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SOCIAL MEDIA AS MALAY AND CULTURAL ART PRESERVATION: GOOGLE SCHOLAR AS REFERENCE TOOL

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Abstract:

In Malaysia, a diverse nation encompassing multiple ethnicities and languages, each community holds unique cultural traditions and beliefs. As responsible Malaysian citizens, it is imperative that we foster mutual respect among these various races. Malaysia places a significant emphasis on its Malay cultural heritage, featuring traditional games like Gasing, Congkak, and Wau, as well as entertainment forms such as Wayang Kuli, Dikir Barat, and Menora. These cultural elements play a crucial role in shaping the identity of the Malay youth. In the contemporary era dominated by digital technology, our generation increasingly relies on social media for various purposes. Within this context, this study focuses on exploring literature that examines the intersection of social media and the preservation of Malay cultural art. Leveraging Google Scholar as a reference tool, we aim to delve into past research that sheds light on how social media platforms contribute to the conservation of Malay cultural heritage. The study employs a methodological approach that involves identifying relevant literature from year 2017 until 2022 through Google Scholar, using keywords such as "Malay cultural art" and "social media." By undertaking this research, we seek to advance our understanding of past literature discussing the use of social media for the preservation of Malay cultural art. The findings are expected to contribute significantly to the current body of literature, serving as a valuable resource for scholars and researchers interested in this field. Ultimately, this study aims to foster awareness and appreciation for the rich cultural tapestry of Malaysia, encouraging future endeavours in preserving and promoting its diverse heritage.

Keywords:

Cultural Heritage, Engagement, Malay and Cultural Art, Social Media

Introduction

Malay and cultural art are well known in Southeast Asian countries like Malaysia, Indonesia and Singapore. According to Dictionary.com (2012) Malay of, relating to, or characteristics of a racially intermixed people who are dominant population of the Malay Peninsula and adjacent islands. While culture as a pattern of life that grows and continues to develop in the community to regulate each individual in speaking, behaving and interacting with other individuals. Malaysia, Indonesia and Singapore are friends and very closed relationship between each other in many scopes likes politic, economic or social. In the map also we can see Malaysia and Indonesia is nearby. In this study, the focus will be on social media as Malay and cultural art in Malaysia, Indonesia and Singapore by using google scholar as reference tool to find literature related. Southeast Asia is a highly dynamic region in terms of population mobility, as manifested in large-scale population movements within these countries but also in the existence of international migration corridors, including two countries i.e., Malaysia and Indonesia. The two countries share an extensive border and have much in common in term of culture and history but are very different in geographical size and economic development.

Since the 1970s, Malaysia's sustained economic growth led to considerable labour shortages and it is estimated currents of the number of migrant workers around 20% to 30% of the total labour force. These migrant workers are found in many sectors: agriculture and forestry, construction, electronic industry and services, particularly domestic work (International Labour Office, 2016). The article written by Mr. Mohd Hazmi Rusli, a senior lecturer from Faculty of Sharia and Law, Universiti Sains Islam Malaysia stressed out in the Malaysiakini.com that Indonesia and Malaysia came from the same ancestors belonging to the Malay ethnic group. Koh and Ho (2009) stated in their books titled, "Culture and Customs of Singapore and Malaysia," that Malaysia and Singapore were two progressives, separated countries located in Southeast Asia and historically concerned as part of the entity that was the Malay Archipelago.

The Malay and cultural art in social media very well known among us today. Using smartphone, everyone can google about Malay cultural art via social media platform. According to Singh and Yagya (2013), social media was a new way of social interaction that changes the way mankind/human view at love, friendship, family, intimacy, language and expressions. By using the social media, the community participation become more effective because they can communicate each other. With one click, photographs, video, music, documents and all kinds of information can be accessed or shared. Botangen, Vodanovich, and Yu (2017) stated that the value and relevance of knowledge towards sustainability of human societies drives for its preservation. According to Lutkevich (2023) social media define as a unite term of webpages and functions that target on communication, community-based input, interaction, content-sharing and collaboration. With the content created in social media by organisations or someone that promote the Malay cultural art will provide additional opportunities to communicate within and outside of the geographical communities. In Hong Kong, social media has been used for preserving the martial arts (Kungfu-popular culture) as

for their heritage protection and interest arousal (Mak, Poon, and Chiu, 2022). The social media influenced social, politic, and cultural identity for the specific group of peoples (Bilge, 2021). Sedlacik (2014) mentioned that by using social media cultural heritage at Middle East which in war crisis can be preserved because social media can record tangible resources such as artifacts. The important of using social media cannot be deny and a lot of theory related with social media has been exist such as uses and gratification theory (UGT).

Literature Review

There are many opinions, definitions, and perspectives about Malay cultural art. It depends on the researchers that search about something that can be answer to research questions or the research objectives. Ismail et al. (2016) on their perspectives, the Malays cultural combines physical, social, and perceptual components into an extensive source of knowledge, beliefs, art, morals, explanations, laws, environments, customs, and behaviours (Ismail et al., 2016). While Noh et al. (2015) studied about elements of Malay art through paintings and they believed that this Malay modern art paintings will preserve until next generation especially young artists. Woodcarver named Nik Rashidi from Kelantan shared about the Malaysian people no longer appreciate their own traditional art and culture (Interviewed by Farish A. Noor with Nik Rashidi). Nik Rashidi mentioned that the religious leaders at that time told that the carvings were un-Islamic because it is having the element of Hindu Gods. But Nik Rashidi perspectives were different from that religious leader where his traditional carvings were only link to the past and related with nature around.

A former colonial officer named Mubin Sheppard very well-known with the publications on Malay culture alongside a strong passion in the arts and historical building conservation (Ahmad, 2015). So, in this case we as Malay people must preserve our own heritage as for our future generation. According to Peletz (2018) government agencies stride up their attempt in using the social media to promote the Malaysian arts, culture and heritage at international level. The impact of Industrial Revolution (IR) 4.0 has bring changes to the identity in Malay and arts culture particularly in Indonesia (Suryadi, 2020). The level of education of Indonesian nation should also be enhance in allowing the transformation of IR 4.0 achievable.

Methodology

The study employs a methodological approach that involves identifying relevant literature through Google Scholar, using keywords such as "Malay cultural art" and "social media." By undertaking this research, we seek to advance our understanding of past literature from year 2017 until 2022 in discussing the use of social media for the preservation of Malay cultural art.

Objectives

Within this context, this study focuses on exploring literature that examines the intersection of social media and the preservation of Malay cultural art. Leveraging Google Scholar as a reference tool, we aim to delve into past research that sheds light on how social media platforms contribute to the conservation of Malay cultural heritage.

Research Question

Specifically, this research presents two research questions as follows:

1. Are there any past literatures related with the social media as Malay and cultural art preservation found in Google Scholar?

2. What are the kinds/types of social media use in preserving the Malay and cultural art in past literatures found in Google Scholar?

Findings

There are 17,500 results found that have been done to preserve traditional heritage, especially the preservation of Malay cultural art, but limited studies have been found on the use of social media as the preservation Malay cultural art. Ten selected articles manage to review in this research study (as Table 1).

Table 1: Ten Selected Literatures Related With Social Media As Malay And Cultural Art Found In Google Scholar

Author of article	Article title	Type of material (conference/journal/book /thesis, etc.)	Year of publication	Abstract/Full Text & kind of social media use
Twaites, H., Santano, D., Esmali, H., & See, Z. S	A Malaysian cultural heritage digital compendium	Journal: Digital Applications in Archaeology and Cultural Heritage	2019	Abstract: Digital media, Malaysia cultural heritage
Nayan, S. M. & Oh, H. K	Jom main! (Let's play!): promoting the values Of Malaysia traditional	Journal: Media Literacy and Academic Research	2019	Abstract: using social media (Facebook) to explore traditional children's games (<i>congkak, batu Seremban</i>)
Bibi, Z., Johari, A., & Bujang, A.	Youths' awareness towards Sarawak's Malay cultural heritage: social media	Journal: Journal of Information System and Technology Management	2019	Full text: Use social media (Facebook, Instagram, WhatsApp, YouTube) to promote Sarawak Malay cultural heritage
Sugita, I. W., Setini, M. & Anshori, Y.	Counter hegemony of cultural art innovation against art in digital media	Journal: Journal of Open Innovation: Technology, Market and Complexity	2021	Full text: YouTube: Drama Gong – Balinese cultural art heritage
Omarali, N. S.	The social media and the heritage war between Indonesia	Master thesis: Degree of Master of Arts in Southeast Asian Studies, University of Brunei Darussalam	2017	Full text: Claim of Batik heritage between Indonesia and Malaysia since 2009 (Facebook, YouTube & Twitter)

Hassan, H., Sade, A. B., Migin, M.W., & Ooi, S. K.	and Malaysia Cultivating traditional Malaysian handicraft market demand through social media technology	Conference: 2020 IEEE 8th R10 Humanitarian Technology Conference (R10-HTC)	2020	Full text: Traditional Malaysian handicraft (Facebook, Instagram & Twitter)
Ree, F. H. A., Syed, M. A. M., & Hamzah, A.	Reconceptua lising the Tudung: Malay women, social media and modern lifestyles	Journal: Forum Komunikasi	2020	Full text: The latest fashion design of tudung (Malay women lifestyles) can be retrieved using the Instagram and Facebook
Saearani, M. F. T. & Rahim, A. A.	Contempora ry Malay dance in Singapore – riding the waves of change	Journal: International Journal of Innovation, Creativity and Change	2020	Full text: Anybody can dance by referring social media such as YouTube & Blogs
Habibi, Z.	It's Okay to be Slow: Witnessing the Articulation of Connected Practices by Creative Collectives in Indonesia and Malaysia	Journal: Jurnal Ilmu Sosial dan Ilmu Politik	2022	Full text: Group of creative collectives used social media to share collective activities of cultural arts
Azizan, A. T.	Empowering Heritage Through Creative Technology in Malaysia: UMK Experience	Conference: Conference on the Environmental Conservation through Language, Arts, Culture and Education (CECLACE 2019)	2019	Full text: Digital technology in Industry 4.0 such as YouTube and Facebook have become a necessity in upholding the cultural heritage

Source: (Author, 2023)

The articles listed above can be summarize that there are various types of articles found in google scholar. It such as article journals, article conferences and master thesis. The authors of the article come from different countries and they also shared interest in the same fieldwork of studies. There is an article listed only have an abstract. So, there is a limitation for retrieving the full text if the article not an open access journal. In this case, if the article only has the abstract the result findings in the abstract also can relate with the keyword search and can use to support this study.

Malay and Cultural Art in Social Media

Past literatures gave evidence that social media has been used for many purposes as well as for Malay cultural art such as traditional games i.e., wau, congkak and entertainment i.e, Wayang Kulit, dikir barat, menorah, Drama Gong, Malay dance), crafts (batik, tudung, and heritage building). In this article, three countries i.e., Malaysia, Indonesia and Singapore have been identified used the social media as Malay cultural art preservation. According to Nayan and Oh (2019), social media has been used for campaign with the aim to explore the values of Malaysian traditional children's games (congkak, batu seremban) and also to reintroduce these games to children and the general public. The findings revealed that traditional children's games are beneficial to a child's growth and development, cultural values and teaching practices. In addition, social media was important for the present generation to preserve, promote and relive Malaysian traditional children's games and to pass them on to the next generation (Nayan and Oh, 2019). Similar finding by Bibi, Johari and Bujang (2019), which YouTube was the most platform used by youths for viewing and listening videos shared on the Internet about the diverse aspects of Malay cultural heritage. They believed that the social media can create awareness for youth in sustaining the Malay cultural heritage especially Sarawak's Malay.

Abdul Ghani (2012) had studied about the Wayang Kulit or Shadow Puppet that very well-known at Kelantan. Wayang Kulit Kelantan was known and enjoyed by Malays who live in rural areas. Abdul Ghani also noted that Wayang Kulit today separately reflects traditional Malaysian culture from its linguistic and the shown element. In order to give awareness to the younger generation the Wayang Kulit should be preserve and digitized in any alternative media to be promoted (Nasaruddin, 2001). Azizan (2019) concluded that the Malaysia cultural heritage can established and sustained by using the social media. Today generation more influenced on media technologies because based on statistics by Malaysian Communications and Multimedia Commission (2018), young people especially the Z generation (2001 -2010), were born of technology and social media. Jusoh et al. (2020) found in their studied title, "Analysis of the prospect of heritage tourism in Kinta Valley, Perak (Malaysia)," that 26.1% of the respondents often obtained information about Kinta Valley as one of the heritage tourism localities in Malaysia through social media. Tourists like to experience through heritage tourism by observing the shape of the buildings, culture, residential places, and human activities as described in history. Abumandil et al. (2022) in their research found that by using social media, handicraft smart service tourism can be promoted and attract tourists coming to Penang, Malaysia. In addition to that, the tourism stakeholders also got benefits with an implementation of smart service tourism. Hassan, Sade, Migin, and Ooi, (2020) stated that the digital wave of social media had changed the marketing of traditional handicraft in Malaysia. Social media has opened new dimensions in digital marketing. The digitalization of traditional cultural heritage had cultivated positive momentum in the purchasing and consuming the traditional Malaysia handicrafts. Computer graphic and digital media has been applied by

group researchers like Suaib, Ismail, Sadimon, and Yunos (2020) in preservation of cultural heritage such as building, archaeology, dances/performances, traditional games and local delicacies. Social media also influenced the entrepreneurs that selling the tudung or scarf for Malay women. As identified by Kane (2016), tudung as a symbol of modesty, a woman's crown, a tool of oppression, a sign of fanaticism. The popularity of tudung through social media and the profitable business prospects has interested global fashion such as H&M, Dolce & Gabbana, and DKNY to lend in tudung business (Ree, Syed, and Hamzah, 2020). Tudung is a culture and practice in Malay society. The information technology allows everyone to learn Malay dance from existing sources such as YouTube and online blogs. Because of this, there is no requirement to enroll in formal classes or associated to an association in order to learn dance as in the past (Interview between Saearani and Rahim with Hanom, 2018). In this view, easy access to present dance trends via technological advancements has also contributed to problems mentioned such as the lack of knowledge and experience which leads to the lack of quality in Malay dance. Saearani and Rahim (2020) studied about the Malay dance in Singapore as for their aims of this research was to record the evolvement of Malay dance for the preservation of Malay cultural heritage as part of Singapore's history for future generations.

Habibi (2022) investigated the lived cultures of the individuals within particular groups, namely creative collectives, in Southeast Asian urban contexts. The research focuses on the region of Southeast Asia and case studies of two cities, they are Bandung in Indonesia and George Town in Malaysia. The group of creative collectives used social media such as Facebook and Instagram to share collective activities at two different places: (i) Georgetown i.e. Pokothings - wooden craft workshop, Grafikdistrict – create an open forum for young graphic designer and illustrators, Weez Concept -manage handmade craft studio and accessories store, Hin Bus Stop – organize a pop-up independent market, art exhibitions and social gathering for creative collectives, while at (ii) Bandung i.e. Tobucil – craft collective, Kineruku – an alternative library, café, and open space, Omunium – a support system for the independent music scene, Omnispace – an art collective.

In Bali, Indonesia, Sugita, Setini and Anshori (2021) found out in their research that the Drama Gong is an alternative spectacle of Balinese cultural arts that can be loved by Balinese people and young people through television or YouTube. By using technological, the Drama Gong performances makes the return of this art favored by millennial so that this is a form of counter-hegemony against the preeminence of modern entertainment arts. Drama Gong is a form of traditional Balinese art which is an associate of drama or play (legend) accompanied by Balinese musical instruments consisting of many musical instruments played together (Kessler, Hansen and Shepard, 1984; Putra, 2012). Around the 2000s the Drama Gong culture of Bali appeared again with a slight innovation, using television and YouTube media, but it did not progress because it was still unable to compete with modern digital entertainment (Setiawan et al., 2020). Therefore, the utilization of social media by millions of Indonesians and Malaysians has significantly contributed to the prolongation and escalation of cultural heritage conflict over the claim of batik ownership between Indonesia and Malaysia (Omarali, 2017).

Discussion

There is available the past literatures related with the social media as Malay cultural art preservation. About 17,500 results listed in google scholar but manage to review 10 articles (7 articles journal, 1 master thesis, and 2 articles conference). With the keyword searching, other past literatures that related with digital media and digitization also listed. The screening has

been done in order to get the related literatures that answered the research questions. Referring to Oxford Dictionary (2023), digital media can be defined as information and entertainment product and services that use Internet. According to Londoño (2021) the digital media or “new media” platform that host user-generated videos such as YouTube or Vimeo, and livestream such as Twitch, YouTube Gaming, and Facebook Gaming, gaining a bigger role in the entertainment industry. Digital media allowing people to access information and enhance the digitized information environments (Metzger and Flanagin, 2008). Digital media appear as a main premise of cultural heritage preservation especially Malay folk dance which studied done by Idris, Mustaffa, Othman and Abdullah (2017).

Conclusion

Malay cultural art was the main heritage to Malaysia, Indonesia and Singapore society that must be preserve. Malay cultural art is very unique and a lot of people from other countries visit Malaysia, Indonesia and Singapore as to know the culture, custom and language use among the society. No matter where it is comes from but we as younger generation must take care and sustain it. Social media as one of the digital media that can be used as our national heritage preservation. Since there are the archives and museums to keep our heritage and so the social media needed not only to preserve but also to instil and enhanced awareness for all peoples around the world. Malay cultural arts are preserved with us if we care about it.

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