power. Hence, females gave significantly higher emotional engagement evaluations towards LAP and LAN. There were no significant differences in music likeability throughout ($p > .05$).

Table 1*Data Analysis for the Self-Reported Music Evaluations Between LAP and LAN*

Music Emotional Engagement Evaluations Between LAP and LAN									
	M	SD	SEM	t	df	Sig.	r	η^2	1-β
MT	.500	1.309	.463	1.080	7	.316	.212	.063	.149
MU	.813	1.148	.203	4.003	31	<.001***	.232	.168	.936
Males	.806	1.276	.229	3.519	30	.001**	.179	.146	.884
Females	.556	.726	.242	2.294	8	.051	.177	.221	.517
Level-1	1.000	1.195	.423	2.366	7	.050*	.574	.148	.307
Level-2	.688	1.250	.313	2.200	15	.044*	.011	.138	.563
Level-3	.688	1.138	.285	2.416	15	.029*	.182	.178	.694

Music Likeability Evaluations Between LAP and LAN									
	M	SD	SEM	T	df	Sig.	r	η^2	1-β
MT	2.875	1.356	.479	5.996	7	.001**	-.045	.728	>.999
MU	2.500	1.524	.269	9.280	31	<.001***	-.375*	.656	>.999
Males	2.452	1.567	.281	8.710	30	<.001***	-.305	.622	>.999
Females	3.000	1.118	.373	8.050	8	<.001***	-.289	.835	>.999
Level-1	2.500	1.512	.535	4.677	7	.002**	-.158	.641	.996
Level-2	2.625	.957	.239	10.967	15	<.001***	.182	.767	>.999
Level-3	2.563	1.931	.483	5.308	15	<.001***	-.659**	.608	>.999

* $p \leq .05$, ** $p < .01$, *** $p < .001$.

Table 1 shows the data analysis for self-reported music evaluations between LAP and LAN via paired samples t-test. Differences in music emotional engagement were highly significant among MU subjects and males ($p \leq .001$, $1-\beta \geq .884$) and moderately significant within all skill levels ($p \leq .05$), but were insignificant among MT subjects and females. However, differences in music likeability were highly significant throughout ($p \leq .002$, $\eta^2 \geq .608$, $1-\beta \geq .996$). Paired samples correlation analysis indicated that correlations between the evaluations for LAP and LAN were only significant between MU subjects ($r = -.375$) and level-3s (-.659). All respond scores for both self-reported music evaluations towards LAP were higher than LAN throughout.

Risk and EEG Data

Through Welch's ANOVA, differences in risk frequency were only marginally-significant between musical background during LAP [$F(1, 12.686) = 5.707$, $p = .023$, $\eta^2 = .061$, $1-\beta = .334$], and among skill levels during NM [$F(2, 19.365) = 4.131$, $p = .032$, $\eta^2 = .188$, $1-\beta = .711$]. This demonstrated that MT subjects yielded slightly significantly-higher risk frequency than those without. Level-1 players yielded the greatest risk frequency during NM, followed by level-3s, and the lowest among level-2s. As for risk extents, differences were only significant between gender during NM [$F(1, 350.808) = 19.848$, $p < .001$, $\eta^2 = .017$, $1-\beta = .951$]; and among skill levels during LAP [$F(2, 469.687) = 6.772$, $p = .001$, $\eta^2 = .022$, $1-\beta = .986$] and LAN [$F(1, 499.021) = 7.161$, $p = .001$, $\eta^2 = .010$, $1-\beta$

= .726]. Females yielded greater risk extents than males during NM. Level-3 players garnered the greatest risk extents during LAP, followed by level-1 players, and lowest among level-2 players.

Table 2*Data Analysis for Gameplay Risk Frequency and Extents Across Music Interventions*

Risk Frequency Across Music Interventions				
	Welch	Sig.	η^2	1- β
MT	$F(2, 11.023) = 13.921$	.001**	.523	.963
MU	$F(2, 59.896) = 14.083$	< .001***	.225	.997
Males	$F(2, 57.869) = 21.027$	< .001***	.313	> .999
Females	$F(2, 12.977) = .931$	.419	.071	.168
Level-1	$F(2, 10.084) = 5.209$	.028*	.345	.718
Level-2	$F(2, 27.659) = 13.640$	< .001***	.328	.981
Level-3	$F(2, 27.892) = 5.788$	.008**	.205	.817

Risk Extent (R) Across Music Interventions				
	Welch	Sig.	η^2	1- β
MT	$F(2, 337.910) = .527$	.591	.002	.131
MU	$F(2, 1312.432) = 5.855$	.003**	.005	.849
Males	$F(2, 1297.352) = 4.360$	.013*	.004	.678
Females	$F(2, 353.295) = 1.706$	.183	.007	.386
Level-1	$F(2, 327.819) = 5.372$	.005**	.023	.869
Level-2	$F(2, 628.337) = 2.895$	.056	.006	.561
Level-3	$F(2, 681.549) = 1.763$	.172	.003	.352

* $p < .05$, ** $p < .01$, *** $p < .001$.

Table 2 shows the data analysis of gameplay risk frequency and extents across interventions. Differences in risk frequency across music interventions were significant for all ($p \leq .028$, $.205 \leq \eta^2 \leq .523$, $1-\beta \geq .718$) except females. Risk frequencies were consistently highest during LAP and lowest during NM. Risk extents differences were only significant among MU subjects, males, and level-1 players across music interventions, whereby risk extents of MU subjects were highest during LAP and lowest during NM; while risk extents of males and level-1s were highest during LAN and lowest during NM.

Table 3 presents the data analysis for EEG Att/Med levels among groups through Welch's ANOVA. Differences in EEG attention levels between groups were significant for all groups ($p \leq .011$, $.003 \leq \eta^2 \leq .023$, $1-\beta \leq .740$) except between musical background during LAP. Meditation level differences were only significant between gender during LAP, but significant for all during LAN. Across music interventions, differences in Att/Med were highly-significant ($p < .001$, $.039 \leq \eta^2 \leq .366$, $1-\beta > .999$) within all groups. Attention levels were consistently highest during LAP, lowest during NM overall, and lowest during LAN among MT subjects.

Meditation levels were greatest during LAN and lowest during NM consistently.

Table 3*Data Analysis for EEG Att/Med Readings Among Groups*

EEG Attention Level Among Groups					
	Welch	Sig.	η^2	1- β	
Musical Background					
NM	$F(1, 777.765) = 20.709$	< .001***	.008	.992	
LAP	$F(1, 680.652) = .291$	.590	.000	.090	
LAN	$F(1, 758.258) = 57.534$	< .001***	.023	> .999	
Gender					
NM	$F(1, 969.785) = 33.999$	< .001***	.012	> .999	
LAP	$F(1, 958.159) = 34.729$	< .001***	.013	> .999	
LAN	$F(1, 963.601) = 7.658$	.006**	.003	.740	
Skill Level					
NM	$F(2, 1284.220) = 4.504$	.011*	.004	.775	
LAP	$F(2, 1274.118) = 10.577$	< .001***	.009	.990	
LAN	$F(2, 1429.143) = 13.299$	< .001***	.004	.843	
EEG Meditation Level Among Groups					
	Welch	Sig.	η^2	1- β	
Musical Background					
NM	$F(1, 750.484) = .412$	.521	.000	.097	
LAP	$F(1, 734.665) = .076$	.783	.000	.059	
LAN	$F(1, 22.824) = 784.288$	< .001***	.009	.996	
Gender					
NM	$F(1, 864.693) = 1.677$	.196	.001	.257	
LAP	$F(1, 848.052) = 8.698$	.003**	.004	.854	
LAN	$F(1, 911.808) = 36.045$	< .001***	.014	> .999	
Skill Level					
NM	$F(2, 1295.388) = .969$	.380	.001	.217	
LAP	$F(2, 1277.302) = 1.559$	.211	.001	.337	
LAN	$F(2, 1429.143) = 13.299$	< .001***	.008	.981	

* $p < .05$, ** $p < .01$, *** $p < .001$.

Correlation Analyses

Table 4*Correlations of Music Evaluations and Risk Items*

		MT	MU	Males	Females	Level-1	Level-2	Level-3
EE and Likeability	LAP	ρ	.756*	.634**	.772**	-.250	.661	.664**
	LAN	ρ	-.612	-.100	-.273	.182	-.737*	-.132
Risk Frequency								
E. Engagement	LAP	r	-.875**	-.015	-.311	.366	-.341	-.493
	LAN	r	.215	.111	.193	.232	-.399	.391
Likeability	LAP	r	-.783*	.084	-.406**	-.037	-.046	-.497
	LAN	r	-.092	-.097	.140	.095	.495	-.345
Risk Ratio (R)								
E. Engagement	LAP	r	.049	.466**	.155	.075	.420	.018
	LAN	r	.404	.198	.095	.013	.598	-.143
Likeability	LAP	r	-.067	.236	-.163	-.386	.185	-.161
	LAN	r	-.764*	-.150	-.379*	.031	-.714*	-.110

* $p < .05$, ** $p < .01$. Note: risk extent is inversely-correlated with risk ratio.

Table 5
Correlations of All Items with EEG Att/Med

Pearson Correlation (r)		MT	MU	Males	Females	Level-1	Level-2	Level-3
Inter-Correlation	NM	.267	-.333	-.294	.069	-.541	.385	-.696**
	LAP	-.435	-.372*	-.376*	-.267	-.553	-.383	-.285
	LAN	.828*	.655**	.660**	.823**	.591	.692**	.889**
E. Engagement	LAP	Att	.200	-.140	-.147	.125	.013	.159
		Med	.183	-.199	-.024	-.540	-.313	-.230
		LAN	Att	.227	-.097	.066	-.627	-.079
		Med	.345	.062	-.148	-.470	.448	.362
Likeability	LAP	Att	.469	-.453**	-.328	-.013	-.061	-.113
		Med	-.049	.182	.189	.319	.140	.032
		LAN	Att	-.924**	-.047	-.216	-.509	-.624
		Med	-.704	-.066	-.084	-.575	-.771*	-.379
Risk Frequency	NM	Att	.436	-.003	.059	.264	-.712*	.117
		Med	.881**	-.126	-.076	.396	.555	.584*
	LAP	Att	-.049	.318	.277	.652	.492	-.371
		Med	-.410	.048	-.132	.051	.359	.167
	LAN	Att	.041	-.157	.006	-.130	-.298	.105
Risk Ratio (R)	NM	Att	.263	-.046	.139	.000	-.800*	.422
		Med	-.170	.198	.162	-.011	-.019	.568*
	LAP	Att	-.053	.321	.176	.091	.103	.329
		Med	-.578	-.389*	-.437*	-.230	-.586	-.273
	LAN	Att	.712*	.037	.190	.286	.510	.304
		Med	.521	.218	.240	.321	.413	.497*

* $p < .05$, ** $p < .01$. Note: risk extent is inversely-correlated with risk ratio.

Table 4 presents the correlations of music evaluations and risk items. Through Spearman's rho (ρ) correlation analysis, overall inter-correlations between self-reported music emotional engagement and likeability evaluations were significantly correlated for LAP ($\rho = .645$), but not for LAN (-.226). Inter-correlations between both items for LAP were generally positive and strong among all groups except females and level-1s; whereas inter-correlations between both items for LAN were only significantly negatively-correlated among level-1s (-.737). Risk frequency was negatively-correlated with emotional engagement (-.875) and likeability (-.783) towards LAP music among MT subjects; whereas music likeability was negatively-correlated with risk frequency among males during LAP (-.406). The music emotional engagement ratings were negatively-correlated with risk extents among MU subjects during LAP (.466); whereas music likeability was negatively-correlated with risk extents among MT subjects, males, level-1 players, and level-3 players ($r \geq -.379$).

Table 5 presents the Pearson correlations of all items with Att/Med levels. Att/Med inter-correlations were consistently strong within all groups during LAN ($r \geq .660$) except among level-1s. There were no significant correlations between music emotional engagement ratings and

Att/Med. Music likeability ratings were negatively-correlated with attention levels among MU subjects ($r = -.453$) and level-3s (-.510) during LAP, and among MT subjects (-.924) during LAN; whereas were negatively-correlated with meditation levels among level-1s (-.771) during LAN. Risk frequencies were negatively-correlated with attention levels among level-1s during NM (-.712) and positively among level-3s during LAP (.708); whereas were correlated with meditation levels during NM among MT subjects (.881) and level-2s (.584), however were negatively-correlated among level-1s during LAN (-.800). Risk extents were negatively-correlated with attention levels during NM (-.869); and strongly-correlated with meditation levels among level-2s during NM (.568) and LAN (.497), but negatively during LAP among MU subjects (-.389), males (-.437), and level-3 players (-.596).

Discussion

Self-Report Music Engagement and Likeability

H01(a) which stated that there would be no significant differences in the self-reported music emotional engagement evaluation responses among all groups could only be rejected between gender during LAP and LAN. H01(b) which stated that said differences would be insignificant between LAP and LAN was rejected for all except among MT subjects and females. H02(a) which stated that there would be no significant differences in the self-reported music likeability evaluation responses among all groups was accepted. However, H02(b) which stated that said differences would not be significant between LAP and LAN was fully rejected, as all response differences were highly significant within all groups throughout.

Gender was discovered to be the only significant predictor for music emotional engagement, as females provided significantly greater emotional engagement scores for both LAP and LAN music interventions than males, albeit yielding lower data power. However, the differences in music emotional engagement ratings of females were insignificant between LAP and LAN. This presented that females were more engaged with the emotional trajectories of the music interventions than males, whereas males were more affected by the varying emotional valence of the music than females. As for musical background, despite MT subjects providing greater (albeit insignificant) emotional engagement scores for

both LAP and LAN than MU subjects, emotional engagement ratings between the contrasting music valences were only significantly differed among MU subjects. This suggests that MT subjects may be slightly more engaged to the emotional trajectories of music than MU subjects thus potentially being more inert to the contrasting music valences, while emotional engagement of MU subjects towards LAN music were significantly lowered compared to LAP. Thus, findings corroborated Bigand et al. (2010) whereby music emotional engagement were similarly unaffected between musical background, but differences only yielded significant contrasts within the musically-untrained subjects. This contradicts Liu et al. (2018) which reported greater emotional sensitivity among MT subjects.

As for music likeability, its differences were significant between LAP and LAN throughout, but were insignificant when compared among all groups. This evidently demonstrated whereby despite all three demographic groups were not significant predictors for music likeability, the likeability ratings of LAP music were unanimously greater than LAN. Emotional engagement and likeability responses towards LAP were significantly correlated throughout except among females and level-1 players ($r \geq .634$); however, both items towards LAN were only negatively-correlated among level-1s ($r = -.737$). Despite the insignificant findings among skill levels, this suggests that novice players may possess greater likelihoods in yielding lowered emotional engagements but may exhibit greater likings towards LAN music than the advanced players.

Poker Gameplay Risk Frequency and Extent

H03(a) which stated that there would be no significant differences in risk frequency among all groups was only rejected among musical background during LAP and among skill levels during NM. However, H03(b) which stated that said differences would not be significant across music interventions was fully rejected among all groups except females. H04(a) which stated that there would be no significant differences in risk extents among all groups could only be rejected between gender during NM, and among skill levels during LAP and LAN. H04(b) which stated that said differences would not be significant across music interventions was only rejected among MU subjects, males, and level-1 players.

Therefore, risk frequency was significantly higher among MT subjects during LAP than MU subjects, and were significantly higher among level-3 players compared to level-2s during NM. Instead, risk frequency differences across music interventions were significant for all groups except among females, whereby risk frequencies were highest during LAP, followed by LAN, and lowest during NM. However, correlational analyses indicated whereby greater emotional engagement and likeability evaluation ratings towards the LAP music among MT subjects were correlated with lower risk frequencies. This potentially indicated whereby LAP music was a significant moderator in risk frequency among musical background, but the bet speeds could potentially be decelerated as engagement and likeability ratings towards the music intervention increases. This was applied among males as well, whereby greater likeability towards LAP was significantly correlated with slowed bet speeds among males. Despite faster-tempo music evidently increasing bet speeds (Dixon et al., 2007; Spennyn et al., 2010), the bet speeds may be slowed when players exhibit higher engagement and likeability towards the music.

As for risk extents, females took greater risk extents during NM, level-3 players took the greatest risk extents during LAP whereas level-1 players took the greatest risk extents during LAN, while risk extents of level-2s were significantly the lowest during LAP and LAN. Across music interventions, risk extents of males and level-1 players were highest during LAN, while risk extents of MU subjects were highest during LAP, whereas risk extents of these groups were lowest during NM throughout. Correlational analyses indicated that the greater emotional engagement ratings towards LAP music would potentially yield lower risk extents among MU subjects, albeit insignificant risk extent differences of MU subjects between LAP and LAN. Consistent correlations between risk extents and likeability of LAN music among MT subjects, males, level-1s, and level-3s indicated that risk extents would be greater as likeability towards LAN music increases. This partially corroborated Halko et al. (2015) which deduced risks to be heightened with liked music, however only applicable to LAN in the current study despite the greater likeability ratings towards LAP; including Smayda et al. (2018) and Buelow et al. (2022) which found musical background to affect decision-making, as the current study only found significant effects on risk extents in MU subjects. Additionally, correlational analyses of MU subjects which reported higher EEG attention being associated with lower meditation had greater

likelihoods in yielding lower music likeability ratings and risk extents during LAP.

EEG Mental State Measures

H05(a) which stated that there would be no significant differences in EEG attention levels among all groups was rejected throughout except between musical background during NM. H06(a) which stated that there would be no significant differences in EEG meditation levels among all groups was only rejected between musical background during LAN, between gender during LAP and LAN, and among skill levels during LAN. However, H05(b) and H06(b) which stated that there would be no significant differences in Att/Med across music interventions were confidently rejected, as all Att/Med levels differences were significant within all groups throughout all music interventions.

EEG Att/Med were higher among MU subjects during NM and LAN than MT subjects. Attention levels of males were higher than females during NM, but vice versa during LAP and LAN. Meditation levels of males were higher than females during LAP, but vice versa during LAN. Attention levels of level-3s and -1s were highest and lowest respectively during NM, but attention levels of level-1s during LAP and both Att/Med during LAN were conversely highest. Attention levels of level-3s were significantly negatively-correlated with likeability ratings, and positively with both risk frequency and extents during LAP. Hence, this indicated whereby level-3 players may potentially perform better without music as compared to level-1s, as their greater likeability of LAP music was associated with faster bet speeds and greater risk extents. As for level-1 players, their meditation levels were negatively-correlated with likeability and risk frequency during LAN, indicating that their greatest meditation levels were associated with lower music likeability ratings and slower betting speeds.

Across music interventions, attention levels were highest during LAP throughout, followed by LAN, and lowest during NM within all groups except MB, whereby attention levels of MT subjects were lowest during LAN instead. This was indicated by the highly-significant negative correlations between attention levels and likeability ratings of LAN music among MT subjects. Nevertheless, with high data power, this clearly demonstrated whereby music valence was a significant predictor for

attentiveness in general, whereby the LAP music intervention was suggested to be most suitable in enhancing attention levels during risk-taking. Unlike attention levels, meditation levels within all groups were greatest during LAN, followed by LAP, and lowest during NM. This suggests cathartic effects to be potentially present during LAN with respect to its significantly lower likeability against the highest meditation levels. Thus, feelings of despondency elicited by LAN may not have captured the greatest despondent engagements, but the despondent effects of the LAN music could have subconsciously triggered catharsis which potentially reversed the repressed negative effects and enhanced mental calmness.

Discussion within Attribute Groups

Among musical background, music emotional engagement was not significantly differed, whereas only MU subjects were significantly affected by the contrasting music valences, hence opposing Liu et al. (2018) which reported the opposite. Risk extents only exhibited marginal differences between musical background, while only MU subjects were significantly affected across music interventions. Att/Med of MU subjects were generally higher during NM and LAN. Higher likeability towards LAN was associated with greater risk extents and lower attention levels among MT subjects, and that increased emotional engagement and likeability ratings of LAP among MT subjects were associated with lower risk frequencies. This inherently suggests whereby MT subjects may have diverged more cognitive attention towards the music which potentially disrupted their gameplay behaviours, hence the higher music engagement ratings and its associations with slower bet speeds. This corroborated Fachner and Stegemann (2012) which yielded significant EEG data among musical background; however partly placed Zuk et al. (2014) in a rather vague position, as Att/Med levels of MU subjects were greater in the current study. In response to Kreutz et al. (2008) and Bigand et al. (2010), felt emotions and music engagement were unaffected between musical background, but only yielded significant contrasts within MU subjects. In response to Smayda et al. (2018) and Buelow et al. (2022), the current study discovered risk differences not being apparent between musical background, but suggests MU subjects to exhibit greater gameplay qualities in the presence of music whereas MT subjects may potentially perform better without music.

As for gender, females self-reported greater emotional engagement and likeability towards both music interventions which aligned with several past studies (Chen et al., 2018; Fischer et al., 2018; Abbruzzese et al., 2019), while only males reported significant differences for music emotional engagement between LAP and LAN. Despite females only yielding greater risks than males during NM, only risk extents of males were significantly differed across music interventions. Baseline attention levels of males were higher, while attention levels of females turned higher during LAP and LAN. Hence, this suggests that females were more cognitively engaged to the music, whereas males were more reactive to the contrasting music valences. As heart rate measurements were not part of the current study, given the notion by Palomäki et al. (2016) whereby poker is a “male-dominated” game and the conclusions of Karageorghis et al. (2021) whereby females yielded greater heart rates (hence greater arousal levels) than males during exposure, this theorises that the higher risk extents of females during NM and their increased attention levels during LAP and LAN could be associated with greater arousal and potential cognitive placement priority towards the music than the gameplay task, hence the insignificant differences in emotional engagement ratings and risk measures across the music interventions. Music likeability could be a significant predictor within risk-taking across music valences for males, as lowered bet speeds were correlated with greater likeability of LAP, while greater likeability of LAN was correlated with greater risk extents and EEG meditation levels.

Among skill levels, level-3 players naturally exhibited the highest attention levels during NM, while level-1s yielded greater attention in the presence of music. In response to Bramley et al. (2016b), the current study suggests likeability of the contrasting music valences to be a significant predictor within risk-taking behaviours among varying poker-playing skill levels, as level-3 players may have executed risks rather hastily during liked music given their greatest risk frequency and extents during LAP, whereas said theory could inherently be applicable for meditation levels among level-1s as well based on correlations between faster bet speeds and lowest likeability ratings during LAN. Therefore, the current study suggests novice players to perform better with music, whereas advanced players could perform better without music due to their greater reactivity towards music likeability and opposing background music valences. While Laaksuo et al. (2014) discovered higher-levelled players to be more emotionally stable, the current study suggests higher-levelled players to be

easily distracted by the affective valence or even the presence of background music during poker gameplay.

Limitations

The current study only actively manipulated emotional valence of low-arousal music, hence arousal and heart rate measures were unaccounted. As this study only involved subjects of ages 18-29, replications with elder participants may be conducted based on their preferential music genres as suggested by Griffiths and Parke (2005) and Mu et al. (2022). Similar to Spennwyn et al. (2010) and Bramley et al. (2016), real money was not involved in the current study as this would burden subjects financially, of which may potentially influence subjects to play the game rather unrealistically which unrepresented real-world gambling situations. However, the usage of real money would definitely produce different sets of results, partly due to potential arousal and excitement escalations when real monetary stakes are dealt. Despite the intended emotional trajectories of music interventions, subjects' temporal mood prior to experimental participation could not be fully controlled, of which could have influenced the music emotional engagement evaluations and Att/Med data. As participants were recruited using non-probability sampling, personality trait (extroversion and neuroticism) and social-inclination capabilities could not be ruled out as potential predictors in influencing the gameplay atmosphere and yielded results. As the dealer was not allowed to fold, it is not beyond the bounds of possibility that after several rounds, advanced players may notice and somehow take advantage of this. However, this does not outweigh the potential selection bias on risk data should the dealer be able to fold against players' bets. It is important to note whereby differences in number of subjects with musical background and females were much lesser than their respective counterparts, findings may not be fully validatable unless replicated in equal sample sizes.

Conclusion

Through addressing the gap of limited research on the effects of contrasting music valences on poker gameplay behaviours among musical background, gender, and skill level, the current study proposes the presence of lowly-arousing music to be most optimal for novice and MU players during poker gameplay, whereas advanced and MT players shall

potentially fare better without any music interventions. Females inherently exhibit greater engagements towards the background music, whereas males showed greater tendencies to be more reactive to varying music valences. While the current findings contributed in distinguishing music perceptions and its effects on poker gameplay among the pertaining attributes, this paved a way for subsequent research to explicate and determine the most optimal background music for each demographic group during poker gameplay or in equivalent risky gambling and decision-making situations.

Future research may explicate on how music likeability resulted in slower betting speed but increased risk extents which were possibly due to mental and cognitive distractions as indicated by its negative correlations with Att/Med, and whether or not music emotional engagement is a moderator within this relationship given its significant correlations with likeability. Despite without any significant differences in all measures, replications may be executed with music familiarity as this variable was disregarded due to its minimal differential sample size. In view of studies reporting cathartic music to mitigate negative emotions (Sachs et al., 2015; Yoon et al., 2020), the presence of catharsis could be further scrutinised therapeutically based on its possible effects during LAN, including its effects on poker gambling behaviours.

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Declaration of Competing Interests

The authors declare that there are no competing interests.

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Ethical Research Declaration

Ethical clearance of this research was approved by the University of Malaya Research Ethics Committee (UMREC) (UM.TNC2/UMREC_1143).

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Raaz & Raaz 3: Gangguan Mental, *Abjection* Dan Implementasi Patriarki Dalam Watak Antagonis Wanita Dalam Konteks Filem Seram Bollywood

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Abstrak

Kajian ini membincangkan elemen gangguan mental terhadap watak wanita antagonis dalam filem seram Bollywood, *Raaz* (2001) dan *Raaz 3: The Third Dimension* (2012). Elemen gangguan mental ini diaplikasikan terhadap watak wanita antagonis bagi meletakkan wanita sebagai subjek yang pasif dan berada dalam kedudukan terendah di mata masyarakat, yang mewujudkan situasi *abjection*. Kajian ini menggunakan teori *abjection* oleh Julia Kristeva. Kaedah kualitatif, tekstual analisis digunakan untuk mencari pemaknaan serta menghuraikan perkaitan gangguan mental dalam filem yang dinyatakan dengan sistem patriarki yang terbentuk dalam masyarakat terutama di India. Hasil kajian mendapati bahawa meletakkan wanita dalam situasi *abjection* menerusi elemen gangguan mental ini dapat mengembalikan posisi lelaki sebagai dominan dalam masyarakat patriarki India.

Kata kunci: *abjection*, gangguan mental, patriarki, wanita antagonis Bollywood

Pengenalan

“Bollywood” merupakan terma global yang diberikan oleh media Barat yang ketika itu berpusat di India pada lewat tahun 1970-an dan merujuk kepada industri filem Hindi di Bombay yang kini dikenali sebagai Mumbai sejak tahun 1995 (Barnouw & Krisnaswamy, 1980). Identiti filem Bollywood yang memaparkan muzik, tarian dan melodrama telah menjadikan filem-filem tersebut terkenal di serata dunia (Ganti, 2004).

Secara umumnya, Bollywood merupakan industri perfileman besar yang banyak menerbitkan filem-filem yang menerima sambutan hangat di serata dunia. Ini dinyatakan oleh Maheshwari (2013), meskipun Bollywood tidak mengeluarkan filem terbanyak di India jika dibandingkan dengan Tamil iaitu sebanyak 262 filem, dan Telegu sebanyak 256 filem, Bollywood hanya menghasilkan 221 buah filem. Begitu pun, apabila dilihat daripada aspek global, jualan *box-office* dan pengaruhnya, Bollywood ternyata berupaya menandingi filem-filem terbitan yang lain di India. Hal ini terjadi kerana Bollywood merupakan industri perfileman berbahasa Hindi yang terletak di Mumbai iaitu pusat kepada seni budaya India, bandar kepada banyak sektor pembangunan dan industri hiburan terbesar di India.

Walaupun filem Bollywood menjadi perhatian dari sudut antarabangsa, isu-isu wanita dalam filem dilihat menjadi perkara yang masih diperdebat dalam kalangan pengkritik dan ahli-ahli akademik. Dalam konteks masyarakat di India, wanita di India tidak diberi peranan sewajarnya sama ada dalam bidang politik, ekonomi dan sosial. Hal ini dinyatakan oleh Munshani (2014) bahawa wanita hanya memegang 3% peranan dalam sektor pengurusan, 2.5% bagi jawatan pengarah dan hanya 11.4% dan 11.9% kerusi parlimen. Dalam masa yang sama, wanita dalam industri perfileman Bollywood turut menerima impak yang sama.

Menurut Bhagawati (2014), Bollywood merupakan industri yang didominasi oleh lelaki, manakala wanita tidak diberi watak dan representasi yang sewajarnya serta turut menerima bayaran yang rendah berbanding lelaki. Walaupun terdapat beberapa filem yang mengetengahkan wanita sebagai watak utama (protagonis) seperti filem *Queen* (2013), *Highway* (2014), *Finding Fanny* (2014), *Mary Kom* (2014) dan *Mardaani* (2014), tetapi ia masih tidak diangkat seperti filem-filem yang menjadikan lelaki sebagai protagonis. Ini turut dijelaskan oleh Shrivastava (2014) bahawa meskipun corak persembahan Bollywood semakin berubah daripada segi penceritaan dan lakonan, tetapi watak wanita masih dipersembah secara stereotaip di dalam filem. Dalam usaha mempelbagaikan genre selain daripada genre melodrama yang terkenal, Bollywood mula mempopularkan subjek gangguan mental yang dialami oleh watak dalam naratif filem-filemnya. Gangguan mental didefinisikan sebagai melibatkan pelbagai permasalahan besar dalam diri individu dengan simptom yang berbeza. Secara umumnya, ia dikategorikan sebagai

kombinasi pemikiran yang abnormal, emosi tidak stabil, kelakuan dan perhubungan dengan individu lain (World Health Organization, 2018).

Apabila Bollywood melalui era pembaharuan, watak wanita dilihat mula dipersembah dengan corak yang berbeza. Bermula dengan watak wanita sebagai heroin atau lebih kepada pendamping hero, wanita kemudiannya dipotretkan sebagai antagonis di dalam beberapa buah filem. Di sebalik pembaharuan watak wanita dan corak filem Bollywood yang semakin moden, secara tersirat Bollywood masih mengekalkan idea-idea patriarki dalam masyarakat. Hal ini dapat dijelaskan apabila melalui watak antagonis, Bollywood turut menyelitkan elemen gangguan mental yang bertindak sebagai aspek penarik, terutamanya untuk mengembalikan kedudukan lelaki sebagai dominan di mata masyarakat. Pemaparan gangguan mental terhadap watak wanita Bollywood ternyata meletakkan wanita sebagai objek pasif meskipun dalam masa yang sama mereka diperlihatkan sebagai watak dalam filem yang menguasai protagonis lelaki. Ini dapat dilihat melalui elemen gangguan mental yang serius hingga mengakibatkan watak-watak wanita berkenaan kelihatan berada dalam posisi yang sangat rendah dan lemah. Pemaparan watak-watak yang sedemikian dapat dilihat melalui dua filem seram yang dikaji iaitu *Raaz* (2001) dan *Raaz 3: The Third Dimension* (2012).

Kajian Literatur

Representasi wanita di awal tahun 1990-an masih diklasifikasikan sebagai stereotaip yang mana wanita tidak diberi pilihan untuk membuat keputusan, meskipun Bollywood memperlihatkan perubahan imej berpakaian wanita kepada imej yang lebih moden melalui filem-filem mereka. Namun pada tahun 1992, Bollywood muncul dengan filem *Beta* yang mengetengahkan wanita sebagai antagonis. Filem *Beta* memaparkan kebijaksanaan watak heroin sebagai seorang wanita yang berpelajaran tinggi namun masih mengamalkan tradisi budaya India iaitu akur serta taat kepada suami. Watak antagonis pula dipotretkan sebagai wanita kejam, mementingkan diri dan tamak, hingga sanggup mengurung suaminya kerana didakwa mempunyai masalah mental. Setelah filem *Beta* menerima kritikan positif daripada penonton dan pengkritik filem, muncul beberapa filem selepas itu yang memaparkan wanita sebagai antagonis. Di antaranya ialah *Aaina* (1993), *Laadla* (1994) dan *Khiladiyon Ka Khiladi* (1996). Cara wanita ditampilkan melalui filem-filem tersebut berbeza daripada filem-filem Bollywood sebelumnya yang hanya

mempersembahkan ciri-ciri positif watak wanita. Melalui filem *Khiladiyon Ka Khiladi* (1996) misalnya, watak antagonis yang dilakonkan oleh Rekha adalah seorang ketua sindiket dadah serta senjata api.

Melalui filem-filem ini, watak wanita sebagai antagonis bertujuan mewujudkan konflik yang mempunyai matlamat berlawanan dengan watak hero. Wanita antagonis dalam filem Bollywood sering digambarkan sebagai seorang yang angkuh dan memiliki kekayaan seperti yang dipaparkan pada watak antagonis lelaki dalam filem-filem Bollywood. Menurut Ganti (2004), meskipun Bollywood cuba melakukan perubahan terhadap genre serta representasi watak wanita melalui filem, namun penonton masih menggemari tema kekeluargaan dan percintaan. Ini dibuktikan dengan kutipan *box-office* yang tinggi oleh filem-filem seperti *Hum Aapke Hain Kaun* (1994) dan *Dilwale Dulhania Le Jayengge* (1995).

Subjek wanita sering menjadi tumpuan dalam persembahan sesebuah filem yang diterbitkan. Isu-isu berkaitan wanita dan patriarki menjadi agenda utama dalam pemaparan sebuah filem. Wanita sering dipersembahkan sebagai subjek yang ditindas dan mempunyai kedudukan yang terendah di mata lelaki. Melalui filem juga, wanita hanya bertindak sebagai pendamping kepada watak protagonis lelaki dan membantu protagonis mencapai objektif mereka. Muhammat Md Noh & Mastura Muhammad (2021) menyatakan pemaparan watak wanita dalam filem lebih bersifat stereotaip dan kurang mandiri. Meskipun watak-watak ini diberikan peranan utama tetapi mereka tidak mampu menyaingi watak lelaki yang dipaparkan sebagai lebih dominan. Hal ini turut dinyatakan oleh Giswandhani (2022) yang mana watak wanita distereotaipkan sebagai lemah manakala lelaki dipaparkan sebagai kuat dan rasional. Hal ini berlaku disebabkan oleh amalan ideologi masyarakat patriarki. Selain itu, Meheli (2022) menjelaskan bahawa pemaparan watak wanita utama dalam filem *Raaz* misalnya, meletakkan wanita sebagai simbol suci apabila menyelamatkan suami yang tidak setia dari roh wanita jahat. Namun, perbuatan ini dilihat sebagai satu pembalikan kepada patriarki yang mana wanita harus setia kepada suami dalam apa juga situasi.

Melihat hal ini, terdapat banyak filem yang diterbitkan mengetengahkan isu penindasan terhadap wanita serta perjuangan wanita mendapatkan hak sama rata dalam masyarakat. Antaranya adalah filem *Hidden Figures* (2016), *Lipstick Under My Burkha* (2017), *Bombshell* (2019), *Thappad* (2020) dan sebagainya. Walaupun watak-watak wanita

ini ditampilkan dalam kepelbagaiannya dan ada di antaranya mempersempit wanita sebagai dominan, tetapi kekurangan dan kelemahan masih diperlihat secara tersirat. Aspek kelemahan dan kekurangan ini dipaparkan daripada sudut perwatakan atau diimplikasikan dengan aspek gangguan personaliti pada watak wanita bagi mengekalkan konsep patriarki yang dipraktikkan dalam masyarakat.

Hal ini dapat dikaitkan dengan konsep *abjection* iaitu sebuah istilah yang diperkenalkan oleh Julia Kristeva. Menurut Kristeva (1980), *abject* atau *abjection* merupakan reaksi individu terhadap rasa terancam disebabkan oleh perbezaan antara subjek dan objek atau antara diri dengan individu lain. Contohnya seperti apabila melihat mayat yang dibunuh, yang secara traumanya membayangkan tentang keadaan diri sendiri tetapi elemen lain juga boleh menimbulkan reaksi yang sama seperti luka terbuka, darah dan jenayah yang tidak bermoral. Apabila individu melalui proses *abjection* ini, mereka menolak perkara-perkara yang boleh membina rasa terancam terhadap diri sendiri bagi mengembalikan keutuhan diri sebagai subjek. Selain itu, Kristeva juga menyatakan bahawa konsep *abject* sebagai sesuatu yang tidak menghormati peraturan, kedudukan serta mengganggu identiti. Beliau juga menyifatkan *abject* sebagai ancaman kepada sistem patriarki yang mana kondisi wanita tidak memenuhi tuntutan sosial yang ditetapkan. Seperti yang dijelaskan oleh Moi (1986), *abjection* merupakan teori yang dibentuk oleh Kristeva bagi menggambarkan ketidakstabilan yang berlaku dalam masyarakat yang dianggap mencabar konsep patriarki yang meletakkan lelaki sebagai dominan dalam semua aspek.

Kebiasaannya, teori *abjection* ini sering digunakan untuk melihat perkembangan watak dalam filem terutama watak wanita dalam filem seram. Creed (1993) menjelaskan bahawa *abjection* berfungsi dalam sistem ini sebagai cara memisahkan manusia daripada bukan manusia dan subjek yang terbentuk sepenuhnya daripada subjek yang terbentuk hanya sebahagian (2002: 68). Wanita, di sini, sering diwakilkan sebagai subjek bukan manusia dan dibentuk hanya sebahagian, bertentangan dengan simbol dominan patriarki. Melalui filem seram, wanita sering digambarkan sebagai mangsa, diberi imej yang mengerikan dan melakukan keganasanan. Azlina Asaari, Jamaluddin Aziz & Sabariah Mohamed Salleh (2017) juga menyatakan bahawa terdapat dua faktor wanita sering dipaparkan sebagai ‘bukan manusia’ atau hantu dalam filem-filem seram. Pertamanya, kerana ia berkaitan dengan ketetapan sistem

patriarki yang meletakkan wanita sebagai lemah dan memberi imej negatif. Kedua, kontruksi diri wanita itu sendiri diletakkan dalam kondisi *abjection* yang mana berkaitan dengan rahim dan juga haid.

Menurut Alexopoulos & Power (2018), genre seram merupakan sebuah genre yang tepat untuk menganalisis konsep *abjection* kerana ia bersifat subjektif dan terbuka. Filem-filem Hollywood seperti *The Others*, *Mama* dan *The Conjuring* sememangnya menakutkan kerana mereka mencabar kepercayaan dan konvensyen yang mendalam tentang konsep keluarga, ibu dan keibuan. Namun, filem-filem ini mengukuhkan konvensyen normatif jantina dengan menjadikan wanita yang melanggar keibuan ideal sebagai sumber ketakutan dan kengerian yang hina (*abjection*).

Selain daripada wanita digunakan sebagai subjek dalam pemaparan imej seram, wanita juga mewakili imej sadis dan pemusnah. Hal ini turut diperjelas oleh Stopenski (2022) bahawa dalam filem bergenre seram, wanita sering diperlihat sebagai imej yang bertentangan dengan sistem patriarki, yang mana wanita bertindak kejam dengan membunuh demi kepuasan diri. Imej wanita yang dipaparkan dengan wajah hodoh dan ngeri serta berlumuran darah telah meletakkan wanita dalam kondisi terendah di mata masyarakat. Namun, pembunuhan yang dilakukan ini secara tidak langsung membebaskan diri mereka daripada ancaman *abjection*. Di sebalik pemaparan watak-watak wanita dalam filem Bollywood yang melewati beberapa era perubahan, wanita mula ditunjukkan sebagai watak antagonis yang berbeza apabila elemen gangguan mental turut diimplimentasikan kepada watak tersebut. Pada awal kemunculan subjek gangguan mental di Bollywood, ia lebih diberikan kepada watak lelaki. Hal ini dapat dilihat melalui filem-filem seperti *Deewangee* (2002), *Humraaz* (2002), *Madhoshi* (2004) dan *Aetbaar* (2004). Subjek gangguan mental ini sebenarnya bukanlah perkara baru, ia telah mula dipaparkan dalam filem Bollywood seawal tahun 1970-an lagi. Seperti yang dinyatakan oleh Bhugra (2006), simptom gangguan mental ini mula diperlihatkan sebagai keganasan melalui watak antagonis dalam filem *Sholay* yang diterbitkan pada tahun 1975.

Gangguan mental atau *mental disorders* menurut C. Edwards (1968), adalah sebahagian tingkah laku individu yang dilihat tidak seimbang dan mendatangkan kesedihan secara serius kepada individu tersebut. Ini merupakan penyakit yang seringkali dijadikan sebagai isu dan

dipaparkan dalam filem, bukan saja di Bollywood malah Hollywood. Ini juga diperakui oleh Wedding (2010), bahawa gangguan mental ini dibahagikan kepada beberapa jenis klasifikasi penyakit namun, *personality disorders*, *schizophrenia* dan *delusional disorders* adalah gangguan mental yang seringkali dipersembahkan melalui sinema. Ramos (2019) menjelaskan watak Alex Forrest dalam filem *Fatal Attraction* (1987) sebagai contoh terbaik individu yang mengalami gangguan mental *borderline personality disorder*. Dalam filem itu, emosi dan diri watak berkenaan dipaparkan sebagai tidak stabil dan mempunyai hubungan yang tidak seimbang dengan individu lain.

Gangguan mental mula dipersembahkan melalui watak antagonis dalam filem-filem yang dihasilkan dalam era 90-an seperti *Khalnayak* (1993), *Baazigar* (1993), *Darr* (1993), *Anjaam* (1994), *Dastak* (1996) dan *Darar* (1996). Tempoh ini menyaksikan peranan gangguan mental lebih diberikan kepada watak lelaki, dan hanya dimainkan oleh wanita bermula pada tahun 1997 melalui filem *Gupt*.

Gangguan mental boleh dihujahkan sebagai subjek popular dalam kalangan pengarah dan penonton filem di seluruh dunia. H.Hyler (2003) menyatakan bahawa Hollywood sejak dari awal lagi telah menggunakan subjek ini untuk dipaparkan melalui filem. Seawal 1909, dalam filem *The Maniac Cook*, D.W. Griffith telah memaparkan watak pesakit yang mengalami gangguan mental sebagai seorang yang berbahaya dan memberi kesan buruk kepada masyarakat. Namun, setelah melewati beberapa dekad yang menyaksikan corak perubahan industri perfilman, subjek gangguan mental dipaparkan dengan cara yang lebih positif dengan penerapan nilai-nilai yang lebih difahami oleh masyarakat. Middleton (2016) menyatakan bahawa Hollywood memaparkan watak lelaki yang mengalami *bipolar disorder* dalam filem *Silver Lining Playbook* (2012). Representasi penyakit yang dipaparkan lebih kepada memberi pengetahuan kepada masyarakat dan tidak membawa sebarang perspektif negatif. Berbeza dengan pemaparan sinema Bollywood apabila individu yang mengalami gangguan mental diangkat dalam cara yang lebih negatif.

Berdasarkan kajian-kajian lepas, dapat dinyatakan bahawa pemaparan imej wanita antagonis dengan penerapan elemen gangguan mental ini telah mengangkat filem sebagai sebuah medium berkuasa dalam mewujudkan agenda tertentu dalam pemikiran masyarakat. Subjek wanita mula diperdebat apabila idea-idea feminism muncul bagi memperjuang

hak wanita yang sering ditindas dalam sistem sosial masyarakat. Ketika industri perfileman Bollywood dilihat mampu menyaangi Hollywood, pemaparan watak wanita Bollywood juga mengalami perubahan. Watak wanita menjadi berbeza berbanding awal perkembangan industri filem di India. Idea-idea patriarki wujud di sebalik imej wanita antagonis dan secara tersirat meletakkan wanita dalam kondisi *abjection*. Selain itu, dapat dinyatakan bahawa watak wanita dalam kajian-kajian lepas lebih tertumpu kepada penindasan serta representasi stereotaip. Kajian mengenai terma-terma psikologi klinikal yang diaplikasi terhadap watak dalam sesebuah filem agak terhad, dan mencipta jurang dalam penyelidikan seumpama ini. Justeru, artikel ini bertumpu kepada subjek wanita antagonis dalam filem seram Bollywood yang dihuraikan menerusi terma-terma psikologi klinikal seterusnya mengupas isu-isu patriarki yang tersirat.

Kerangka Teori

Abjection merupakan istilah atau konsep yang diperkenalkan melalui buku *Powers of Horror: An Essay on Abjection* oleh Julia Kristeva. Julia Kristeva merupakan seorang ahli teori, psikoanalisis dan penulis yang berasal dari Bulgaria tetapi menetap dan bekerja di Perancis. Beliau banyak menerbitkan buku-buku dan antara tulisannya yang mendapat perhatian apabila beliau memperkatakan tentang *abjection* melalui buku yang dinyatakan di atas. Secara asasnya *abjection* membawa maksud kehinaan atau berada pada tahap terendah. Bagi terminologi psikoanalisis pula, *abjection* menjelaskan suatu kondisi terburuk dalam diri individu yang mana rasa bangga dan dominasi menjurus kepada rasa hina dan tidak berdaya (Piliang, Yasraf Amir, 2003).

Menurut Kristeva, terma *abjection* merujuk kepada reaksi takut terhadap rasa terancam disebabkan oleh perbezaan subjek dan objek atau antara diri sendiri dengan individu lain. Selain itu, Kristeva juga menghujahkan bahawa *abjection* adalah tindak balas manusia terhadap sesuatu yang mengancam ideologi maskulin yang bersifat dominan. Ancaman yang dimaksudkan oleh Kristeva ini adalah lebih menjurus kepada apa yang mampu menghilangkan kestabilan subjek dan objek serta mencabar pemikiran patriarki dalam masyarakat (Azlina Asaari & Jamaluddin Aziz, 2013). Oleh yang demikian, *abjection* bukan hanya gambaran kepada imej penghinaan tetapi turut menggambarkan dan menjadikan konsep patriarki tidak kelihatan stabil seperti yang telah

ditekankan dalam pemikiran masyarakat. Dalam sebuah konteks masyarakat yang mengamalkan konsep patriarki, wanita harus digambarkan sebagai subjek ideal bagi memainkan peranan sebagai ibu dalam sebuah keluarga. Namun, hal ini meletakkan wanita sebagai *abjection* kerana ada masa-masa tertentu wanita akan berada dalam kondisi menstruasi yang dianggap sebagai "kotor" dan keadaan ini berbeza dengan lelaki yang dianggap rasional dan kuat. Maka konsep *abjection* ini menggoyahkan kedudukan harmoni dalam pemikiran patriarki apabila wanita dianggap tidak berupaya untuk mencapai tahap kestabilan yang diingini.

Justeru, teori ini dilihat mampu membantu menganalisis watak wanita antagonis melalui filem *Raaz dan Raaz 3: The Third Dimension* dalam konteks yang mana aspek gangguan mental yang diaplิกasikan meletakkan wanita-wanita ini dalam posisi *abjection* serta mencabar sistem patriarki yang diamalkan.

Metodologi Penyelidikan

Kajian ini menganalisis konsep *abjection* serta implementasi patriarki terhadap figura wanita antagonis yang mempunyai elemen gangguan mental dalam dua buah filem yang terpilih iaitu filem *Raaz dan Raaz 3: The Third Dimension* dengan menggunakan kaedah penyelidikan kualitatif. Kaedah kualitatif yang digunakan adalah teknik pengumpulan data yang merangkumi pemerhatian daripada segi penontonan filem Bollywood yang dipilih dan analisis dokumen teks filem melalui sarikata. Oleh itu, teknik pengumpulan data yang dikenali sebagai analisis tekstual digunakan bagi menganalisis bentuk-bentuk representasi dan penghasilan makna yang diberikan terhadap filem-filem yang dipilih.

Menurut McKee (2003), analisis tekstual adalah satu cara penelitian yang dilakukan untuk mendapatkan maklumat mengenai pemaknaan sesebuah teks. Kajian teks (filem) menggunakan kefahaman bagaimana sebuah filem boleh diaplิกasi kepada konteks yang lebih luas seperti sejarah, politik dan budaya. Analisis tekstual adalah bertujuan melakukan interpretasi makna terhadap sesuatu mesej. Selain itu, ia tidak terbatas kepada teks yang berbentuk bahan tulisan sahaja malah meliputi aspek verbal ataupun bukan verbal. Seperti yang dinyatakan oleh Juliana Abdul Wahab dan Mahyuddin Ahmad (2009), filem merupakan teks yang merangkumi aspek-aspek penceritaan, keaslian cerita, plot dan

keseimbangan, kaitan antara babak dan *mise en scène*. Melalui aspek-aspek yang diperkatakan, makna terhadap sesuatu imej dapat diperlihat secara sistematik.

Penulisan ini mengemukakan isu mengenai watak antagonis wanita yang mengalami gangguan mental dan diletakkan dalam kondisi *abjection*. Rujukan daripada *Diagnostic and Statistical of Mental Disorders* (DSM) telah digunakan bagi mengklasifikasi jenis-jenis penyakit gangguan mental yang dialami oleh watak-watak wanita antagonis ini. Menurut American Psychiatric Association (2021), DSM merupakan buku rujukan sahih yang digunakan oleh pakar perubatan profesional di seluruh dunia bagi merawat individu yang mengalami gangguan mental. Buku ini menghuraikan simptom dan kriteria-kriteria untuk merawat pesakit gangguan mental. Buku DSM ini dirombak beberapa kali sejak diterbitkan pada tahun 1952. Versi terbaru iaitu DSM-5 telah digunakan sejak dua dekad yang lalu dengan penambahan kajian serta penemuan baharu mengenai penyakit gangguan mental.

Justifikasi pemilihan filem *Raaz* dan *Raaz 3: The Third Dimension* adalah berdasarkan faktor pemaparan watak-watak antagonis wanita yang mengalami gangguan mental sekaligus meletakkan mereka dalam kondisi *abjection*. Di sebalik pemaparan sebagai antagonis dan dianggap mengancam sistem patriarki masyarakat terutama di India, gangguan mental yang diimplementasikan ke atas watak-watak wanita ini meletakkan mereka dalam keadaan serba kekurangan dan hina.

Raaz* dan *Raaz 3: The Third Dimension

Watak dan Gangguan Mental

Raaz merupakan filem bergenre seram terbitan tahun 2002 yang mendapat kutipan box-office sebanyak RM 5.5 juta (Box Office India: 2002). Filem yang diinspirasikan dari filem Hollywood, *What Lies Beneath* ini telah diolah menjadi sebuah filem seram yang bersesuaian dengan tontonan masyarakat India. *Raaz* mengisahkan Sanjana dan Aditya, pasangan suami isteri yang cuba memperbaiki hubungan mereka dengan pergi menghabiskan masa di rumah mereka yang terletak di Ooty. Di rumah itu, Sanjana kerap mendengar suara jeritan wanita serta sering diganggu. Sanjana mendapatkan bantuan daripada seorang Profesor yang mengetahui tentang alam ghaib bagi membongkar misteri suara wanita

yang mengganggunya. Melalui filem ini, watak antagonis dipaparkan sebagai roh jahat, Malini, yang mengganggu hubungan Aditya dan Sanjana. Meskipun watak Malini hanya muncul melalui teknik imbas kembali, tetapi gangguan watak ini telah bermula dari awal perjalanan cerita.

Raaz 3: The Third Dimension mengisahkan Shanaya, seorang pelakon yang mengalami zaman kejatuhan dengan kehadiran Sanjana, seorang pelakon baru. Shanaya menggunakan ilmu hitam untuk menjatuhkan Sanjana dan meminta bantuan teman lelakinya, Aditya. Melalui kedua-dua filem ini, watak lelaki dipaparkan sebagai mangsa di peringkat awal hingga pertengahan cerita manakala watak antagonis wanita dipersembahkan sebagai dominan dan menggunakan kecantikan serta seks demi kepentingan dirinya. Ini dapat dilihat melalui watak Malini yang menggunakan seks untuk memerangkap Aditya. Begitu juga dengan Sanjana yang menggunakan kecantikan diri serta seks untuk memujuk Aditya membantunya menggunakan ilmu hitam.



Gambar 1: Watak Malina (*Raaz*) menggoda protagonis



Gambar 2: Watak Sanjana (*Raaz3*) menggoda protagonis

Di sebalik sifat dominan yang dipaparkan, watak-watak ini juga dibina sebagai watak yang mempunyai gangguan mental. Kebijaksanaan mereka memanipulasi keadaan dan watak lain adalah rangsangan daripada gangguan mental yang dialami. Watak Malini (*Raaz*) merupakan pesakit mental yang sering lari dari rumah sakit jiwa. Watak Shanaya (*Raaz 3*) dipaparkan sebagai seorang yang mementingkan diri sendiri dan sanggup melakukan apa saja demi mempertahankan statusnya sebagai pelakon terkenal. *American Psychiatric Association* mengkategorikan ciri-ciri ini sebagai *narcissistic personality disorder* iaitu gangguan mental yang mana individu yang menghidap penyakit ini merupakan seorang yang

mementingkan diri sendiri, sangat memerlukan perhatian dari kumpulan yang ramai dan tidak mempunyai daya simpati terhadap sesiapa.

Kondisi psikologi watak-watak antagonis yang tidak stabil ini memperkuuh kenyataan Kristeva, yang mana ketidakstabilan mental inilah yang dianggap *abjection* dalam sistem patriarki yang diamalkan dalam masyarakat terutama di India. Kekurangan yang ada pada wanita yang seharusnya bersifat ideal telah meletakkan watak-watak ini dalam keadaan terendah di mata lelaki. Biarpun watak-watak ini dipaparkan sebagai dominan di peringkat awal naratif, tetapi akibat ketidakstabilan mental yang dialami, watak-watak ini harus dihapuskan bagi mengembalikan kedudukan dominan lelaki dalam naratif yang dipersembah.

Berdasarkan analisis yang dilakukan terhadap penontonan dua filem yang dinyatakan, beberapa kriteria dan gejala (*simptom*) penyakit gangguan mental telah dikenalpasti melalui watak-watak wanita antagonis yang dipaparkan iaitu *borderline personality disorder* dan *narcissistic personality disorder* menggunakan buku rujukan sahih DSM-5 iaitu:

a) *Borderline Personality Disorder*

Merupakan penyakit mental yang memberi kesan kepada cara individu berfikir dan menanggapi perasaan mereka terhadap diri sendiri serta orang lain, yang mana ia memberi kesan negatif kepada kehidupan seharian. Hal ini termasuk isu cerminan diri, sukar mengawal emosi dan perlakuan, serta mengalami masalah dalam melalui perhubungan yang stabil dengan individu lain.

b) *Narcissistic Personality Disorder*

Merupakan penyakit yang tergolong dalam kumpulan *Personality Disorder*. Ia adalah kondisi mental yang mana individu meningkatkan perasaan suka terhadap kepentingan diri sendiri, rasa keperluan yang sangat mendalam untuk mendapatkan perhatian dan dikagumi, mengalami masalah perhubungan kerana sikap mementingkan diri yang terlalu serius serta tidak mempunyai sikap empati.

Diagnostic and Statistical of Mental Disorders (DSM-5)

Borderline Personality Disorder

Satu bentuk ketidakstabilan perhubungan, imej kendiri dan mempengaruhi tahap dewasa individu dalam pelbagai jenis konteks dapat diklasifikasikan dalam **lima kriteria** (atau lebih) seperti berikut:

Jadual 1: Klasifikasi watak *antagonis wanita* dalam kategori penyakit *borderline personality disorder* menggunakan DSM-5

BORDERLINE PERSONALITY DISORDER	
KRITERIA DIAGNOSTIK	FILEM: RAZZ WATAK: MALINI
1. Usaha yang terburu-buru untuk mengelak realiti dan berimajinasi diri sering diabaikan	✓
2. Corak tidak stabil dalam hubungan	✓
3. Gangguan identiti (Ketidakstabilan diri)	✓
4. Gangguan impulsif yang mengakibatkan kecederaan diri (penderaan fizikal, pemanduan merbahaya)	
5. Pemikiran atau perbuatan membunuh diri	✓
6. Ketidakstabilan emosi (resah dan sedih berpanjangan)	✓
7. Rasa kosong dalam diri yang melampau	
8. Perlakuan tidak sesuai, sukar mengawal kemarahan	✓
9. Stress yang kronik mengakibatkan paranoid	✓

Diagnostic and Statistical of Mental Disorders (DSM-5)

Narcisistic Personality Disorder

Corak pembentukan kehebatan diri (fantasi atau perbuatan), memerlukan diri dikagumi orang lain dan tidak mempunyai rasa empati dalam pelbagai

jenis konteks dapat diklasifikasikan dalam **lima kriteria** (atau lebih) seperti berikut:

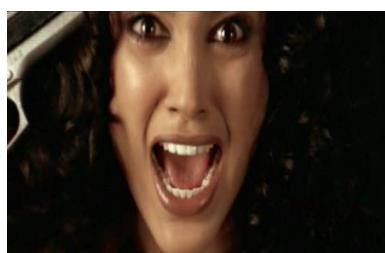
Jadual 2: Klasifikasi watak *antagonis wanita* dalam kategori penyakit *narcisistic personality disorder* menggunakan DSM-5

NARCISISTIC PERSONALITY DISORDER	
KRITERIA DIAGNOSTIK	<i>Filem: Raaz 3 Watak: Shanaya Shekhar</i>
1. Mempunyai rasa kehebatan diri (membesar-besarkan kebolehan, pencapaian)	✓
2. Sering berfantasi mengenai kejayaan, kuasa, kepandaian, kecantikan dan kehidupan sempurna	✓
3. Mempercayai diri istimewa dan unik yang hanya diiktiraf oleh golongan yang ‘berkuasa’	✓
4. Memerlukan rasa dikagumi oleh orang lain yang berlebihan	✓
5. Mempunyai rasa harus dihargai (pujian, layanan istimewa)	✓
6. Eksploitasi personal (mengambil kesempatan pada orang lain untuk mencapai kepentingan diri)	✓
7. Tidak mempunyai empati (tidak memahami situasi atau perasaan orang lain)	✓
8. Sering cemburu pada orang lain dan merasa orang lain turut merasa yang sama pada dirinya	✓
9. Menunjukkan perbuatan sombang dan angkuh	✓

Berdasarkan jadual yang disediakan mengikut panduan DSM-5 seperti di atas, watak-watak wanita antagonis ini telah diklasifikasikan mengikut kriteria gangguan mental. Watak Malini (*Raaz*) diklasifikasi dalam kategori *borderline personality disorder*, setelah kriteria diagnostik menepati personaliti watak seperti usaha yang terburu-buru untuk mengelak realiti dan berimaginasi diri sering diabaikan, corak tidak stabil dalam hubungan, gangguan identiti, pemikiran atau perbuatan membunuh diri, ketidakstabilan emosi (resah dan sedih berpanjangan), perlakuan tidak sesuai, sukar mengawal kemarahan dan stres yang kronik

mengakibatkan paranoid. DSM-5 menetapkan bahawa individu yang menepati lima daripada sembilan kriteria yang dinyatakan, dianggap tersenarai dalam klasifikasi berkenaan. Manakala watak Sanjana diklasifikasikan sebagai *narcisistic personality disorder* iaitu individu yang memandang tinggi kepada diri sendiri. Watak Sanjana menepati kesemua sembilan kriteria diagnostik yang ditetapkan. Diagnostik terhadap kedua-dua watak ini menunjukkan bahawa gangguan mental yang dipaparkan dalam filem ini adalah satu kelemahan ketara yang secara tidak langsung meletakkan wanita dalam kedudukan *abjection*.

Menurut Sutton (2019), watak wanita antagonis bukan sahaja watak yang dipaparkan sebagai bahaya dan sensual, tetapi juga watak yang akan diberi pengakhiran yang tragis seperti mati dibunuh, membunuh diri dan dimasukkan ke dalam penjara pada pertengahan atau di pengakhiran naratif. Hal ini terjadi kerana watak antagonis ini dipaparkan sebagai simbol negatif dalam masyarakat dan ia harus dibunuh bagi mengembalikan keharmonian dalam pemikiran masyarakat. Berdasarkan kenyataan itu, hal yang sama telah dipaparkan dalam melalui watak Malini (*Raaz*) dan Shanaya (*Raaz 3*), yang mana di pengakhiran cerita watak-watak ini membunuh diri kerana segala keinginan mereka tidak terpenuhi.



Gambar 3: Watak Malini (*Raaz*) membunuh diri dengan menembak dirinya



Gambar 4: Watak Sanjana (*Raaz 3*) membunuh diri dengan menyimbah asid pada dirinya

Hal ini dapat dihubungkan dengan apa yang dikatakan oleh Creed (1993) mengenai konsep *monstrous feminine* iaitu menggambarkan wanita yang menakutkan, ngeri serta menepati ciri-ciri *abjection*. Dalam situasi ini, gambaran menakutkan dan ngeri lebih menjurus kepada perlakuan serta perbuatan yang mampu dilakukan oleh watak-watak antagonis ini terhadap watak protagonis yang mana ia lebih bersifat manipulatif dan

menggunakan kecantikan tubuh badan hingga mampu mengakibatkan watak lelaki (protagonis) terjerumus ke dalam keadaan berbahaya. Brennan (2020) menyatakan individu manipulatif akan menggunakan pelbagai cara untuk mengambil kesempatan ke atas individu lain bagi mendapatkan apa yang diingini. Antara cara yang digunakan adalah menunjukkan sikap rasa bersalah, menipu, meletakkan diri pada posisi teraniaya, menyalahkan individu atau perkara lain serta menunjukkan kebaikan melampau dalam situasi tertentu. Individu manipulatif juga menggunakan kesempatan ini apabila mereka dapat mengesan kelemahan individu lain. Mereka meyakinkan individu lain untuk melepaskan apa yang penting di dalam kehidupan individu itu untuk menjadikan individu tersebut lebih bergantung kepada mereka, dan jika mereka berjaya memanipulasi individu itu, mereka akan terus melakukannya. Situasi ini dapat dilihat melalui watak Malini yang menggunakan kata-kata puitis serta bahasa tubuh yang sensual untuk mengikat watak Aditya (protagonis) supaya tidak meninggalkannya. Begitu juga dengan watak Shanaya yang menggunakan seks sebagai senjata bagi memastikan watak protagonis menuruti segala kehendaknya pada peringkat awal.

Namun, kelebihan-kelebihan ini dilihat mula tergugat pada peringkat pertengahan naratif apabila watak protagonis mula enggan menuruti keinginan watak-watak wanita antagonis setelah menyedari diri mereka digunakan. Malini memaksa Aditya meninggalkan isterinya dan apabila Aditya enggan, dia bertindak menembak dirinya sendiri lalu bersumpah akan menghantui kehidupan lelaki itu. Watak Shanaya pula membunuh diri dengan menyiram asid pada tubuh sendiri setelah rancangannya untuk membunuh adik tirinya, Sanjana dengan bantuan protagonis telah gagal.

Pemaparan watak antagonis wanita yang mengawal dan dominan pada peringkat awal hingga pertengahan naratif ini kemudiannya merubah pandangan penonton apabila gejala dan pencetus gangguan mental yang dialami mula kelihatan. Tindakan serta perbuatan luar kawal yang dipaparkan telah menunjukkan watak-watak ini berada dalam satu kondisi terendah dan kekurangan. Simptom-simptom atau kriteria seperti yang dipaparkan pada Jadual 1 dan Jadual 2 ditunjukkan melalui beberapa adegan dalam filem tersebut yang memaparkan kesedihan watak yang melampau, rasa kagum pada diri sendiri yang berlebihan, serta mendedahkan hampir keseluruhan kriteria yang tertera pada DSM-5.

Watak Malini dan Shanaya juga dilihat banyak mengenakan tona warna merah dan hitam di sepanjang filem. Hal ini berkait rapat dengan aspek semiotik yang mana warna sebagai petanda yang dapat dikaitkan dengan perwatakan. Menurut Nassau (2021), warna memberi impak kepada emosi dan kesihatan mental. Ini diperakui oleh pakar psikologi yang menjelaskan bahawa penggunaan warna dapat membongkar maklumat peribadi psikologi seseorang individu. Ia juga turut menjelaskan bahawa sejumlah besar pesakit mental mempunyai kecenderungan pemilihan warna yang bersifat abnormal seperti merah dan hitam. Oleh yang demikian, aspek pembentukan watak dari sudut visual sinematik juga mampu menjelaskan secara tersirat ciri-ciri negatif watak yang membentuk *abjection*. Pemaparan yang sedemikian dilihat bertentangan dengan apa yang ditetapkan oleh sistem sosial masyarakat patriarki yang mana wanita harus berpakaian sopan dan menuruti segala yang ditetapkan. Hal ini berbalik seperti apa yang dijelaskan oleh Kristeva iaitu wanita yang diletakkan dalam situasi *abjection* biasanya adalah yang tidak menuruti norma-norma yang ditetapkan oleh sistem patriarki masyarakat. Seperti yang dinyatakan oleh Facio (2013) bahawa patriarki adalah satu pemikiran yang dibentuk oleh organisasi politik untuk menyebarluaskan kuasa pembentukan ketidaksamaan gender dalam masyarakat yang menjurus kepada penindasan terhadap wanita.

Walaupun elemen gangguan mental ini diwujudkan sebagai elemen penting terhadap perwatakan wanita antagonis tetapi ia tidak lebih daripada sebagai daya tarikan bercirikan sensual. Hal ini dapat dibuktikan melalui pemaparan visual serta dialog yang dilontarkan dalam beberapa babak. Lakonan dan bahasa tubuh memainkan peranan penting dalam menunjukkan imej wanita antagonis yang mengalami gangguan mental. Walau bagaimana hebat ‘permainan’ dan manipulasi watak-watak ini, ia tidak akan boleh melebihi dominasi watak protagonis lelaki yang dipaparkan. Ini dapat dikaitkan dengan kenyataan Kristeva bahawa wanita dianggap sebagai *abjection* apabila tidak mampu menyaingi kedudukan lelaki dalam sebuah masyarakat.

Abjection di sini lebih menjurus kepada kekurangan serta kelemahan pada diri wanita itu sendiri yang menjadikan kekuatan fizikal sebagai ukuran utama, lalu wanita dianggap lemah apabila berada dalam keadaan haid. Namun, dapat dijelaskan bahawa kondisi *abjection* yang dialami oleh watak-watak wanita antagonis ini lebih menjurus kepada gangguan mental yang berlaku. Klasifikasi gangguan mental yang telah

dianalisis terhadap watak-watak tersebut adalah faktor kelemahan utama yang dianggap keterlaluan dan harus dihapuskan. Ini dilihat melalui paparan kesedihan yang melampau, keinginan terhadap protagonis dan rasa terlalu mementingkan diri lalu mengakibatkan kemudaratan kepada individu lain.

Gangguan mental inilah yang ditegaskan sebagai satu bentuk kekurangan dan kehinaan terhadap pemaparan watak wanita dalam filem *Raaz* dan *Raaz 3: The Third Dimension*. Kelemahan yang dipersembahkan ini secara tidak langsung dapat mengembalikan dominasi watak lelaki dalam naratif filem dan sekaligus memulihkan rasa ego dalam kalangan penonton lelaki apabila konsep patriarki dapat dikembalikan semula dalam persembahan filem. Biar pun watak-watak ini dilihat memberi sumbangan kepada jalan cerita, tetapi secara tersiratnya ia hanyalah sebagai elemen agar naratif kelihatan lebih menarik dan menyembunyikan agenda patriarki di sebalik pemaparan tersebut.

Perbincangan dan Kesimpulan

Secara keseluruhannya, dapat dibuktikan bahawa elemen gangguan mental yang diterapkan pada watak wanita antagonis dalam filem *Raaz* dan *Raaz 3: The Third Dimension* ini merupakan satu agenda patriarki yang tersirat lalu meletakkan wanita dalam kondisi *abjection*. Kestabilan watak yang pada peringkat awal dilihat dominan ini mencabar sistem patriarki dan ia harus dihapuskan. Pemaparan watak yang bersifat eksplisit ini adalah sesuatu yang seronok untuk ditonton tetapi kebijaksanaan watak yang dipaparkan tidak dibenarkan berada dalam satu ruang yang sama dengan watak lelaki (protagonis). Oleh itu, berbalik kepada konsep patriarki yang diamalkan, kebijaksanaan watak-watak wanita antagonis ini diubah menjadi sesuatu yang bersifat negatif. Kebijaksanaan memanipulasi dan merangka strategi demi mencapai keinginan ini kemudian dihapuskan dengan menyuntik elemen gangguan mental dan watak-watak ini diberi pengakhiran yang tragis di hujung cerita. Di situ ia dilihat dapat mengembalikan kedudukan dominan lelaki dalam mengawal situasi yang dikawal oleh watak-watak wanita antagonis sejak awal lagi. Seperti yang dihujahkan oleh Kristeva bahawa dalam sistem sosial, wanita mempunyai kekurangan yang jelas jika dibandingkan dengan lelaki. Kekurangan wanita dalam situasi ini dilihat menjurus kepada kondisi gangguan mental yang dialami. Keadaan ini meletakkan wanita dalam kedudukan *abjection*, iaitu rendah dan hina.

Berbalik kepada konsep patriarki yang diamalkan dalam sesebuah masyarakat itu sendiri, lelaki merupakan ikon dominan yang harus dipatuhi oleh setiap wanita sama ada dalam sistem kekeluargaan maupun sistem sosial masyarakat. Kelemahan yang dipaparkan terhadap watak lelaki dalam filem pada peringkat awal dan pertengahan diperbaiki dengan watak lelaki berjaya menghapuskan watak wanita yang dianggap mengancam kedudukan mereka. Penghapusan watak antagonis ini sekaligus memberikan satu kepuasan penontonan apabila sesuatu yang tidak baik (wanita antagonis) dikeluarkan daripada naratif penceritaan. Oleh yang demikian, dapat dinyatakan di sini bahawa konsep patriarki merupakan faktor utama yang menyumbang kepada pembentukan imej wanita antagonis dalam filem Bollywood terpilih. Justeru, elemen gangguan mental bertindak sebagai medium implementasi konsep patriarki yang masih dipraktikkan dalam kalangan masyarakat terutama di India. Selain daripada itu, elemen gangguan mental ini juga diperkenalkan bagi meletakkan wanita sebagai *abjection* yang mana dapat mengembalikan posisi lelaki sebagai dominan dalam masyarakat.

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One-to-one piano lessons for young beginners: Exploring lesson components through the lens of musical scaffolding

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Abstract

Research on one-to-one piano instrumental lessons, focusing on teaching and learning processes such as scaffolding, has been conducted extensively abroad. However, empirical investigation in West Malaysia is lacking. To fill this gap, the current study examined one-to-one piano instruction in West Malaysia by specifically exploring lesson components and scaffolding strategies for young beginners. Through an exploratory case study involving 10 teacher-student dyads and analysing 40 lessons, the findings revealed a strong emphasis on rhythm and physical technique, with less attention given to aural and creativity aspects. Modelling was the primary scaffolding strategy observed, and contingent and consistent scaffolding processes were identified. These results highlight the need for further research on the impact of scaffolding in piano instruction.

Keywords: Lesson Components, Young Beginner, Piano Pedagogy, One-to-one Piano Instruction

Introduction

The early stages of teaching young beginners set the tone for future undertakings; hence, effective piano education from the very beginning is important (Isekeeva et al., 2016). Thomas-Lee (2003) explained that a child's musical experiences during the developmental years (0 – 6 years) influence their later musical development. Due to the necessity of

collaborative effort, piano lessons can be a complex process for both the teacher and the student. A balance must be found whereby the teachers can administer information in a way that is compatible with the student's learning style (Maldjian, 2015; Scott et al., 2016). Acquiring instrumental skills is a multifaceted endeavour that requires a gradual accumulation of knowledge, and the personalized guidance from a dedicated teacher is invaluable in establishing foundational aspects (Hallam, 1998). The teacher holds significant influence over the learner's musical journey, acting as a central figure in shaping their development and progress (Davidson & Jordan, 2007).

Empirical Research on Private Piano Instruction

Private lessons are a common mode of instruction in instrumental and piano lessons, from beginners all the way to advanced level (Carey et al, 2013). There has been significant interest in the study of piano-teaching practices for several decades (Dumlavwalla, 2019). Earlier studies in the 2000s investigated studio music teaching through a socio-constructivist or socio-positivist perspective and uncovered ideas about studio music teaching as reflective practice (Triantafyllaki, 2010), social practice (Nielsen, 2006), through the concept of scaffolding and strategies used to scaffold (Kennell, 2002), as well as in terms of interactions between teacher and student (Rostvall & West, 2003). Various later studies in piano instruction looked into technical work/studies (Abdumatalibovich, 2020), online instructions (Kaleli, 2021), memorisation (Khudoykulova, 2022), improvisation (de Vries, 2014), as well as lessons for beginners centring around play (Andrus, 2021; Gouzouasis & Ryu, 2015).

Ang, Panebianco and Odendaal (2023) highlighted the lack of research on music education in West Malaysia (WM), especially in the context of individual lessons. Despite a significant number of students engaging in individual piano lessons (Abdullah, 2021), there is scarcity of the empirical literary sources covering private piano instruction in WM (Ang et al., 2023). Ang (2013) also stated that there has been concern that piano lessons in WM were not carried out appropriately for the students.

Literature on Lesson Components in Piano Pedagogy

In the past, piano pedagogy emphasised technique, which could make the execution of lessons tedious and mundane (Laor, 2016).

Similarly, based on the studies by modern piano pedagogues, attention was paid to develop fundamental skills, such as finger control, rhythm, aural skills, autonomy, and improvisational skills, at the initial stage of learning piano (Arshinova, 2022; Oorzhak, 2015). This is because initial learning laid the groundwork for future undertakings (Isekeeva et al., 2016).

Therefore, having lesson components that are relevant to the development of fundamental technical and musical skills is important for effective teaching of musical instruments, especially at the initial stage (Zhukov, 2008). In this study, lesson components refer to the fundamental technical and musical skills that are important to the student's development in learning a musical instrument. While reviewing relevant literatures on lesson components in the context of music and instrumental lessons, the researcher discovered a substantial information covering various terms used in lesson components. Therefore, this study aims to be more precise in definitions of specific categories while providing a broad perspective of lesson components in piano lessons by categorising them into Aural (Landis & Carder, 1990; Suzuki, 1969; Thomas-Lee, 2003), Rhythm (Campbell & Scott-Kassner, 2006; Maldjian, 2015; Zhukov, 2008), Creativity (Bischoff, 2009; Burton, 1989; Colwell & Goolsby, 2002; Landis & Carder, 1990; Thomas-Lee, 2003), Physical Technique (Dorothy Taubman, 1994; Thomas-Lee, 2003) and Practice (Hallam et al., 2012; Pitts & Davidson, 2000).

Aural

Aural involves listening and singing; hence, it is essential to piano study for a young student (Reitan, 2009). The fourth Content Standard in the National Music Standards, *Understanding Music*, stated that singing and verbalising is essential for children to demonstrate their awareness of the elements of music and changes in their usage (Thomas-Lee, 2003). Suzuki (1969) propounded that listening allows children to absorb the language of music and thus, it is the optimal way for children to begin music education. Ear training activities for young piano students develops their aural skills. Additionally, singing should be included from the beginning of piano instruction as it contributes to the development of aural skills (Landis & Carder, 1990). Furthermore, early childhood educators, such as Dalcroze, Orff and Kodaly, advocate for singing from the commencement of the learning process (Thomas-Lee, 2003). Singing allows children to develop inner hearing – the student's ability to identify

rhythm patterns, melodic intervals, and phrasing as they look at a score (Landis & Carder, 1990).

Rhythm

Rhythm is an important element as it is linked to timing, expression, musical synchronisation, and tempo in performance (Zhukov, 2008). Learning a new piece as a beginner also involves learning correct pitches and the appropriate rhythm. Therefore, rhythmic concepts should be introduced during lessons in an age-appropriate manner (Maldjian, 2015). Rhythm involves the understanding and internalisation of a steady beat. Therefore, students need to develop an inner pulse before they can use rhythmic devices, such as the metronome, in the latter stages (Maldjian, 2015). Chanting, rhythmic clapping, imitating short patterns, and tapping to a steady beat are some examples of activities that could be implemented to develop a child's rhythmic ability (Campbell and Scott-Kassner, 2006).

Creativity

Creativity should be nurtured early on in piano instruction (Bischoff, 2009). Burton (1989) defines creativity as the intertwining of theory and practice in novel ways to create something unique – be it a product, an ideology or even a performance. Carl Orff underlined the importance of creativity, even stating that the main objective of music study is to cultivate the child's creativity. Incorporating activities that stimulate the students' creativity in early piano programs could encourage a child's drive to explore the endless musical possibilities (Bischoff, 2009). According to Thomas-Lee (2003), children should not be taught to merely reproduce, but instead, they should find an outlet that allows them to express themselves. Improvisation is one such method of introducing students to the freedom of exploration in playing the piano. Encouraging free improvisation during lessons should instil the habit of creative thinking and students should not strive to imitate perfect performances (Landis and Carder, 1990).

Creating music allows children to explore sounds and the expression of ideas through a new medium (Bischoff, 2009). In the Kodaly curriculum, the creation of music is incorporated into each stage of learning. The Orff Schulwerk and Dalcroze Eurhythmics further emphasized the importance of improvisation activities for children. It has been found that as

elementary music students develop improvisational skills, their musical achievements may increase (Bischoff, 2009). Children who were exposed to improvisational music activities reported feeling more autonomy and agency over their instrument (Thomas-Lee, 2003).

A variety of music skills have to be instilled into music students from the very start, including improvisation (Colwell & Goolsby, 2002). Hence, music teaching materials should be formulated to enrich the young pianists' improvisational skills.

Physical Technique

Piano technique refers to the physical process of playing the piano fluidly (Thomas-Lee, 2003). According to Dorothy Taubman (1994), who is a strong advocate for injury prevention in pianists, proper technique should be cultivated from a young age to prevent injuries. Correct physiological placement of the body is crucial in the student's development of proper technique at the piano. Proper posture ensures that the student is in a relaxed yet prepared position to play the piano. Therefore, the development of proper technique to prevent formation of bad habits is critical in the early stages of piano learning since most young children require guidance in honing their fine motor skills at this age (Thomas-Lee, 2003).

Practice

There is a consensus within the musical profession: effective practice drives positive learning outcomes and successful performances (Hallam et al., 2012). However, students at beginner levels have yet to develop the understanding of how to assimilate the various practice strategies that they could use to self-evaluate and monitor their progress (Hallam et al., 2012). Therefore, from the commencement of piano study, students need guidance from the teacher to address errors and direct them on proper practice (Hallam et al., 2012). Educators have been advocating for teachers to promote autonomy amongst their students, so that they self-regulate and practice music independently outside of the lesson (Hallam et al., 2012; Pitts & Davidson, 2000).

Piano pedagogy has evolved (Laor, 2016), and it is important to identify the aspects that help to shape the students at the beginning of their journey.

Scaffolding in Music Education and Instrumental Learning

One of the fundamental principles of teaching is that the teacher must adapt their instruction and support to the student's needs. Based on Vygotsky's theory (1978), scaffolding in learning refers to temporary support from the teacher that assists the student in a task that is a degree beyond their current level. Upon successful scaffolding, the support should be scaled back to allow the child to function independently. This illustrates how the student and teacher function symbiotically during one-to-one piano lessons; hence, scaffolding is a useful concept for understanding the processes in piano lessons (Kupers et al., 2014).

Van De Pol, Volman and Beishuizen (2010) conceptualised the model of scaffolding based on three characteristics – contingency, fading of support and transfer of responsibility. The first characteristic is contingency, which refers to the teacher's adaptation of their lesson according to the performance of the student, resulting in an increase in the student's level (Van Geert & Steenbeek, 2005). Studies have shown that contingent scaffolding leads to improved metacognitive skills, amongst other positive learning outcomes (Van de Pol et al., 2010). When providing contingent support, the teacher must ascertain the student's current level of competence so that the support matches the student's level of learning (Van Geert & Steenbeek, 2005).

The second characteristic is fading of support, where the teacher's level of support gradually fades depending on the student's competence. This is strongly related to the third characteristic – transfer of responsibility. Through the fading of contingency, the responsibility of performing the task is gradually transferred to the student. This third characteristic appears when the learning responsibility is transferred to the student, i.e., the student takes the learner control (Van de Pol et al., 2010).

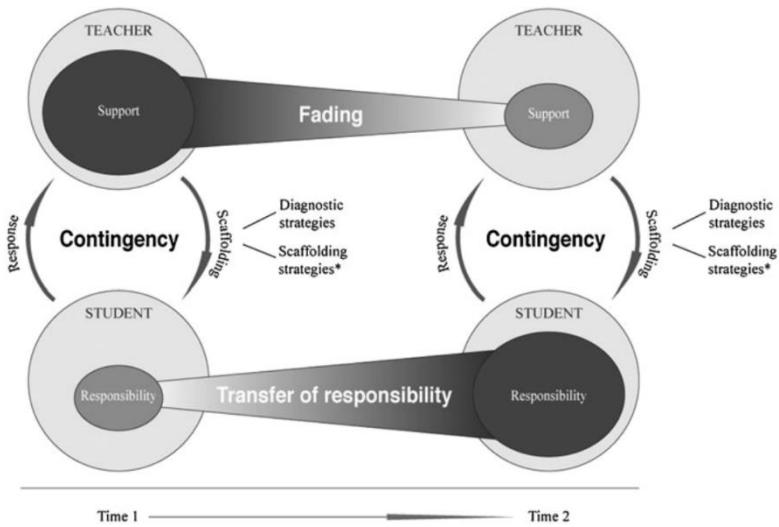


Fig. 1: Conceptual model of scaffolding (adopted from “Scaffolding in Teacher-Student Interaction: A decade of Research” by Van de Pol, Volman & Beishuizen, 2010)

In sum, scaffolding is a dynamic process that involves adaptative interactions between music teacher and student (Kupers et al, 2014). Effective scaffolding requires contingency with gradual reduction of support to allow progressive transfer of responsibility and foster independence in the learner.

Instrumental lessons are a logical context to study scaffolding as a complex skillset is required, which necessitates scaffolding during the learning process (Kupers et al., 2014). Initially, the teacher provides explicit guidance on how the student should play a certain musical phrase, adapted to the student's level. The resultant process involves the teacher and student playing together with the end goal of the student being able to play the phrase on their own (Kupers et al., 2014). Scaffolding is most crucial for a young child who has just begun learning a musical instrument because most children below the age of six have yet to achieve a level of competence that allows independent or self-directed study on an instrument (Lehmann et al., 2007).

Modelling is an effective teaching strategy in instrumental music lessons that results in improved student performance (Meissner & Timmers, 2020; Zhukov, 2012). Teachers' demonstration involves the teacher performing for the student to observe and learn from, which is integral to piano study and other instrumental pedagogical contexts (Meissner & Timmers, 2020). Demonstrations have been identified as one of the preferred teaching strategies (Zhukov, 2012). When demonstrating, teachers may incorporate singing, humming, clapping rhythmical patterns or musical phrases, while highlighting the critical features of the task at hand, such as specific gestures that are required to achieve the intended degree of sound quality. When modelling is combined with verbal instructions, it promotes a deeper understanding for the student (Sweller et al., 2021).

Although numerous studies address importance of particular lesson components as well as the interaction and behaviour of teacher and students during the lesson, no extant study analysed the scaffolding strategies directly associated with each lesson component. Kupers, Dijk & Geert (2014) also addressed the scarcity of literary information on how scaffolding processes actually takes place.

Purpose and Research Questions

The review of previous research reveals an empirical and population gap in piano teaching instruction in WM. Ang, Panebianco and Odendaal (2023) have also highlighted the scarcity in prior literature on this aspect. Therefore, the purpose of this exploratory case study was to gain a general overview of lesson components and investigate the scaffolding process in the young beginner's private piano instruction scenes in WM. A distinctive feature of this study is its emphasis on the WM context, which encompasses exclusive attributes in terms of teaching dynamics and cultural practices that may diverge from those observed in Western contexts (Ang, 2013). This study seeks to address the following questions: To what extent are each lesson components emphasised during beginner piano lessons? What are the scaffolding strategies used for the lesson components? What are the scaffolding strategies executed during each characteristic of scaffolding?

Methodology

Participants

Mixed sampling (a combination of purposeful and snowball sampling) was employed in the selection of participants for this research. Purposeful sampling was carried out in the form of preliminary survey to determine the student's inclusion criteria. A simple Google survey form was distributed to piano teachers to investigate the age range of their beginner students. According to the survey result, the common age range for beginners was from 5 to 7 years old. Therefore, this age range was selected as one of the inclusion criteria for student participants to ensure the relevance of this study at the time of research. Hence, the inclusion criteria were as follows: beginner students, aged 5-7 years old, who have been learning for less than a year. Next, 10 piano teacher-student pairs from West Malaysia were recruited as participants through snowball sampling. The selected teachers were based on the student's inclusion criteria and were typical representatives of the Malaysian piano teaching contexts, i.e., teachers teaching in music centres, in studios or from home. Teaching experience ranged from 3 to 14 years, with an average of 9.5 years of experience in teaching. Selecting teachers with wide range of years in teaching experiences helped the study attain diverse information to see how one-to-one piano teaching unfolded in real time. All teachers, except three, had obtained an undergraduate degree in music, with five of the ten having completed a graduate degree in music.

Procedure

Naturalistic observation was conducted to ensure authentic lessons were being recorded to be analysed. Video recordings were chosen for data collection to minimise the participants' self-consciousness, which may inhibit genuine behaviour. The 10 teacher participants video-recorded their weekly lessons with the beginner students over the span of 4 weeks. A total of 40 video recordings were collected in this study: 4 videos per teacher-student dyad. To observe the teaching process in its natural state, neither the teachers nor the students received any instructions prior to making the recordings. Ethics clearance (Ref: UM.TNC2/UMREC – 675) and written consent was obtained before the recording began.

Analysis

An excel sheet titled, *Domain Indicator Analysis*, was created for data documentation of the video observation and content analysis. To analyse the video recordings, indicators observed from the video were documented into the excel sheet. The indicators were initially based on some of the teaching behaviours and gestures from Simones et al. (2015) and was then further categorised in this study based on each lesson component. The researcher's assessment was then tested through Cronbach's Alpha (>0.7) with two other assessors to ensure reliability of the assessment. The Cronbach's Alpha value was 0.977, indicating that researcher's assessment is reliable. Following that, a thematic analysis on the data was conducted by extracting the indicators from videos and converting them into numbers which were then analysed through a systematic semi-quantitative approach via the SPSS software. The indicators were then categorised into scaffolding strategies for each lesson component and were analysed based on the three characteristics of scaffolding from the conceptual model of scaffolding by Van de Pol, Volman and Beishuizen (2010).

Table 1: Description of terms

Terms	Description
Physical Technique (PT)	Any physiological demands of playing the piano. It includes activities that involve mentioning, executing, or manoeuvring of the body parts; particularly those involving sitting and hand posture, tone control for achieving articulation and dynamics, and fingering.
Rhythm (R)	Any activities or process of learning note durations and patterns through activities such as writing, playing, clapping, and chanting.
Aural (A)	Any activities that involve focused listening and singing to instil tonal memory.
Practice (P)	Indicators of rehearsing, which could range from teacher's instructions on how to practice and the planning of the practice process. For example, the segmentation of rehearsing, specific practicing strategies or cultivation on practice habits.
Creativity (Cr)	Any activities that require students to improvise, be it rhythm, melody or even accompaniment. This could be conducted through question-and-answer drills, variation techniques, harmonization, accompanying patterns, transposition, or composition.
Physical Support (PS)	Physical aid and direct contact from the teacher in execution of physical movements
Physical Modelling (PM)	Teacher's verbal instruction and physical demonstration of physical technique
Rhythmic Modelling (RM)	Rhythmic demonstration and explanation by the teacher (teacher only)
Rhythmic Reinforcement (RR)	Teacher demonstrating and/or instructing, while conducting the activity along with the student (teacher & student)
Singing	Students singing vocally as directed by teacher
Listening	Focused listening activities directed by the teacher
Directive practice	Practice led by teacher's instructions

Results

Emphasis of lesson components

To ascertain which lesson components were being emphasised in beginner piano lessons, the lesson component categories were compared proportionally in this study. Each teacher's verbal utterance and physical action was classified into five lesson components. The results were presented in percentages of the total lesson content categories per lesson.

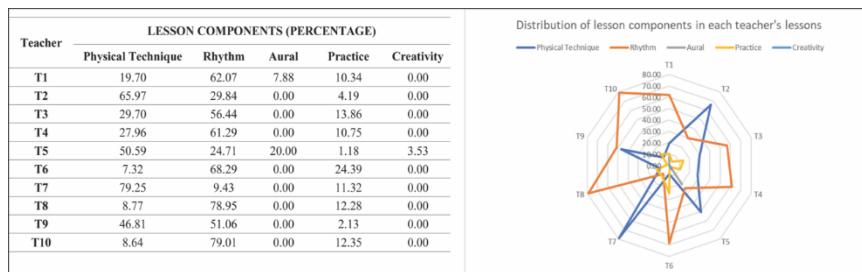


Fig. 2: Distribution of lesson components in each teacher's lessons

The highest percentage was in the area of Rhythm, followed by Technique, Practice, Aural and lastly, Creativity. Results showed an emphasis on Rhythm and Physical Technique. Practice was addressed to a certain extent, but Aural and Creativity were lacking.

Analysis on the scaffolding for each lesson component

The scaffolding strategies for each lesson component was first analysed between teachers, and then across the 40 videos.

Physical Technique

Two categories of scaffolding strategies were observed – Physical Support (PS) and Physical Modelling (PM).

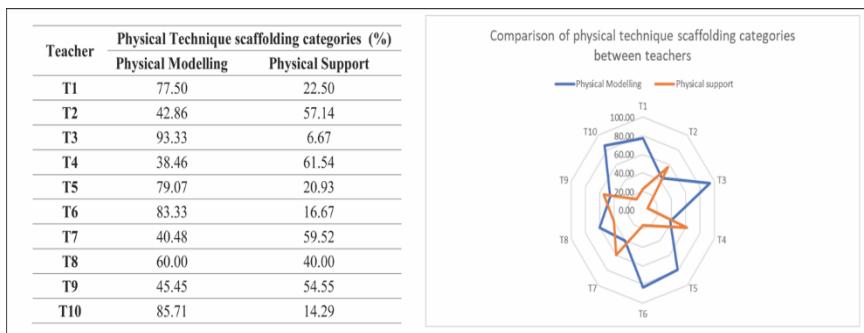


Fig. 3: Comparison of scaffolding strategies (Physical Technique) between 10 teachers

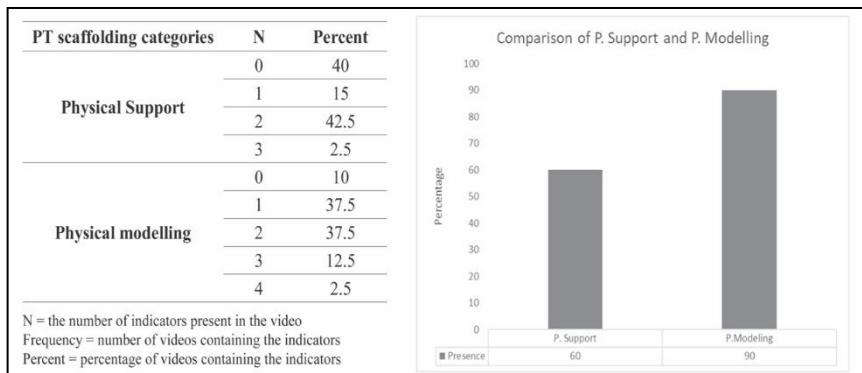


Fig. 4: Comparison of scaffolding strategies (Physical Technique) across 40 videos

Analysis showed that physical modelling was the most utilised scaffolding strategy between 10 teachers as well as across 40 lessons. Results also showed that most of the teachers utilised 2 types of contingencies for each scaffolding strategy.

Results showed that Modelling was the most used strategy, not only within the teachers individually, but also across the 40 videos. It was observed that most teacher used modelling as their first scaffolding strategy. Only two teachers exhibited the use of support as their first strategy while scaffolding the techniques.

Rhythm

The observed scaffolding strategies of Rhythm were grouped into two categories – Rhythmic Modelling (RM) and Rhythmic Reinforcement (RR).

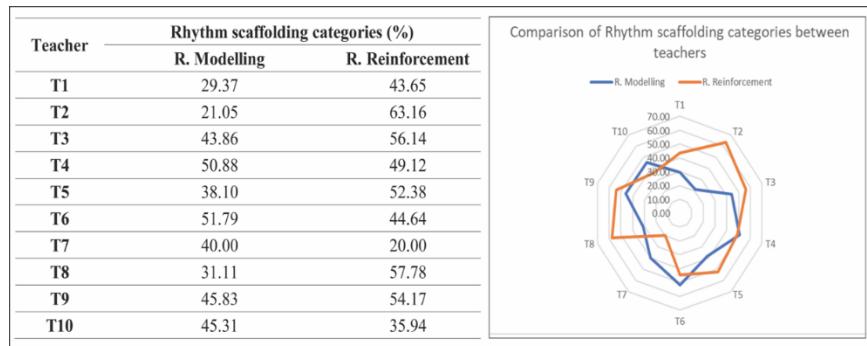


Fig. 5: Comparison of scaffolding strategies (Rhythm) between 10 teachers

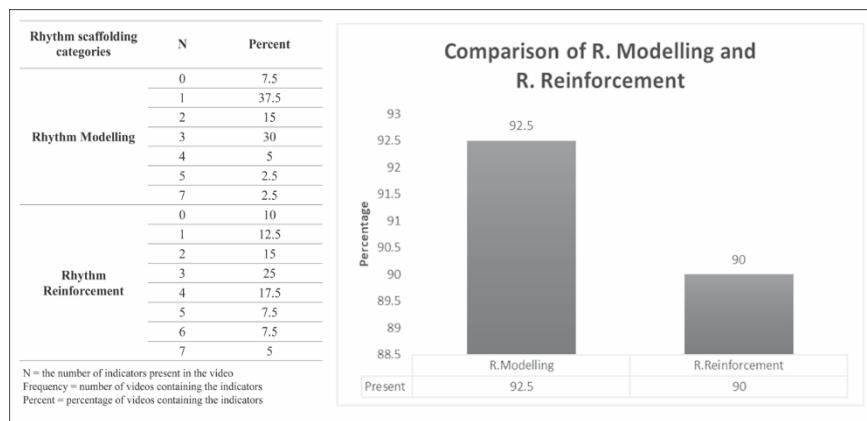


Fig. 6: Comparison of scaffolding strategies (Rhythm) across 40 videos

While the analysis between the 10 teachers showed Reinforcement as the prevailing scaffolding strategy, analysis across the 40 videos displayed a contradictory result, whereby Modelling was observed to be

the prevalent strategy. The variety of contingency steps used in Reinforcement strategy was also wider compared to Modelling.

Aural

The scaffolding strategy for Aural was grouped into two categories – listening and singing. Aural was only observed in two of the teachers' (T1 and T5) lessons.

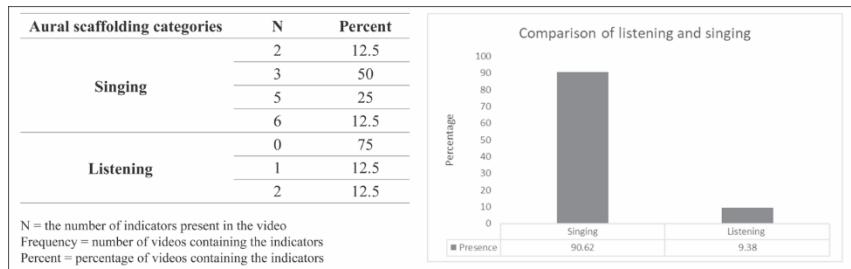


Fig. 7: Comparison of scaffolding strategies (Aural) between two teachers

In the videos, it was observed that both teachers conducted a significantly higher percentage of singing compared to listening. Notably, more variety of contingencies were also conducted for singing compared to listening.

Practice

All the indicators observed from the videos led to one type of practice – directive practice.

Table 2: Presence of directive practice indicators in 40 videos

Practice	
N	Percentage
0	27.5
1	32.5
2	25
3	10
5	5

N = the number of indicators present in the video

Frequency = number of videos containing the indicators

Percent = percentage of videos containing the indicators

Creativity

The use of creativity was only observed in the videos of Teacher 5, specifically the improvisation of melody which was scaffolded through modelling.

Discussion

Emphasis of lesson components

The empirical evidence from this study showed that lesson components have different emphasis in real-life piano lessons. Results showed that Rhythm was the most frequently addressed lesson component, followed by Physical Technique and Practice, with Aural and Creativity being the least addressed during lessons. In line with previous findings in the West (Karlsson & Juslin, 2008; Rostvall and West, 2003), this study

in WM also revealed that playing by ear (Aural) and improvisation (Creativity) rarely occurred, if at all.

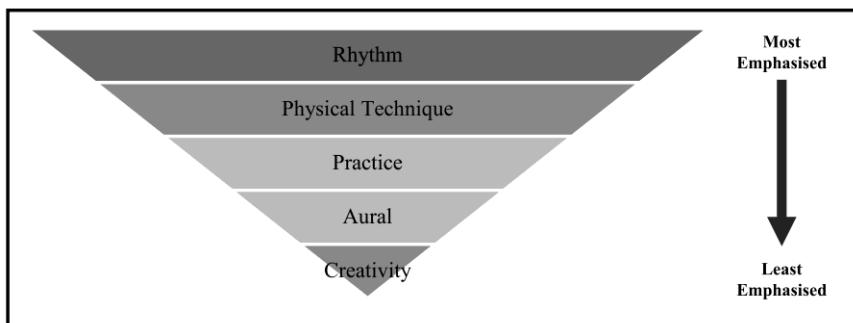


Fig. 8: Findings on the emphasis of lesson components

Despite scholars advocating for the inclusion of music-creating activities that enhance students' creativity in piano lessons (Colwell & Goolsby, 2002), this study showed that most teachers did not incorporate that into their lessons.

Scaffolding strategies for lesson components

Modelling prevailed as the main scaffolding strategy in Physical Technique and Rhythm during piano lessons. However, it is of note that despite Rhythm Reinforcement being the most used strategy among teachers, analysis across 40 lessons still showed Modelling as the prevalent strategy. For Aural, it was observed that the scaffolding process began with singing (echo), followed by listening to identify what was being sung or played. As for Practice, all indicators led to one type of contingency strategy: directive practice. Teachers mainly gave instructions to the students on what and where to practice instead of guiding them towards understanding what they needed to improve on. Lastly, creativity was only observed briefly in one of the teachers' lessons, with Modelling used as a scaffolding strategy.

Findings indicate that the teachers applied various Modelling strategies in the scaffolding process, including modelling with explanation, demonstration of the correct and wrong versions, or modelling without any verbal explanation. It was also observed that modelling, in the form of tapping the pulse, singing or gestures, is used as a type of support while

the student is playing. Studies in instrumental music lessons discovered that modelling positively influences student performance (Meissner & Timmers, 2020; Zhukov, 2012).

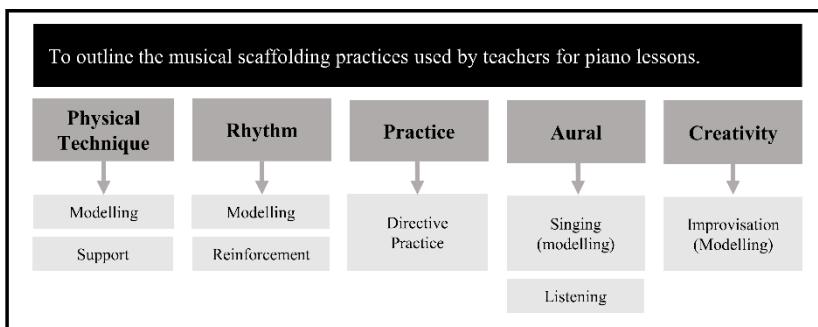


Fig. 9: Scaffolding outline of each lesson component

Contingency, fading of support and transfer of responsibility

From the observations, most teachers used modelling as their first contingency in scaffolding physical technique. According to Single (1991), teacher modelling hones the student's ability to differentiate between an ideal performance and their own performance by providing a frame of reference.

However, some teachers utilised physical support as the first contingency, before withdrawing to modelling with verbal instructions, and then to exclusively modelling. The modelling was usually paired with verbal instructions at the first contingency step. Research has shown that modelling is most effective when paired with verbal explanation (Sweller et al., 2021). In fading of support, modelling without verbal instruction (physical technique) and Reinforcement (rhythm) were observed. This was due to the gradual withdrawal of the teacher's support as the student takes over the responsibility of learning. At the transfer of responsibility, scaffolding strategies were not required anymore and occasionally, students just needed some verbal prompts from the teacher.

The next observation revealed that not all the three characteristics of scaffolding emerged simultaneously within a lesson, but instead, it happened across several lessons. Sometimes, only contingency and/or

fading of support occurred, and transfer of responsibility happened in the next or over a few lessons. This study revealed that this is affected by an external factor – student's readiness/practice. As observed in the videos, when the students failed to practice or present proper learning outcomes, it took more lessons for the transfer of responsibility to occur.

Furthermore, two forms of scaffolding process were observed through this study. The researcher coined these as consistent (long-term) scaffolding and contingent scaffolding. Contingent scaffolding, which was most prevalent amongst the teachers, is a short-term contingency based upon student's response during lesson and relies primarily on teacher's intuition and experience. Consistent scaffolding is when teachers planned the scaffolding process with systematic activities across a period to attain specific goals. This was only observed from two teachers' videos and conducted in the context of Aural and Rhythm.

An example to illustrate the difference between these two scaffolding processes is the teaching of rhythm. Contingency scaffolding involved the steps taken by the teacher when the student encountered a rhythm difficulty with quaver in the piece. Based on the student's response, teacher modelled and tapped the rhythm to work with the student. Consistent scaffolding occurred when the teacher planned a series of systematic activities with sub-goals over the course of a few lessons that were intended to introduce the quaver rhythm so that when the student comes across quaver rhythm (main goal) in the future, they would be able to play it naturally (transfer of responsibility).

Conclusion and Future Suggestions

This study offers new insight into piano education for beginners by providing an exploratory inquiry of the lesson components and scaffolding strategies within the individual piano instruction in West Malaysia. The findings from this research were presented to enrich teacher knowledge and provide insight into which lesson components are incorporated and how they are currently implemented during beginner piano lessons in West Malaysia. By identifying the individual components of effective teaching, it can help teachers to be aware and understand the interrelationships among them as they assist beginners in their musical journey. This study also identified areas of aural and creativity that were neglected in terms of the lesson components at the early stage of teaching. By identifying what

was lacking at the beginning stage of teaching, measures can be taken to ensure that the lesson components were equally delivered to develop a strong music foundation.

The issues raised here should be studied further and generalised to a larger population to enhance the beginner piano teaching/learning process. Longitudinal studies and differences in teacher's teaching background and experience could also be studied to observe the impact of the scaffolding process in students.

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Managing Student Content Creators: TikTok as Artistic-Cultural Platform and Virtual Community Engagement

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Abstract

This study falls within the scope of arts management in a digital setting. In the context of this research, arts students are regarded as arts managers tasked to operate an online artistic-cultural platform. As such, TikTok was selected for the purpose of achieving the organizational objectives of the student-art managers. The study aims to explore the nature of the virtual organization and further the dissemination of artistic-cultural contents which inform part of the members' identity, strategy, and goal. Underpinned by theories of management, digitalization, innovation and the media, this study employs the mixed method approach in which data was collected in the form of the group's formation and content uploads. Analysis of the content uploads include a qualitative analysis of the contents, and a quantitative analysis represented by numbers of views and likes. A further objective of the study is the examination of community engagement in which thematic analysis was performed on the interaction between the content creators and users for the categories of positive, negative, and neutral comments. This study provides findings and discoveries on critical aspects of students as arts managers operating in a virtual setting and the expression of art and culture for young people. Additionally, it serves to describe the manner of the creator-audience engagement and the identification of issues in such an undertaking.

Keywords: digital management, arts and culture, engagement, TikTok

Introduction

Management basically refers to the process of dealing with or controlling things or people. Within the discipline of management, Akmaeva et al. (2020) attempted to present the updated core principles of the new version of management as supposedly, the older version of

management has become outdated due to its dependence on the principles of standardization, specialization, hierarchy, control, and owners' interests that are no longer relevant in today's world. In contrast, a 21st-century organization faces new challenges and tendencies, the main of which is an incredibly increased pace of technological modernization. Hypercompetition is regarded as another distinctive feature of the new management. This requires organizations to adopt a new strategy toward competition. Essentially, they need to be more creative and inventive by determining and sustaining their core competencies and dynamic abilities on a regular basis by manufacturing what they can produce better than their competitors can (Akmaeva et al., 2020).

Meanwhile, scholars have long debated on the notion of arts management, and this conundrum is further made profound by the introduction of other connecting concepts such as digitalization and innovation. The term Arts and Cultural Management (ACM) has long been contested and still lacks a clear cut definition at present (Rentschler & Liu, 2022). In terms of functionality, arts management is synonymous to "planning, leading, organizing, and monitoring." In opposition, the critical school of thought conceptualizes the terminology with aesthetic experiences though the discourse of management (Mäenpää, 2020). The inclusion of technology in arts management expands the scope of arts management into newer territories. Tied to this embrace of technology is a widespread sense among arts group leaders that digital technologies are critical to the spread of the arts (Thomson et al., 2013a). Various dimensions in the impact of technology on arts and cultural management are of researchers' interest, such as technological developments and their influence on aesthetic organizations as well as cultural policies and management. Matters of attention include shifts in production conditions and artistic practices, newer designs in cultural policy and management, novel organizational concepts and working models, and the role of social media in marketing (Mäenpää, 2020). Marketers are also drawn to TikTok as it reflects a key social media trend for creative skills and collaboration amongst young audiences (Battisby, 2023).

For instance, Brancato et al. (2022) were concerned with the influence of digital technology in the art of management. They found that better establishment performance, provision of training, greater job complexity and worker autonomy are among the positive impacts associated with the presence of some digital technologies for data-driven

management. By contrast, lower workers' well-being and a higher prevalence of reported psychosocial risks in the workplace are among the negative impacts at the establishment level.

Aside from arts and cultural management in a digitalized setting, digital application in the classroom is also no longer a novel idea as digital interaction in higher education is nowadays the norm (Prinsloo et al., 2016). The years of Covid-19 have further pushed the inclusion of technology across curriculum. Whereas mobile phones and apps were initially regarded a nuisance, they now play an important role in bridging teaching and learning in education. Educators in various fields have more than ever made applicable of digital media which includes social media platforms. While education is increasingly social, creative tools are believed to better engage the public in community and urban design projects (American Planning Association, 2011).

The use of TikTok as an educational tool is gaining prominence with studies in numerous disciplines reporting on the outcomes. Irimiás et al. (2022) posit that collaboration in digital art learning enhances creativity and self-efficacy, among others, in a managerial setting, thus forwarding the innovative digital collage creation project. In their study, Elstad and Jansson (2020) investigated the differences between university arts graduates working in managerial and non-managerial positions in terms of self-perceived working conditions and professional identity. The findings revealed that those in managerial roles viewed their working conditions better than those without managerial responsibilities. Additionally, they had higher job satisfaction, a stronger leadership, creativity, interest, and an artistic identity at par with non-managers.

Based on the need for an alternative mode of project execution of undergraduate drama students as arts managers and the necessity to innovate coupled with the limited opportunities for live shows due to the pandemic, among others, this study thus aims to investigate the applicability of TikTok in the arts management course, identifying the nature, strategy, challenges and other outcomes which will in the end contribute to theory, policy, and practice. For the relatively unknown arts creators with the dual responsibility as arts managers, TikTok may likely serve as a viable option as a place for "discovery" and authenticity, akin to that as shown in the Nielsen Custom Authenticity Study (see TikTok, 2021). Inquiries in the research revolves the nature and extent of the

students' managerial role and responsibilities both as arts managers and content creators, the nature of artistic-cultural expressions, and the nature of community as well as digital engagement.

Community, Digital Engagement, and the Arts

Scholars in the literature have provided their take on the matter of (virtual or digital) community engagement, with some focusing on the aspect of digital linguistics (written text).

The American Planning Association (2011) defines community engagement as "the process of public participation and involvement that promotes relationship building through learning, action, and the expression of needs and values." The spectrum of community engagement involves informing, consulting, involving, collaborating, and empowering with the goal of public participation (Fedorowicz et al., 2020). There are four primary ways in which people participate in arts and culture: attending programs and events, encouraging their children to participate, making or performing art as amateurs, or support the arts through donations of time and money (Walker et al., 2003).

Not only does the arts promote community engagement, but that the engagement is also civic. Chitiga's (2014) study highlights performing art for effective civic engagement to measure its impact and outcome. Among others, it allows students to engage in respectful, genuine, and civil discourse with members of the audience during the interactive performances and deliberative dialogues. In a report on the arts and civic engagement, Rabkin (2017) provided survey insights on the social effects of the arts. These include personal development, social cohesion, community empowerment, local image and identity, and imagination and vision. The features and aspects of community engagement as described in the literature therefore justifies the present study's inclusion of the element of community engagement in its investigation of the nature of an online art 'organization' managed by young individuals as arts management.

Ray et al. (2014) places engagement as central in online communities. Nevertheless, this engagement is parallel to satisfaction. Schoenenberger (2021) examined the practitioners of Theatre for Young Audiences' innovative effort to deepen young people's experiences of

recorded performances in the digital space. According to her, we are currently presented with an opportunity to measure the impact of in-person to digital artistic experiences, and vice versa. In their study, Savoy and Crozier (2020) assessed the value of digital community engagement. Accordingly, digital engagement better the community by way of improving individual wellbeing through civic participation, enhancing social capital and connection, increasing trust in governing bodies, and working towards community consensus. It further benefits the arts organization by increasing team capacity, making community-informed decisions, and learning and implementing good community engagement practices.

RMIT (2020) provided a preliminary report on digital engagement strategies in the cultural sector during Covid-19 which can be categorized into three, namely, virtual exhibitions, curatorial talks, viewing rooms and tours, education and engagement, and programming and events. Key learnings and insights on the opportunities and challenges for engaging audiences were provided. These involve embedding innovations around mobile media as part of the engagement curation, co-creating content for social inclusion with digitally diverse audiences, understanding digital engagement as communication science and knowledge repositories, and deploying social media as part of museum curatorial practice around new visualities.

In her research, Khlusova (2021) seeks to identify opportunities and challenges for arts in public engagement in the digital environment. The positive outcomes to going digital to increase engagement include widening engagement and reach, cost-efficiency, enhancing inclusivity, interactivity and collaboration, sharing outputs and evidencing impact, and enhancing future research and career development. The drawbacks, on the other hand, include challenges resulting from institutional practices, challenges resulting from training and skills gap, challenges in the online space, managing technology, managing concentration and engagement levels online, and other aspects that cannot be successfully adapted into an online format.

In lieu of the nature and context of this study, both the variables of community engagement and digital engagement will be a main factor in the examination of the student-arts managers' engagement with the community in TikTok.

Social Media and the Arts

In her exploration on the use of social media in visual arts programs, Kirby (2016) discussed the pros and cons of social media as a creative tool in arts education. Among the identified benefits include social media's learning communities, collective knowledge, media literacy, navigating technology, meaningful engagement, and connecting to broader online communities. The disadvantages, on the other hand, relate to teacher constraints, safety concerns, and commercial priorities.

Lim and Baboo (2016) studied the use of social media by creative arts students, and found that social media plays a role in obtaining feedback for developing creative artwork, although there was the danger of information credibility afforded by the platform. In addition, social media allowed the expansion of the students' networking and a place to promote and exhibit their work. However, both advantages and disadvantages were expressed by the learners depending on their acceptance of the media. In another study, Baboo and Lim (2018) investigated the perspective of creative practitioners on the use of social media. They discovered that while the respondents have a positive view of social media, there was concern over the attitude and skills of creative arts students in enhancing their creative productivity. Nevertheless, the authors argued that there is a need for creative arts students to utilize the features of social media in order to generate a better opportunity for talent and career expansion.

Al Hashimi et al. (2019) examined the effectiveness of social media in enhancing creativity among art, design, and digital media students. The findings indicate several multimedia-based classroom practices that might encourage student creativity. Meanwhile, the study of Setiawan et al. (2020) focused on social media as a platform for performing arts education during the Covid-19 pandemic. In view of social media as an alternative for art creators to present their work, the study describes the communication between the creators and audiences in the context of performing arts in Indonesia. The study determined Facebook as the most popular social network worldwide, but YouTube as the preferred media for Indonesian artists. The authors construct the communication process between the audience and artistic creators in terms of response features such as likes and comments which are interpreted as the audience's involvement in appreciating the art work.

Similarly, the present study seeks to examine the aspect of digital engagement between the students as content creators and arts managers in an online platform which will add to existing literature in the field.

TikTok

TikTok was initially released in September 2016 for the Chinese market (Iqbal, 2022; Tidy & Galer, 2020). It functions as a video-focused social networking service. Known as Douyin in China, it is owned as Chinese company ByteDance Ltd. (Isaac, 2020). Available in 40 languages, the network hosts various short-form user videos of differing genres including dance and entertainment (Bailey, 2020; Ceci, 2022;). Durations of the videos range from 15 seconds to three minutes (Kastrenakes, 2021). In 2017, TikTok was launched for iOS and Android in most markets outside of mainland China, and became available worldwide on 2nd August 2018 after merging with Musical.ly, which is another Chinese social media service (Geyser, 2021; Russell, 2018).

According to Bailey (2020), the five key genres of TikTok can be broadly categorized as jokes, stunts, pranks, promos, and tricks. A study researching the most popular categories and content categories on TikTok worldwide as of July 2020 by number of hashtag views indicates that the most popular content categories on the video sharing social app TikTok all have over one billion views. The most viewed content category on the app was entertainment content, with this category having accumulated 535 billion hashtag views collectively. The second most viewed content category was dance with a total of 181 billion hashtag views. In terms of popular content categories, entertainment recorded the highest hashtag views with 535 billion, followed by dance with 181 billion hashtag views. Other popular content categories include pranks, fitness/sports, home reno/DIY, beauty/skincare, fashion, recipes/cooking, life hack/advice, pets, and outdoors (Ceci, 2022). In his report, Iqbal (2022) provided key statistics in which TikTok is accessed by over 600 million users daily in China and had 1.2 billion monthly active users in the fourth quarter of 2021. It is expected to reach 1.5 billion by the end of 2022. At present, TikTok has been downloaded over three billion times. By region, TikTok users in South-East Asia reached 198 million in 2020, with the percentage of users aged 19-29 at 35 percent, and under 18 at 28 percent. In terms of gender demographics, the percentage of female users account for 59 percent (Curry, 2022). It was one of the top three fastest growing brands

of 2020 (Grothaus, 2020), and emerges as the world's fastest-growing brand in the latest report released by Brand Finance (Ghosh, 2022).

TikTok and Community Engagement

TikTok makes participation particularly easy as it is socially acceptable to be a performer or an audience member, or both, and a user can determine the extent to which they prefer to engage with others on the platform (Stanning, 2020). In 2021, TikTok launched its marketing promotion which aims to facilitate and promote the platform's capacity on community engagement called 'CommunityToks'. CommunityToks is intended to drive niche engagement which can assist businesses and branding (Hutchinson, 2021). Barnett (2022) offers three principles of engaging fans on TikTok. These include allowing users to be the stars of their own show, building narrative content threads, and using contextual humor. Stanning (2020) further posits that youth realize reaching a wider audience and drawing strength from those who "follow" and "like" their videos help to support their own agenda in using the platform.

TikTok claims itself as the leading destination for short-form mobile video, with the mission to inspire creativity and bringing joy (TikTok, 2022). This mobile app allows users to create short videos which often feature background music. Its features are engaging and interactive. For instance, the "For You" page on the platform is a feed of videos that are recommended to users based on their activity on the app. The artificially-generated content depends on the content a user liked, interacted with, or searched (Hall, 2021; TikTok, 2020). The app's "react" feature allows users to film their reaction to a specific video which is located in a small movable window around the screen, while the "duet" feature allows users to film a video aside another video, provided that both parties adjust their privacy setting (Ha, 2018; TikTok, 2019). Users can also send their friends messages, emojis, and videos with direct messaging. Influencers often use the "live" feature, although this feature is only available for those with at least 1,000 followers and over 16 years old (Delfino, 2021). When users follow other users, a "following" page is located on the left of the "For You" page (Newgia, 2020). The app is continuously making further changes and progress on its interface with many other features introduced.

TikTok in Education and Arts Education

Whereas mobile devices were seen as a distraction in the classroom, tech tools and digitalization are the creative means in which education embraces today (Jaeger, 2021). TikTok is now used for creative lessons, increase student engagement, and as a creative assignment (Jaeger, 2021). Edwards (2021) provide several strategies in the application of TikTok in the classroom. They are by creating a school-wide platform, creating a final project, teaching a lesson with TikTok, explaining lessons using TikTok, and to compare and contrast ideas through TikTok.

In higher education, research was designed to study the incorporation of TikTok from the pedagogical perspectives of corporal expression sport sciences course. Escamilla-Fajardo et al. (2021) found that TikTok was an educational innovation used as a learning tool which has an impact on a corporal expression course. It can further help create a motivating learning environment for students, enhances curiosity and creativity, and allows the inclusion of movement, music and rhythm. To determine young people's acceptance of TikTok in education, Azman et al. (2021) assessed university students' perception of TikTok in academia. The findings revealed an encouraging outcome. All factors demonstrated a positive correlation to the acceptance of TikTok on youths' educational development, as respondents agree with TikTok as social media platform (SCOMED), TikTok as a window for online learning (ODL), and TikTok to improve communication desire, and technology skills as education tools will influence the acceptance of TikTok for academic progress.

In his article, Zucker (2021) contemplates on the practicality of TikTok in art education. Based on his observation, he found students were able to provide the four essential components to differentiate and explain in regards to a work of art's qualities and cultural significance. The students successfully included an overview of an artwork's form, function, content and context in the 15-seconds clips they were generating. Rijal and Sukmayadi (2020) studied the use of TikTok in music education and expect TikTok to function as an interactive learning medium to assist students in understanding and accepting the music learning process.

Nevertheless, others like Klein (2019) have also warned of its weaknesses. Albeit its advantages, TikTok has the potential to become a bullying platform, privacy concerns, and a dark side featuring

controversial contents such as self-harming which can be detrimental to the mentality or psychology of people, especially the young. Education-wise, it can still pose as a major troubling classroom distraction and a discipline conundrum (Klein, 2019).

The use of TikTok in education is justified by several factors. For instance, empowered creators and influence as a new accreditation. According to TikTok statistics, as a content distribution platform, “entertainment” is the most popular content category on the platform worldwide. This particular hashtag has amassed 535 billion hashtag views. The next most popular categories include dance, pranks, fitness/sports, and home renovations/DIY (Shepherd, 2023). Interestingly, albeit its entertainment status, TikTok is recognized more in the field of medicine (see Comp et al., 2020; Khlaif & Salha, 2021; Nikookam & Guckian, 2021), and science (see Hayes et al., 2020; Syah et al., 2020), and little, if any, in arts education and the Malaysian education for that matter. As such, the current study aims to fill this identified gap in the literature concerning the manner in which arts students as arts managers make use of an online platform for the dissemination of artistic and cultural contents in the Malaysian setting, which is largely missing in available literatures.

Methodology

This study employs the mixed method research in which information is gathered in the form of qualitative and quantitative data. The present study adds to the scope within the literature by documenting the use of TikTok among a group of undergraduate drama students in a Malaysian public university in Kuala Lumpur for the purpose of investigation. It examines the students’ artistic-cultural presentations as content creators, their formulated roles as arts managers, as well as the nature of their digital and community engagement in the online project. This project was conducted as part of the arts management course, and the project itself took 10 weeks to complete with the end result of a finalized report. The aim of the project was to assess the students’ capability, knowledge and skill as arts managers, which in this case was expanded to content creators in TikTok. The students were simultaneously provided with ongoing lectures, instructions, feedbacks, and tutorials on arts management as they progressed with their project.

Participants

Table 1 provides the demography of the student-participants. All were undergraduate students with a majority in their first year, second semester of the undergraduate program. With a total of 19 members, eight were males while 11 females. Half of the participants were Malay, and this is followed by the group of Chinese students, Indians students, and a Sabahan.

Table 1: The Participants

Factor	Description	No.	%
Status	Undergraduate	*All	100
Level	First Year, Second Semester	*Excluding one	95
Gender	Male	8	42
	Female	11	58
Race	Malay	11	58
	Chinese	4	21
	Indian	3	16
	Sabahan	1	5
Total		19	100

Data Collection and Analysis

As mentioned, the study employed a mixed-method approach in which quantitative data was derived in the form of numbers and percentages of several factors (i.e., number of followers, total uploads, views and likes), whereas qualitative data was gathered via a content description of the uploaded clips. This further generated into themes. Comments were derived from the individual content uploads with the thematic classification of positive, negative, or neutral/other feedbacks. The procedure of observation was also utilized in the study as the students progressed weekly through their project which provided a general impression of the overall process.

Data on the group formation was retrieved from the group's formal TikTok account which was created solely for the purpose of the project's execution as well as the proposal and finalized report. The group formation

provides indication and details of the members' responsibilities and roles, which interchange from the arts manager to the content creator. As for the content uploads, video clips were retrieved from the same TikTok account following their upload. The clips were categorized thematically based on its nature, either as a content on performing arts (music, dance, drama, or a mixture of the arts), and others. Other information were also gathered from the individual clips, such as the number of views and likes. Furthermore, for the purpose of community engagement analysis, comments posted on the individual clips were also retrieved, coded, categorized, counted and turned into percentages according to themes. All of the data gathered provide information on the group's formation, artistic-cultural contents, execution strategies to achieve their goals, nature of community engagement, and arising issues as observed in the analysis.

The Relevant Theories

Roth (2022) claims that most guiding distinctions of management and organization theory are false based on his analysis of George Spencer Brown and Niklas Luhmann's groundwork in outlining a general framework for the digital transformation of management and organization theory. He concludes with an outlook briefly expanding on the distinction between an electrification and a digital transformation of management and organization theories. Nevertheless, the theory of innovation management is another with relates to management. Innovation management involves the process of managing an organization's innovation procedure, starting at the initial stage of ideation, to its final stage of successful implementation. It encompasses the decisions, activities and practices of devising and implementing an innovation strategy. Here, the complexity of the new product and its technological level will also determine how the innovating organization manages the innovation (Robertson, 1974). In the area of digitalization, the new media theory conceptualizes the implications of digital technologies (Giraud, 2018). New media theory posits the rise of interactivity as a form of audience participation which is a strongly held and culturally based desire to participate in the creation and transformation of the text that has been denied by previous technologies of media production and distribution, and that interactivity achieves a new stage in the democratisation of user participation (Cover, 2004).

All of these theories relate in some way or another to the subject matter of the study, especially since its focus lies on the digital application

of technology or new media for an arts organization and management members which will require innovation of some sort.

Findings

This section describes the findings of the study. In terms of group formation, Table 2 provides details of the project duration, the selected platform, the members' organizational role, number of uploads, followers, views, likes, and comments generated within the span of the project.

Table 2: Group Formation

Factor	Description	Details
Project Duration	10 weeks	Week 5-Week 14 (Apr. 6 th -July 16 th 2021)
Platform	TikTok	@wearelivingart_um
Organizational Role / Position	Administration	2 members
	Scheduling	2 members
	Production	10 members
	Marketing	3 members
	Journal managers	2 members
Total Number of Uploads	52	Average five weekly uploads
Total Number of Followers	250	Local and foreign
Total Views	153,137	Average 2,944.9 views
Total Likes Generated	4,312	Average 82.9 likes
Total Comments Generated	349	Average 6.7 commentary posts

As seen in Table 2, the members uses the handle @wearelivingart_um in TikTok, which is their formal account created solely for the project's purpose. The members comprised two in administration, two in scheduling, 10 in production, three in marketing, and two journal managers or report writers. To note, their roles shift as the project progresses in order to balance out the workload and to offer a larger opportunity for each of the members to take on different roles,

responsibilities, and tasks in the project. The group recorded an average of five weekly uploads throughout the duration of the project, with an average of 2,944.9 views per upload, an average 82.9 likes per upload, and an average of 6.7 comments per upload.

Content Uploads

Table 3 provides the most and least viewed upload, the most and least liked upload, the most and least generated comments, and the longest and shortest clips produced by the student content creators.

Table 3: Content Uploads

Factor	Description	Details
Most Viewed	The reality of being a drama student	42.5K views
Most Liked	YOU ARE DESTINED FOR GREATNESS !!	355 likes
Least Viewed/Liked	“A” is not everything part 2	156 views 14 likes
Most Comments Generated	The reality of being a drama student	37 comments
Least Comments Generated	Makeup Tutorial Check, Perjalanan Misteri Part 3, Apa Salahku Part 1	Nil
Longest Clip	Makeup Tutorial Check	00:02:51
Shortest Clip	How to disappoint your parents	00:00:07

Table 3 indicates that the most viewed clip was *The reality of being a drama student* which also generated the most comments while the most liked was *YOU ARE DESTINED FOR GREATNESS !!* Although the group uploaded many clips which showcased various performing arts such as dance, music and drama sketches, these contents did not record the highest numbers of views, likes, or generated comments. As such, as initial indication of the nature of the art signals a higher tendency and favor toward the real. In this case, the representation of the reality proves to be a niche in the group’s marketability. This factor will be discussed further in the discussion section of the paper.

Comments

As further basis to examine the nature of community engagement and interaction between members and users in the TikTok platform, data in the form of generated comments was gathered. Table 4 provides details of the number, rate and/or percentages of the nature of the comments, either positive, negative, or neutral/other as well as the rate of the creator response.

Table 4: Generated Commentaries

Numerical Description	Nature of Comments				Total
	Positive	Negative	Neutral/ Other	Creator Response	
Number/Rate	268	8	44	29	$n=349$
Percentage (%)	76.79	2.292	12.607	8.309	100%

Table 4 provides details of the generated commentaries represented by percentages according to the generated themes. Positive comments recorded the majority 76.79 per cent, and neutral comments at 12.607 per cent. Only 2.292 per cent of the total generated comments were negative or critical in nature. Meanwhile, creator responses totaled to 8.309 per cent, which is a relatively low range of engagement. The next section further discusses the findings of this study.

Discussion

The findings described in the previous section highlight several elements critical to the research which include aspects of strengths and weaknesses of the contents and manner in which the project was managed and executed. These features are therefore duly discussed in following subsections.

Group Formation: Shifting Roles and Responsibilities

In the pre- and production stages, members of the group designated roles, tasks, and responsibilities on a rotational basis. Essentially, they switched roles in managerial positions and as content creators in TikTok which was done in favor of having greater exposure in differing roles and supposed workload balance. Given the limited timeframe and their background, it was a challenge for the students to perform as arts managers and content creators, expounding their preference for a more direct approach to performing and producing the arts, which is staging a show in a physical location in front of a live audience. As a group with 19 members, this is not considered uncommon as members in smaller groups have to play additional roles in the everyday functioning of the organization.

The data further demonstrates their promotional strategy as content creators which was initially geared towards introducing their TikTok to peers, acquaintances, and family members largely via word of mouth. This explains for their limited number of international followers, albeit the group attained a total of 250 followers during the length of their project, which is nonetheless justified by the short presence of their official TikTok account.

Among other issues faced with the group's formation include decision-making, leadership, communication, commitment, and others as found in the group's weekly report and journal entries. Observed was the complex dynamic between peers in the group and in maneuvering at least dual roles. The students were also in need of explicit instruction on managing and executing the project, and some were even in need of convincing of the viability of the project. These factors were only minimized as the project progressed.

Content Uploads: Diverse but Shadowed by Coordination Issues

The clips that were uploaded by the student-creators adhere to the basic features of TikTok uploads. The first few clips uploaded were introductory in nature, with the last one a farewell clip. The student-creators produced various arts and culture-based contents that show their university life, basic lifestyle, personal and academic dilemmas, arts promotion, arts education, and others. Analysis of the contents indicate to the student-creators' interest and meaningful engagement, which revolved

around the need to justify themselves as drama students and their academic program, as well as their own identity. Among the earliest uploads following their introduction, the student content creators addressed certain perceived discrimination towards the arts and the need to justify themselves as arts students. This matter has been an interest among writers and critics as well. Prabhu (2018) calls for discrimination against arts courses to stop. Others have also addressed this issue and similarly defend the arts program (see ISM, 2018).

To attract an international audience of the TikTok global community, the student-creators uploaded contents that address different cultures, for example, the difference between US-based lifestyle and the Malaysian lifestyle. Interestingly, relatable contents (i.e., the pressure of academic excellence) that target audience of more or less the same group generate both positive and negative reactions. *The reality of being a drama student* which showcased their real-life experience as a university drama student was the most viewed clip and that which generated the most comments, signaling the viewers' preference towards what is real. Additionally, a motivational clip was the most favored or liked which signals a preference towards the positive. This further points to another peculiar finding, in which arts-based contents received the least reactions (i.e., *Makeup Tutorial Check*, *Perjalanan Misteri Part 3*, and *Apa Salahku Part 1*). This suggests that the audience or viewer favors realistic portrayal rather than a curated scenario. Even though "*A*" is not everything part 2 was the least viewed entry, this may be due to the gap between the first and second part of the clips.

Hence, among the issues observed in relation to the uploads include unstructured or non-systematic uploads. These gaps between sequential parts or clips may cause followers to miss relevant updates on the continuation of an initial upload, or that the viewer has simply lost interest.

Community Engagement: The Positive and the Negative Communication, Viewership

The comments generated by the creators and viewers were mostly in Malay and mostly positive, dominated by member postings. They were largely supportive in nature, expressing adoration towards the arts and even positive intent towards the program and university. The members

gained individual fans and received a lot of support from their audience, while both local and international viewers left requests in the comments section, although these requests were not entertained in general. However, the domination of Malay instead of English may explain for the creators' lack of international audience and appeal.

The student-creators further made use of music, gimmicks and/or gestures, and miming to a dialogue or song aside from acting, dancing, or direct verbal dialogue to address their viewers. Note that these categorizations are not straightforward for all cases, as there were interlaps in the contents produced, but nonetheless necessary for a systematic analysis. Furthermore, the clips uploaded generated written comments or feedbacks and a heavy use of emojis and symbols.

Nevertheless, analysis of the comments also revealed criticisms targeted at the creators, attacking their character, skill or talent, and sarcasm in rare instances. A linguistic barrier was the use of informal or colloquial language or slang that may be foreign to some viewers. In addition, the admin or creator responses were limited and mainly served to express thanks or gratitude to the viewer. See Table 5 for samples of the comments.

Table 5: Sample Comments

Nature of Comments	Sample Comments
Positive	<ul style="list-style-type: none"> • ma: wah kim!! • J: lengluiii • BH: Mantapppp *spy emoji* • R: wawwww lawaaa betoihh • PL: kimmمم *hearts eyes* • aa: ok raklu join UM (w1) • S: Uishhhhhh • f: I see siti saleha, engku aleesya, and moon ga yong • NJ: wahhh looks fun! • ma: memang gempak la geng! • N: niceeee • BS: nice • NJ: UISHHHH
Negative/Critical	<ul style="list-style-type: none"> • A: Talented but still need to be polish! (w3) • y: I felt that slap • n: Tp enn x amik drama pon blh berlakon kat teater *laughing emoji* okay bye • n: I think, next time maybe better korang set up good costume, good location ?? Acting was bolehlahh ampak real tpi dull *smiley* (w2) • BA: Guess that main actor have a period issue *smirk* • BSH: astagaaaa pelakonnya pnyalaaaaaa • c: the banyak songeh one so annoying
Neutral/Other	<ul style="list-style-type: none"> • BH: *mice emojis* • BH: *shocked emojis*
Creator response	<ul style="list-style-type: none"> • thank you guys and keep supporting us *heart faces* • Hey yeap we are exclusive art student (1) • OMG thank you for the advice we will do better next time *hearts faces* (2) • Thank you for your feedback! We will do our best *smiley* (3) • good luck for your future thanks for support *heart* (1) • thank you and good luck for your future *heart* (2)

TikTok's as Artistic-Cultural Platform and Virtual Community Engagement

Based on its findings, the study may conclude the viability of TikTok as a platform for cultural-artistic engagement which serves a two-way benefit. Whereas the viewers gain educational and entertaining contents, for the content creators, they gain support and encouragement from their viewership which may motivate them to produce better contents. The two-way interaction enhances community engagement and the platform offers a greater audience and member reach. The student creators in this study were successful not only in terms of project execution and completion, but also in generating artistic-cultural contents and in garnering community or audience (viewer or commentor) engagement.

Not only that, the students' familiarity with the platform assisted them in navigating TikTok as content creators. The shorter clips were manageable, the content variety showcases a richness, and the longevity offered by the platform that is not restricted by a physical space help to establish the students' presence in the online arts community available in TikTok. The platform has also acted as a space for the students to polish their screen presence, skill development, and managerial competence. As they played multiple roles throughout the project, the students were able to expose themselves to the many roles in both arts management and art performance.

However, institutional practice and norm pose a challenge, as convincing the student population of the benefit of online platforms as a means to artistic-educational engagement can be a tricky task. Unlike the findings of Azman et al.'s (2021) report, this study has found students' non-acceptance of TikTok as a project-based learning medium. As these students are young adults who engage in such platforms for a different purpose or objective rather than education, training, and performance, some may find it too unrelated and face difficulty in grasping the advantage and opportunity offered by the digital world towards achieving an academic aim or purpose.

Identification of Issues

Some have documented the problems with the implementation of digital technology in education. For instance, Wilks et al. (2012)

documented the dual nature of partnership, balancing between the easy and the uneasy, between digital technology and the visual arts classroom due to the absence of the “educational piece” in the implementation. Similarly, this study recommends the inclusion of digital arts management instruction which will impact policy, practice, and instruction in the classroom. A related problem as identified in this study is the lack of any established guideline for the student managers slash content creators to refer to in relation to the use of digital media and the roles and responsibilities as digital arts managers.

Additionally, the status of TikTok itself which lacks recognition as a viable and credible educational tool hinders its application and acceptance in academia, as shown in some of the members’ initial and end response to its use in the project. As TikTok is out of the norm of the supposed ‘traditional’ instruction and manner of project execution, its value and impact was minimized. Apart from that, the study identifies the missing component of digital arts marketing in the course components which may affect instructional policy and practice in the long run, since technology application in theory and practice can not be ignored in today’s curricula. The study also acknowledges its limitation in providing contradicting instruction which concentrated on general arts management as opposed to digital arts management. If this limitation is addressed, students may perform better at their task due to being equipped with the right knowledge and information.

Recommendations

Based on the identified issues and challenges, this study therefore makes several recommendations on the use of TikTok for an arts-based project.

In terms of management, team members should first start with assessment. This means identifying the pros and cons of a particular platform of their choosing, identifying the strengths and weaknesses of the select platform as well as the team members, and to select the most suitable media to achieve the project purpose. Aside from setting the formative goals, the team is further encouraged to collaborate and seek for entrepreneurial opportunities. As learners, they further need to equip themselves with the necessary knowledge, skills, attitude, and the right

frame of mind in handling a project, especially one that is out of the norm and beyond their comfort zone.

Content-wise, the creators may wish to study the elements of famous contents to identify their appeal. To increase interaction, the creator responses should be more varied. As such, they need to increase their rate of responses, to use English and other languages, or to make use of the translation feature for foreign comments. Further, they may have guest invites. Language-wise, it is recommended for the creators to provide subtitles and to perform the required editing or proofing to increase the linguistic quality of the clips. This will allow the creators to take requests from followers or subscribers, to hold live broadcasts, Q&A sessions and many others which will help improve their engaging presence on the platform.

In terms of growing the number of TikTok following, Johnston (2021a) suggests content creators should participate in community management, hit the For You Page to allow users to find their content, start a new trend or challenge, post regularly, collaborate with other creators, cross promote on other social channels, and to find their niche. Johnston (2021b) further adds the use of the Q&A feature, audience interaction, replying to comments with a video, and to stitch and duet with others on TikTok.

As with any social media, there will be danger. To combat potential issues on TikTok, Jaeger (2021) advises monitoring for harmful behavior and cyberbullying and ensuring student safety on TikTok. These relate to user privacy, private accounts and friend lists, comment restrictions, duet and stitch settings, and just saving instead of posting.

In terms of future studies, this study suggests for a longer duration offered by a longitudinal study as a longer presence in the online platform may generate different results and impacts. Arguably, it is inconclusive to state the full potential of the project as it was only a few weeks old, thus the necessity of a longer-duration project.

Conclusion

The world is continuously moving along technological development which includes digitization. The education field is not immune to this expansion and has more than ever embraced technology in the classroom.

As such, the performing arts in academia should also move along with this progress. The Covid-19 pandemic, for instance, has been critical towards the emphasis on the need for the arts to move in parallel and in tandem with this advancement.

This study has shown the viability of TikTok as an alternative to the more common physical project execution for creative artistic-cultural projects. In fact, the availability of TikTok as artistic-cultural platform and virtual community engagement is readily present and should thus be utilized. The inaccessibility of a physical space can no longer hinder the continuous development and innovative activity in arts and culture as well as educational evolution. As seen in the study, among the strategies employed by the student-managers-crators were the categorization of tasks and responsibilities, but that which was non-stagnant, decision-making in the nature of content via mutual agreement, and the branch into many types of arts showcase in the digital platform selected.

In its impact, the study has made evident of learners' openness and willingness to branch out of their comfort zones by taking on different roles and tasks, which contributes to a wider view of opportunities and areas for expansion. This further sets the stage for the further and additional application of technology in the managerial course, as well as the apparent chance for collaboration, teamwork, and leadership. This project has additionally allowed learners to put in place theories and practice in management and its related components, as well as the performing arts. Moreover, the nature in which the project was executed afforded ongoing feedbacks in instruction and continuous audience engagement in community engagement as opposed to live shows. Similarly, Thomson et al. (2013b) found that arts organizations agreed with the notions that the internet and social media have "increased engagement" and made art a more participatory experience, and that they have helped make "arts audiences more diverse." They also agreed that the internet has "played a major role in broadening the boundaries of what is considered art."

To conclude, the student-led project has contributed in the identification of the norms of artistic-cultural engagement, management, and the nature of community engagement in social media. The project has allowed the expansion of knowledge, whether direct or indirect, to other realms such as communication and technology. As with any new endeavor,

skepticism and challenges exist, especially with those which are traditionally-rooted and normalized by physical space and face-to-face tendency. Essentially, knowledge of the arts, organizational management, digital technology, and social media is essential to help ease this transition and application.

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RED: Koreografi Kehidupan Mak Nyah

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Abstrak

RED merupakan sebuah karya yang memfokuskan kepada pengalaman hidup seorang Mak Nyah. Kajian ini tidak mewakili masyarakat Mak Nyah secara meluas tetapi ianya menumpukan kepada pengalaman hidup seorang penari Mak Nyah yang terpilih. Kehidupan Mak Nyah ini memberi penjelasan mengenai politik *gender*, khususnya cabaran dan halangan yang dihadapi oleh Mak Nyah. Mak Nyah merupakan kategori yang digunakan di Malaysia untuk merujuk kepada golongan Transgender/Transeksual dari komuniti LGBTQ+ (*Lesbian, Gay, Bisexual, Transgender* dan *Queer*). Penari Mak Nyah yang dikaji disini terlibat dengan aktifnya dalam persembahan di kelab malam. Kajian ini menggunakan konsep *ambivalence* untuk menunjukkan ketidakpastian dalam kehidupan beliau dan identiti beliau yang tidak stabil. Data kajian ini diambil dari kajian etnografi yang dilakukan, dimana ianya menjadi elemen dan konsep utama bagi penciptaan (koreografi) karya kontemporari ini. Karya ini terbahagi kepada empat babak yang mengeksplorasi isu-isu yang dihadapi oleh Mak Nyah dalam masyarakat yang dijana melalui sejarah lisan kehidupan dan pengalaman Mak Nyah yang sebenar.

Kata kunci: Mak Nyah, *RED*, Tari Kontemporari, *Ambivalence*

Pengenalan

Di Malaysia, golongan transgender dan transeksual adalah dua istilah yang berbeza. Menurut panduan media yang ditulis oleh Justice for Sisters, “*transgender* merupakan istilah yang digunakan sebagai ‘umbrella term’ untuk merangkumi individu yang mendapatci naluri, perasaan, cara

dia melihat diri sendiri dan pengalaman hidup mereka berlawanan dengan jantina dan/atau *gender* yang dilahirkan, iaitu lelaki atau perempuan” (Justice for Sisters, 2015, ms. 4). Mak Nyah tergolong dalam kumpulan bukan sahaja *transgender* tetapi juga *transsexual*. Trans bermaksud berada “di antara” (*in-between, neither this nor that*). Terdapat pelbagai jenis gelaran yang diberikan kepada golongan ini. Selain dikenali sebagai “bapok” dan “pondan”, gelaran “Mak Nyah” adalah lebih popular. Dalam kategori “*transgender/transsexual*”, ada individu yang telah menukar jantina melalui prosedur pembedahan dan ada yang tidak melalui pembedahan secara sepenuhnya. Oleh itu, identiti sebenar Mak Nyah adalah tidak jelas dan lebih rumit kerana mereka boleh di-definisikan sebagai seorang individu yang dilahirkan secara biologinya sebagai lelaki tetapi telah melalui salah satu atau kedua-dua bentuk proses penukaran iaitu, 1) penukaran kostum dan penampilan kepada seorang wanita, 2) menukar organ jantinanya melalui pembedahan (*sex re-assignment surgery*).

Mak Nyah adalah satu panggilan yang telah dihasilkan untuk membezakan diri mereka daripada golongan-golongan yang lain. Ini adalah penting bagi golongan Mak Nyah kerana mereka tidak mahu diri mereka dilihat dan dilabel dan dicemuh dengan panggilan nama yang tidak menyenangkan seperti “bapok”, “darai”, “pondan” dan “bantul”.

Mak Nyah di Malaysia tidak digalakkan disebabkan mereka sering dipandang serong, dihina dengan panggilan nama, ditindas dan hak mereka untuk menuntut keadilan seperti tidak diendahkan. Walaupun begitu, segelintir memilih untuk menjadi penari di kelab malam, juru solek, pereka *fashion*, dan ahli media. Golongan Mak Nyah ini sentiasa mendapat tentangan daripada kerajaan, masyarakat, dan media apabila mereka ingin melakukan sesuatu aktiviti. Oleh itu, golongan ini bergerak secara rahsia semasa berada di tempat umum. Apabila berhadapan dengan masyarakat, Mak Nyah cuba sedaya upaya untuk tidak menonjol dari segi pemakaian, pergaulan, dan percakapan. Perkara ini sentiasa di praktikkan oleh Mak Nyah supaya masyarakat tidak sedar akan kehadiran mereka apabila berada di luar. Walaupun begitu, situasi mereka berubah mengikut konteks. Mereka bergerak dengan lebih bebas dan mereka diterima dengan baik di tempat-tempat yang tertentu. Di sini, kami ingin memfokuskan kajian ini kepada Mak Nyah yang menceburi dunia tarian, seperti penari di kelab-kelab eksklusif. Walaupun mereka ditindas dan di ketepikan diluar, mereka lebih menonjol di kelab malam. Mak Nyah dan kelab malam saling

memerlukan satu sama lain untuk keuntungan mereka sendiri. Persembahan mereka yang berbentuk ekslusif mendapat permintaan yang sangat tinggi dalam kalangan pengunjung kelab.

Menjadi seorang penari di kelab malam merupakan satu pekerjaan yang penuh dengan tarikan. Bagi penari Mak Nyah yang dikaji, selain dari memakai kostum yang menjolok mata dan menampakkan bentuk badan, Mak Nyah ini mengekspresikan seksualiti dan kecantikannya secara terbuka. Perkara utama disini adalah penari Mak Nyah tidak perlu berselindung untuk mempamerkan identitinya sebagai seorang Mak Nyah di kelab malam. Kewujudan Mak Nyah di dalam kelab malam tidak dipertikaikan oleh mana-mana pihak, malah ianya disanjung dan dipuji. Di dalam kelab, persembahan yang dilakukan oleh Mak Nyah adalah satu persembahan yang luar dari kebiasaan dimana pergerakan yang dilakukan lebih berunsur “seksi” dan penuh dengan keghairahan. Kostum yang digunakan sangat menonjol sehingga menampakkan susuk tubuh badan. Mak Nyah akan membuat pelbagai cara untuk menonjolkan diri supaya menjadi tarikan kepada pengunjung untuk menyaksikan persembahan di dalam kelab malam. Ini merupakan faktor yang menjadikan persembahan Mak Nyah berlainan dari persembahan tari yang lain.

Oleh kerana tingkahlaku serta kedudukan mereka sentiasa berubah dan tidak stabil semasa di dalam kelab dan di luar kelab, kami menggunakan teori *ambivalence*. *Ambivalence* merupakan satu perasaan dan keadaan yang berlaku apabila seseorang individu itu mempunyai dua perasaan yang berlawanan pada satu masa yang sama. *Ambivalence* dalam erti kata lain boleh ditafsirkan sebagai tidak pasti terhadap sesuatu perasaan. Menurut (Buchanan, 2018, para. 1) “*ambivalence is the experience of having more than one feeling or perspective about the same event or situation*”. Kajian ini memfokuskan *ambivalence* untuk melihat keadaan atau situasi yang berlaku (di dalam dan di luar kelab), dan bukannya dari sudut psikologi.

Seperti yang dinyatakan oleh penari Mak Nyah, apabila beliau membuat persembahan kabaret di dalam kelab malam, penari Mak Nyah bebas mengekspresikan diri sebenar beliau tanpa segan. Ketika di dalam kelab malam, Mak Nyah tidak perlu risau memikirkan identiti beliau sebagai seorang Mak Nyah, malah beliau pasti akan identiti beliau diterima oleh pengunjung kelab malam. Penari Mak Nyah menegaskan

bahawa ketika membuat persembahan kabaret, beliau berasa sangat berkuasa dan sangat berkeyakinan dengan identiti dan diri beliau sebagai seorang Mak Nyah.

Ketika membuat persembahan, penari Mak Nyah ini dipuji, dihargai dan diraikan, dan tiada ada sifat prejedis terhadap beliau. Perkara ini dapat dilihat semasa kajian etnografi bersama penari Mak Nyah ini apabila beliau membuat persembahan di satu majlis tertutup. Interaksi antara penari Mak Nyah ini dan pengunjung sangat memberangsangkan. Pengujung terhibur dengan persembahan beliau.

Hasil dari perbincangan dengan penari Mak Nyah, kami mengetahui situasi sebenar yang dilalui oleh Mak Nyah di Malaysia. Mak Nyah mengharapkan agar masyarakat menerima mereka tanpa mempersoalkan identiti “gender” bukan normatif mereka sebagai seorang Mak Nyah. Ini merupakan satu situasi yang sukar untuk dicapai kerana masyarakat jelas tidak dapat menerima golongan Mak Nyah dan menganggap Mak Nyah sebagai satu golongan yang berada pada kedudukan yang hina dan rendah. Kami menggunakan cerita-cerita kehidupan Mak Nyah sebenar sebagai bahan untuk mewujudkan karya *RED* serta menggunakan penari Mak Nyah sebagai subjek utama dan sebagai pengantara kepada suara-suara Mak Nyah yang lain. Sebagai seorang Mak Nyah, beliau tetap dengan pendirian dan sedar akan kedudukan sebenar beliau, akan tetapi, beliau dan Mak Nyah yang lain sedar bahawa masyarakat sememangnya tidak menerima kedudukan mereka sebagai seorang Mak Nyah di Malaysia.

Persembahan *RED*

Persembahan *RED* dibuat secara dalam talian semasa pandemik Covid-19. Ia merupakan persembahan yang memfokuskan kepada seorang penari Mak Nyah dengan menumpukan naratif kepada kehidupan beliau sebagai seorang penari kabaret dan pengalamannya sebagai seorang Mak Nyah ketika berhadapan dengan masyarakat. Koreografer (Pengkaji 1) cuba untuk menyelami dan memberi fokus kepada segala aspek di dalam dan di luar kelab malam yang dihadapi oleh penari Mak Nyah ini. Selain penari Mak Nyah ini, empat penari wanita (bukan Mak Nyah) digunakan dalam persembahan tarian ini. Karya *RED* merupakan sebuah produksi tari kontemporari yang berdurasi 25 minit.

Melalui karya *RED*, koreografer mengetengahkan penari Mak Nyah sebenar dan melihat bagaimana situasi, keadaan, pengalaman dan perjalanan kehidupan Mak Nyah tersebut, yang merupakan seorang penari kabaret di kelab malam. Karya *RED* mengkaji isu seperti buli dan penindasan yang dihadapi oleh Mak Nyah dan tahap penerimaan masyarakat terhadap identiti beliau. Koreografer menggunakan pengalaman dan kehidupan penari Mak Nyah ini dimana, situasi disebalik perasaan ketidakpastian atau *ambivalence* terhadap identiti penari Mak Nyah ini dijadikan inspirasi dalam penghasilan karya *RED*. Disebabkan isu dan masalah yang perlu dihadapi oleh penari Mak Nyah ini terhadap diri sendiri dan juga masyarakat, penari Mak Nyah ini mengalami perasaan ketidakpastian dan sentiasa berada di dalam keadaan *ambivalence*.

Bagi mengetengahkan isu yang dihadapi oleh Mak Nyah ini, karya *RED* dibahagikan kepada empat babak. Babak pertama adalah monolog, dimana beliau menceritakan kehidupan dan pengalaman beliau sebagai seorang Mak Nyah dan juga sebagai seorang penari kabaret. Babak kedua menunjukkan interaksi bersama wanita dimana babak ini mengetengahkan isu dan masalah yang dihadapi oleh Mak Nyah apabila beliau berhadapan dengan wanita lain. Babak ketiga adalah babak dimana masyarakat mula membuli dan menindas beliau disebabkan oleh penampilan dan identiti beliau. Babak terakhir adalah babak dimana Mak Nyah ini bersuara bagi pihak Mak Nyah yang lain. Beliau menyuarakan masalah, harapan, impian dan situasi Mak Nyah yang lain.

Objektif Karya *RED*

Tujuan utama karya *RED* bukanlah untuk menghasilkan dan mempersembahkan satu karya tari kontemporari yang mengutamakan keindahan estetika pergerakan, akan tetapi, kekuatan karya *RED* adalah dari segi isi kandungan isu sosial yang memfokuskan kepada subjek golongan Mak Nyah yang sering diketepikan. Karya *RED* adalah sebuah karya berbentuk akademik yang mengkaji isu Mak Nyah seperti buli, penindasan, kehidupan, dan penerimaan atau penolakan.

Tajuk

Perkataan *RED* diambil dari maksud warna merah pada bendera LGBTQ+ yang bermaksud kehidupan. Kami merasakan bahawa tajuk *RED* amat bersesuaian dengan karya ini kerana ianya memberi penekanan

kepada isu *gender* yang bukan normatif. Tajuk *RED* terhasil dari jalur yang terdapat pada bendera LGBTQ+ yang berwarna merah. Setiap jalur pada bendera LGBTQ+ mempunyai makna yang tersendiri dan warna merah bermaksud kehidupan. Pada masyarakat umum, ia hanyalah warna merah sahaja, akan tetapi bagi komuniti LGBTQ+, warna merah ini memberi makna yang sangat mendalam. Kami mengambil idea maksud kehidupan pada bendera LGBTQ+ dan mentafsirkan ke dalam karya tari kontemporari ini.

Penari dalam *RED*

Oleh kerana karya *RED* merupakan sebuah persembahan tari yang mengutamakan sejarah kehidupan dan pengalaman seorang penari Mak Nyah, adalah penting untuk menggunakan Mak Nyah sebenar di dalam karya ini. Pemilihan penari Mak Nyah ini sebagai penari utama adalah kerana beliau tidak mempunyai sebarang isu dan halangan untuk menonjolkan diri malah beliau amat selesa untuk berkomunikasi dan menari di hadapan khalayak ramai. Beliau juga mempunyai sifat keyakinan diri yang tinggi. Pemilihan untuk menggunakan penari Mak Nyah ini juga adalah kerana beliau mempunyai pengalaman yang luas dalam dunia Mak Nyah, tambahan juga, beliau merupakan seorang penari kabaret yang popular di kelab malam. Perkara ini membuatkan beliau memahami situasi dan perjalanan hidup seorang Mak Nyah dan juga seorang penari kabaret kelab malam.

Beberapa penari Mak Nyah lain juga dijemput untuk menyertai persembahan *RED*, akan tetapi, mereka tidak mahu diri mereka diketahui umum dan menjadi tumpuan utama di dalam persembahan ini. Mereka lebih selesa untuk ditemu bual dan identiti mereka ini diselindung bagi menjaga keselamatan mereka. Data yang diperolehi melalui sesi temu bual yang dijalankan digunakan sebagai bahan untuk mengukuhkan karya *RED*. Menggunakan Mak Nyah sebenar sebagai penari utama dalam karya *RED* merupakan satu perkara utama dalam karya *RED*. Jika menggunakan penari wanita atau lelaki sebenar, mungkin objektif karya ini tidak tercapai. Mereka mungkin akan hanya memainkan atau menarikkan karakter sebagai Mak Nyah tanpa menunjukkan adaptasi kehidupan yang sebenarnya. Maka, persembahan ini berupa tidak asli. Tujuan utama untuk mengangkat isu dan kehidupan penari Mak Nyah ini tidak akan berhasil. Dengan itu, penggunaan penari Mak Nyah yang sebenar menjadikan karya ini lebih

kukuh dan asli kerana penari menari sambil berkongsi pengalaman sebenar kehidupan beliau.

Selain menggunakan penari Mak Nyah sebagai penari utama, pemilihan untuk menggunakan penari yang memiliki asas teknik tari kontemporeri yang kuat bukanlah suatu yang diinginkan oleh koreografer (Pengkaji 1). Oleh kerana fokus dan tujuan utama karya *RED* adalah mengetengahkan sejarah kehidupan dan pengalaman penari Mak Nyah, maka pemilihan penari untuk persembahan *RED* tidaklah diberi penekanan. Untuk mengatasi kekurangan tersebut, empat penari wanita yang mempunyai asas teknik tari yang kukuh dipilih untuk karya ini. Kewujudan penari wanita ini memberi impak dan dinamik kepada koreografi *RED* dan penari Mak Nyah, dimana penari wanita ini berupa masyarakat yang mempersoalkan situasi dan identiti, serta membuli dan menindas beliau sebagai seorang Mak Nyah.

Pemilihan untuk menggunakan penari wanita berlaku ketika proses perbincangan koreografer dan penari Mak Nyah. Beliau menyatakan bahawa wanita sering memuji kecantikan, keperibadian, keramahan dan bagaimana penari Mak Nyah ini membawa diri apabila berhadapan dengan masyarakat sekeliling. Akan tetapi, tidak semua wanita menerima diri beliau, malah, ada wanita yang menghina beliau. Pemilihan menggunakan penari wanita adalah untuk melambangkan wanita-wanita yang mengakibatkan permasalahan di dalam kehidupan penari Mak Nyah ini. Penari wanita ini juga melambangkan beberapa sisi negatif sesetengah wanita yang sentiasa mencari kesalahan, kelemahan, dan membuli beliau.

Naratif *RED*

Inspirasi untuk menghasilkan karya *RED* adalah dari kajian lapangan yang kami lakukan terhadap Mak Nyah. Kami menggunakan sejarah lisan sebagai kandungan utama dalam menghasilkan karya *RED*. Ia merupakan sebuah karya tari kontemporeri. Terdapat empat babak di dalam karya ini dan setiap babak mengetengahkan isu kehidupan, buli, penindasan, harapan dan impian Mak Nyah. Kami menggunakan konsep naratif sebagai tunjang utama bagi mengetengahkan isu-isu yang berlaku terhadap Mak Nyah. Setiap teks dan dialog yang disampaikan oleh penari Mak Nyah ditafsirkan menjadi sebuah naratif akan kehidupan dan pengalaman sebenar beliau sebagai seorang Mak Nyah, manakala kandungan di dalam naratif ini pula adalah berlandaskan kepada

kehidupan, situasi, identiti, isu yang dihadapi dan interaksi penari Mak Nyah apabila berhadapan dengan masyarakat. Penggunaan teks dan naratif dikendalikan secara teliti supaya ianya tidak menimbulkan sebarang penyebaran informasi yang salah dan tidak tepat.

Naratif merupakan struktur persembahan yang penting di dalam karya ini, dimana setiap naratif yang disampaikan oleh penari Mak Nyah merupakan faktor utama yang menyumbang kepada kreasi karya ini dan tunjang bagi persembahan *RED*. Penari Mak Nyah ini juga mempunyai hubungan yang baik dengan beberapa penari Mak Nyah. Interaksi antara penari Mak Nyah subjek kajian ini dan juga Mak Nyah lain juga penting untuk melihat pelbagai aspek kehidupan Mak Nyah.

Kandungan *RED*

Melakukan kajian lapangan terhadap golongan Mak Nyah sememangnya memberikan ruang untuk menghasilkan sebuah karya yang kaya dengan penampilan golongan Mak Nyah. Menghasilkan satu karya yang mengangkat isu sensitif seperti isu Mak Nyah merupakan satu perkara yang agak berat dan mencabar. Walaupun penari Mak Nyah ini tiada halangan dan masalah untuk menonjolkan identiti beliau sebagai seorang Mak Nyah dalam persembahan *RED*, kami masih perlu berhati-hati dan menjaga keselamatan penari Mak Nyah ini agar tiada masalah dan konflik. Walaupun penampilan, perwatakan, percakapan dan suara beliau tidak memperlihatkan diri beliau seorang Mak Nyah, akan tetapi kami masih perlu berhati-hati dalam setiap aspek agar penampilan beliau tidak terlalu menonjol. Walaupun ianya agak mustahil untuk dilakukan tetapi demi menjaga keselamatan beliau, kami cuba sedaya upaya untuk tidak terlalu menonjolkan identiti penari Mak Nyah dan mencari penyelesaian yang lebih kreatif di dalam penghasilan karya *RED*.

Karya *RED* bukan sahaja menampilkan pergerakan tarian semata-mata, tetapi menggunakan monolog dan interaksi antara penari Mak Nyah bersama penari wanita. Koreografi ini mengambil inspirasi dan menggunakan konsep situasi di belakang pentas untuk dijadikan sebuah naratif melalui penceritaan dan teks sebagai konsep utama di dalam persembahan karya ini.

Salah satu faktor utama menghasilkan karya *RED* adalah untuk mencipta koreografi yang memberi kebebasan kepada Mak Nyah untuk

meluahkan kreativiti beliau melalui teks, perkataan, percakapan dan penghasilan gerak tari. Proses ini berkait rapat dengan teori *intertextuality* oleh Janet Lansdale. Menurut (Lansdale, 2010, ms. 163) “*intertextuality can be used to demonstrate how different interpretations are possible, how a range of text and traces of texts might prompt them, and how viewers or readers can construct them*”. Dapat dikaitkan disini bahawa *intertextuality* membantu untuk membina satu idea dengan melihat beberapa perkataan seperti suara, tubuh badan, dan teks bertulis. Di dalam karya *RED*, koreografer (Pengkaji 1) menggunakan kesemua elemen ini untuk dijadikan sebagai komponen utama dalam mengetengahkan isu yang dihadapi oleh penari Mak Nyah melalui sebuah naratif yang menggunakan elemen penceritaan dan juga teks.

RED: Koreografi

Babak Monolog

Dalam karya *RED*, konsep monolog digunakan dimana, tiada pergerakan yang khusus dihasilkan dan dicipta untuk beliau, akan tetapi koreografi yang dihasilkan adalah dengan menetapkan struktur dan turutan ayat dan teks yang disampaikan oleh penari Mak Nyah. Walaupun teks dan naratif beliau tidak ditetapkan, koreografer masih membimbing dan memberi maklum balas kepada penari Mak Nyah agar beliau mengikuti arah tuju naratif dan kata kunci yang telah ditetapkan oleh koreografer. Kekuatan penari Mak Nyah ini adalah kemahiran berkomunikasi, dimana penari Mak Nyah ini kelihatan sangat selesa apabila koreografer menggunakan konsep naratif ketika proses eksplorasi gerak. Perkara ini merupakan satu perkara yang penting bagi koreografer kerana koreografer perlu sedar akan tahap keselesaan penari Mak Nyah ini supaya beliau merasa selasa dan yakin ketika menarikan karya ini.

Dalam babak monolog ini, koreografer mencipta semula situasi ketika berada di belakang pentas apabila penari Mak Nyah sedang dalam persiapan menyiapkan diri beliau untuk persembahan kabaret di kelab malam. Di dalam babak monolog ini, koreografer hanya memfokuskan kepada penari Mak Nyah sahaja. Koreografer mencipta semula situasi yang menggambarkan beliau sedang dalam persiapan untuk membuat persembahan tarian kabaret di kelab malam.

Dalam proses persiapan diri dengan situasi sedang bersolek, penari Mak Nyah bermonolog menceritakan kehidupan dan pengalaman beliau kepada orang ramai akan siapa diri sebenar beliau, kehidupan beliau dan apakah pekerjaan sebenar beliau. Teks dan kandungan bagi monolog ini pula adalah seperti sejarah kehidupan, identiti, perasaan, pekerjaan beliau dan pandangan masyarakat terhadap Mak Nyah dan juga diri beliau sebagai seorang penari kabaret. Ketika bermonolog, dapat dilihat bahawa perasaan dan emosi beliau sangat jujur apabila beliau menceritakan segala pengalaman beliau dan mempunyai perasaan *ambivalence* atau ketidakpastian terhadap identiti sebagai seorang Mak Nyah.

Pada permulaan perjalanan kehidupan menjadi seorang Mak Nyah, beliau merasai perasaan yang tidak stabil dan berada di dalam situasi kekeliruan akan identiti beliau. Penari Mak Nyah mempunyai bentuk fizikal badan seperti seorang lelaki tetapi naluri beliau untuk menjadi seorang wanita sangat kuat. Mengikutnya lagi, perasaan ketidakpastian ini sering berlaku pada permulaan penari Mak Nyah ini dalam proses menjadi seorang Mak Nyah.

Menurut (Durlofsky, 2013, para. 1) “*ambivalent thinking leads to avoidance, procrastination, inhibits emotional growth and maturity, and prevents us from reaching our full potential*”. Ini dapat dikaitkan dengan kehidupan penari Mak Nyah, dimana dengan keadaan beliau yang tidak stabil dan masih di dalam fasa untuk mencari dan menerima sepenuhnya perubahan diri dan mencapai tahap potensi sebenar diri beliau sebagai seorang Mak Nyah, masyarakat mula mengambil kesempatan ke atas diri beliau dan mula membuli dan menindas beliau. Oleh yang demikian, penari Mak Nyah sentiasa berada di dalam kedudukan yang tidak stabil atau lebih tepat berada pada situasi *ambivalence*.

Dalam babak monolog yang disampaikan oleh penari Mak Nyah, tiada skrip tetap dan beliau diberikan kebebasan untuk melafazkan monolog, dan akhirnya, babak monolog ini menjadi satu monolog spontan. Ini adalah salah satu faktor yang membuatkan monolog ini menarik kerana cara percakapan dan penyampaian penari Mak Nyah adalah sangat jujur, asli, dan tidak kelihatan seperti paksaan (lihat Rajah 1).



Rajah 1: Babak monolog
(Sumber: koleksi peribadi)

Di dalam babak ini juga, penari Mak Nyah mempersembahkan sebuah tarian kabaret. Terdapat pelbagai bentuk dan jenis persembahan tarian kabaret, bagi karya *RED*, kami telah memilih untuk menggunakan bentuk tarian yang lebih menonjolkan sifat keseksian dan kelincahan penari Mak Nyah sambil diiringi oleh irungan lagu yang bertajuk *Sparkling Diamonds*. Persembahan kabaret adalah sebuah persembahan dimana pergerakan tarian tidak ditetapkan dan ianya adalah lebih berbentuk improvisasi dan memerlukan penari Mak Nyah menggerakkan bibir dan memimikkan lagu tersebut mengikut perasaan dan kemahuan penari Mak Nyah berdasarkan muzik yang digunakan. (lihat Rajah 2).



Rajah 2: Babak Tari Kabaret
(Sumber: koleksi peribadi)

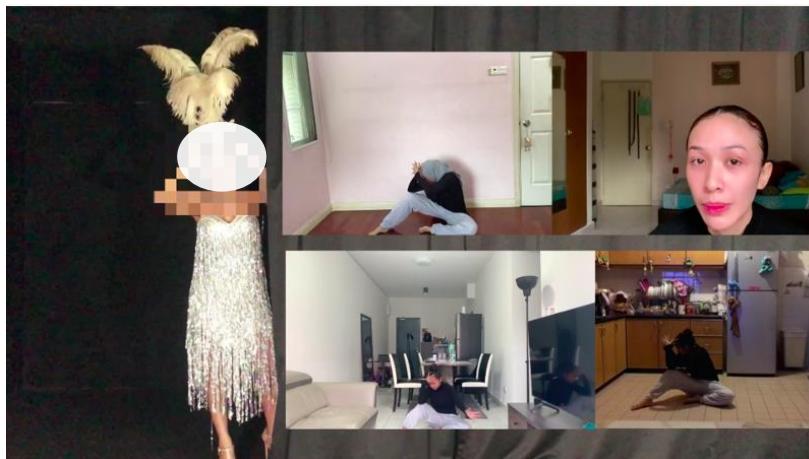
Penari Mak Nyah dapat dilihat tidak mempunyai sebarang masalah untuk menyampaikan perasaan dan emosi beliau kerana persembahan tarian *RED* adalah sebuah karya yang secara keseluruhannya adalah kisah sebenar kehidupan beliau sebagai seorang Mak Nyah dan juga penari kabaret kelab malam. Oleh itu amat mudah untuk beliau mentafsirkan dan menyampaikan emosi beliau di dalam karya ini. Karakter beliau sebagai seorang penari kabaret juga terserlah dimana beliau bebas berinteraksi dan melakukan pergerakan yang mempersona dan penuh keghairahan.

Interaksi Antara Penari Wanita

Babak kedua adalah babak interaksi antara penari wanita. Perkara utama yang lakukan adalah mencari maklumat dan informasi dari penari Mak Nyah itu sendiri, dimana koreografer mengumpul dan mengetahui segala pengalaman dan situasi yang pernah ditempuhi dan diharungi oleh penari Mak Nyah ini ketika menjalani kehidupan harian beliau sebagai seorang penari Mak Nyah. Koreografer terjemahkan situasi yang pernah dilalui oleh penari Mak Nyah melalui satu pergerakan dan teks yang akan dilakukan oleh beberapa penari yang lain. Kebanyakan situasi yang pernah dilalui oleh beliau adalah melalui media sosial. Terdapat segelintir masyarakat yang mencari kesalahan dan kekurangan beliau, sebagai contoh, walaupun rupa fizikal beliau seperti seorang wanita akan tetapi

sesetengah masyarakat mempersendakan beliau sebagai bukan wanita tulen. Beliau sering memuat naik situasi yang terjadi kepada beliau. Situasi ini melibatkan babak sebenar dimana masyarakat memperkecilkan, menghina, dan mempersoalkan beliau.

Kajian ini mendapati isu ini penting dan kami telah meminta penari Mak Nyah untuk meluahkan situasi dan pengalaman tersebut melalui sebuah teks persembahan. Contoh satu situasi adalah dimana penari Mak Nyah memuat naik pemakaian beliau di dalam media sosial dan penari wanita memberi reaksi kepada teks beliau dengan cara yang sangat skeptikal (lihat Rajah 3). Walaupun penari Mak Nyah ini yakin dan pasti akan identiti beliau sebagai seorang Mak Nyah, akan tetapi masyarakat sekeliling membuatkan beliau sentiasa berada di dalam keadaan *ambivalence* dan ketidakpastian akan identiti sebenar beliau.



Rajah 3: Babak Interaksi Antara Penari Wanita
(Sumber: koleksi peribadi)

Babak Interaksi Bersama Wanita (buli)

Babak ini merupakan babak dimana penari Mak Nyah digambarkan seperti sedang dibuli dan ditindas oleh penari wanita. Pergerakan yang dilakukan dan dihasilkan pula adalah lebih kasar untuk menunjukkan suasana sesorang sedang dibuli oleh seseorang. Ia adalah satu proses koreografi yang jelas memperlihatkan bahawa beliau kelihatan

seperti dalam kesusahan dan kepayahan kerana telah dibuli dan ditindas oleh penari yang lain. Manakala bentuk pergerakan pula adalah berbentuk representasi atau perlambangan dimana pergerakan yang dilakukan menggambarkan situasi yang sedang berlaku.

Dari segi pemilihan gerak, koreografer memfokuskan pada pergerakan yang dicipta oleh penari Mak Nyah terlebih dahulu. Seterusnya koreografer menggunakan pergerakan penari Mak Nyah ini sebagai penanda aras untuk menghasilkan satu gerakan yang perlu dilakukan oleh penari wanita. Untuk babak ini, koreografer tidak menetapkan dan memberi gerakan yang harus dilakukan oleh penari Mak Nyah. Akan tetapi, penari Mak Nyah menggunakan tubuh badan beliau sendiri untuk mencipta pergerakan. Ini adalah penting kerana penari Mak Nyah ini bukanlah seorang penari tari kontemporari dan tidak mempunyai teknik tarian kontemporari yang kuat. Koreografer menggunakan Mak Nyah itu sendiri untuk menghasilkan pergerakan yang sesuai mengikut naratif beliau.

Akan tetapi, situasi dan kondisi badan penari Mak Nyah itu sendiri menghadkan koreografer dari mencipta satu pergerakan atau tarian yang teknikal. Penari Mak Nyah mengalami kesukaran untuk menerima dan mengadaptasi pergerakan yang diberikan oleh koreografer. Pergerakan yang dilakukan oleh beliau seakan tidak semulajadi dan bahasa tubuh badan beliau memperlihatkan ketidakselesaan untuk menerima pergerakan yang diberikan oleh koreografer. Dapat dilihat bahawa pergerakan yang ditafsirkan dan dilakukan oleh beliau pula kelihatan tidak sempurna dan kekok. Beliau tidak mempunyai pengalaman dalam tarian kontemporari dan tidak mengetahui akan teknik asas tarian kontemporari (lihat Rajah 4).

Cabaran yang hadapi oleh koreografer ketika proses latihan menyiapkan karya *RED* adalah dari segi penciptaan dan penghasilan gerak. Koreografer tidak menggunakan pengalaman dan tubuh badan koreografer sendiri bagi mencipta atau menghasilkan satu pergerakan untuk penari Mak Nyah, akan tetapi penari Mak Nyah menggunakan badan beliau sendiri untuk menghasilkan pergerakan. Akan tetapi kekurangan ini menjadi satu kelebihan kerana badan penari Mak Nyah itu menghasilkan pergerakan yang berbeza tetapi asli dan bermakna.



Rajah 4: Babak Interaksi Bersama Wanita (buli)
(Sumber: koleksi peribadi)

Tugas koreografer adalah untuk menerima kekurangan penari Mak Nyah ini dan mengambil inisiatif lain bagi membantu penari Mak Nyah ini mencipta pergerakan yang sesuai untuk beliau. Ketika proses eksplorasi gerak tari dilakukan, penari wanita tidak mempunyai kekangan dan masalah dalam melakukan aktiviti ini kerana mereka mempunyai latar belakang dan asas teknik tari kontemporari yang baik, dan mereka memahami akan keperluan dan kemahuan koreografer. Dari segi emosi pula, kesemua penari menyampaikan emosi dari segi pergerakan dan ekspresi riak muka yang bersesuaian dengan naratif.

Babak Suara Mak Nyah

Babak empat merupakan babak suara Mak Nyah, dimana koreografer ingin memfokuskan pada suara penari Mak Nyah dan juga suara Mak Nyah yang lain. Koreografer menggunakan penari Mak Nyah sebagai pengantara kepada suara Mak Nyah lain untuk menyampaikan pandangan, kemahuan, keinginan dan harapan mereka. Ketika proses menghasilkan koreografi dalam babak ini, koreografer menggunakan semula data yang di perolehi ketika melakukan kajian etnografi bersama Penari Mak Nyah dan juga Mak Nyah lain. Suara mereka ini dijadikan sebagai satu teks dan bahan untuk diketengahkan dan disampaikan oleh penari Mak Nyah itu sendiri. Menggunakan penari Mak Nyah sebagai

pengantara kepada suara Mak Nyah ini adalah penting kerana penari Mak Nyah dan Mak Nyah yang lain melalui pengalaman yang hampir sama.

Di dalam babak ini, koreografer tidak menghasilkan pergerakan yang terlalu rumit dan hanya memfokuskan kepada setiap teks yang disampaikan. Koreografer membimbing penari Mak Nyah untuk menghasilkan pergerakan berdasarkan teks yang diluahkan. Koreografer juga memberi kebebasan kepada Mak Nyah untuk melakukan eksplorasi gerak secara spontan berdasarkan ayat yang dilontarkan. Ketika proses penghasilan pergerakan, koreografer memberi beberapa pergerakan kepada penari Mak Nyah, akan tetapi dapat dilihat bahawa penari Mak Nyah ini tidak selesa dengan pergerakan yang diberikan. Untuk memastikan pergerakan beliau lebih asli dan semulajadi, koreografer akhirnya memutuskan untuk memberi kebebasan kepada penari Mak Nyah untuk menginterpretasikan sendiri pergerakan beliau berdasarkan teks yang disampaikan.

Tujuan utama penghasilan koreografi *RED* adalah untuk menumpukan kepada isu, kehidupan, pengalaman, ketidakstabilan dan ketidakpastian pada diri seorang penari Mak Nyah. Ianya memberi ruang kepada Mak Nyah untuk memberitahu masyarakat mengenai dilemma kehidupan mereka secara kritikal.

Kesimpulan

Kajian lapangan terhadap penari Mak Nyah dan juga Mak Nyah lain memberi pengetahuan dan inspirasi untuk menghasilkan karya *RED* yang fokus kepada sejarah lisan kehidupan dan pengalaman penari Mak Nyah. Dengan melakukan kajian lapangan terhadap penari Mak Nyah, kami berjaya mengumpul data dan informasi, dan seterusnya menggunakan kesemua data yang dikumpul dan dijadikan sebagai isi kandungan dan intipati dalam menghasilkan pergerakan, penceritaan, dan teks. Kesemua elemen-elemen ini digunakan dan sekaligus menguatkan lagi koreografi karya tari kontemporari. Kajian ini menunjukkan kekuatan tari sebagai elemen untuk mengetengahkan isu semasa, di sini, isu Mak Nyah, secara lebih mendalam.

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