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A Hermeneutic Phenomenological Study of the Encountering of Hikayat Raja Pasai as A Hero's Journey via Animated Drawing

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Abstract

This research utilised the practise-based method of art focussing on the hero's journey and his inquiry in the search for information and knowledge related to Hikayat Raja Pasai; a Malay mythological narrative, for the conceptual framing within phenomenology and methodology (practise-based research). Therefore, this research unfolds the creative process revealing the gaps in reading the narrative into drawing practise, animation making, and hermeneutic phenomenology method as an important instrument in practise-based research. The main aim in the practise-based method cultivates our creativity within the authentic condition of knowledge through gathering and navigating artistic collective projects based on the context of the industry (Grierson & Brearley, 2009, p. 1). Looking into Heidegger's concept, the attributes of knowledge reflected by Grierson in the pedagogical research project refer to the phrase of "The Way of ...". Such

indigenous phrase thus shapes my way of reframing this research and it forms the guideline and strategy in the writing process that contributes to the narratives through both knowing and being. The outcomes of this research are divided into two sections. The first is the practical outputs such as animated drawing which provides an overview of the artistic explorations through a series of works of art that derives from drawing in multiples disciplines including drawing on paper and animation making. Furthermore, I also documented the findings via practical instrument supported by art publications and catalogues of exhibitions as further documentations and theoretical evidences. The second section involves framing the subject matter to synchronise with the theoretical basis underpinning the contextual inquiries such as the hero's journey as well as the hermeneutic phenomenology methods to analyse the decision and experiences. The research is also related to the visual interpretation that makes sense in the artist's mind; consciously and unconsciously, with which the musings inspired the creations.

Keywords Animated drawing, Hermeneutic, Practise-based

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Introduction

Phenomenology defines something that can be seen by itself; something that can be naturally seen. Phenomenology was first founded in the mid-20th century by Edmund Husserl as an approach to focus on lived-experiences since individuals are always aware to something in consciousness in a philosophical stand point (Fuster, 2019, p. 219). In general, phenomenological method aims to explore individual's consciousness by looking at the angle of lived-experiences in the human's superiority as God's (Allah) creation.

The term hermeneutic simply means interpretation. The word is derived from the translation of Greek verb *'hermeneuein'* which means interpret and translate. Numerous interpretations occur in various fields, such as in interpreting paintings, novels, poems, sculptures, songs, lyrics, and movies.

The Hermeneutic Theory developed by Martin Heidegger combined the idea of Husserl's phenomenological method with Dilthey's Theory of Life Understanding, in which he emphasised as the core concept of being a human being. In his book *'Being and Time'*, Heidegger clarified that hermeneutic is the understanding of human being in descriptive, phenomenology, and its examination. Hermeneutic

was further discussed by Heidegger as sensitivity in the positioning of language and poetry. This was further developed by Heidegger's student, Hans-Georg Gadamer who analysed Heidegger's findings in his book, titled *Truth and Method* that was first published in 1960. Gadamer realised that what Heidegger considered prejudicial in the study of hermeneutic needed deeper understanding. He claimed that hermeneutic is the way of revealing truth in understanding language as a speculative being that came from the ontological status (p. 8).

As an Interpreter, I did position myself in the narrative as well as in the hero's journey in response to the particular culture and historical times. Thus, interpretation emerges as anecdotal narrative in the possibility of criticism. Apart from maintaining validity in interpretation, the adoption of hermeneutic circle must derive from bracketing phenomenological experiences in order to propose this research.

Research Method: Hermeneutic Circle Framework

The focus of the research is on understanding the art practise in the hero's journey and his inquiry in the interpretation of a Malay mythological narrative, *Hikayat Raja Pasai*. In doing this, the conceptual framing was limited within hermeneutic phenomenology in which animated drawings play a significant function in its interpretation and analysis.

The research synthesised the hermeneutic circle framework based on Heidegger's model. This was to reach the understanding of the origin of the art and to analyse the text which is essential and existential. This was so as the concern is to investigate possibilities derived from historical experiences.

The experiences in hermeneutic circle framework method requires artistic investigations (process) that project the fundamental between the theory and the practice which attend to the reality of the engagement of art, artist, and artwork.

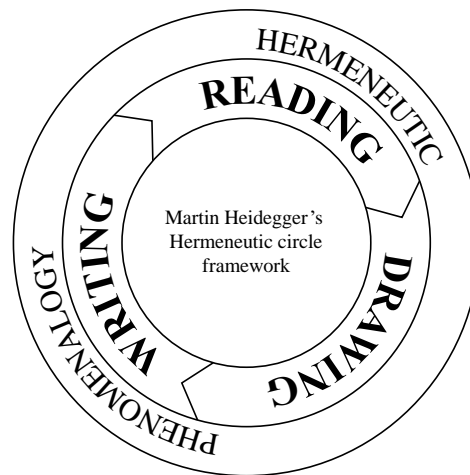


Figure 1 An Artistic Research Framework: A Visual Interpretation from Martin Heidegger's Hermeneutic Circle Framework

As mentioned in Figure 1 and Figure 2, the method of this research is a looping activity that moves in wholeness quality as knowledge is considered as constantly being in an apparent circle. Hence, the effort to understand the whole sentence must not ignore its individual parts (words), and the parts mean nothing without the unity of the whole sentence, and vice versa.

In order to understand texts in the study of hermeneutic, language and history have to be considered along their past and present existence in relation to the time frame, and not to forget, its authors (Schmidt, 2006, p. 15). From such existence, the trajectory of hermeneutic circle departs from the understanding of overview in general reading as a prejudiced understanding of the whole, before it is interpreted under the phenomenology.

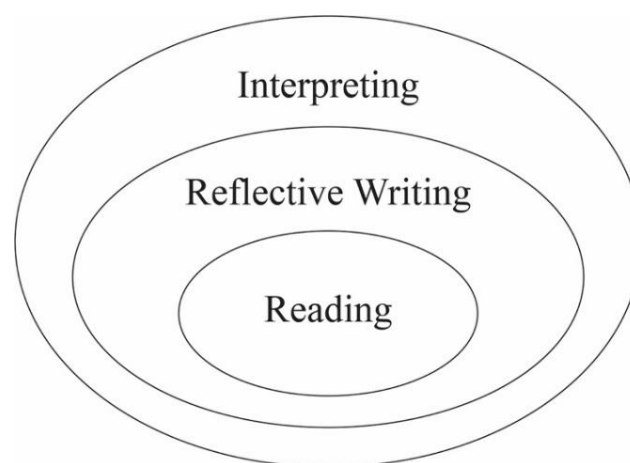


Figure 2 Hermeneutic Circle.

Adapted from Hermeneutic Phenomenological Research Method Simplified by Kafle (2011, p.195)

Kafle (2011) demonstrated hermeneutic circle by addressing van Manen's theory of understanding text through its story and the author. Reading text refers to the core intention of understanding the meaning as a whole sentence before moving on to the reflective process after the reading process is completed. Whereas, reflective writing refers to the report writing style that expresses the truth of experiential essences (Kafle, 2011, p. 196).

Interpreting is the most crucial part of a hermeneutic research. Kafle (2011) proposed four criteria in considering a hermeneutic method which are orientation, strength, richness, and depth as the main qualities in interpreting. Orientation involves the researcher as an interpreter of the stories in which he/she also acts as the author. Strength refers to the ability of a text to lead the reader to the understanding of its meaning. Richness aims to serve the aesthetic quality from the text, read in terms of conveying the "feel" or feeling. Finally, depth is the ability of a text to penetrate consciousness with the best expression that pervades the interpreter's mind.

As illustrated in Figure 2, hermeneutic circle enables researchers to investigate the concept of understanding the language by adapting Gadamer's concept of understanding (Figure 3). The process of reflecting and interpreting allows for the identification and prediction of circumstances.

Hermeneutic Circle- Drawing

In the field of practice-based research towards phenomenology, I attempted to understand my experiences in drawing practice as an autobiographical backdrop through subject matter (mythology). My drawings as biographical narratives will be further addressed later in this research as memories, momentums, and history to pursue this project.

The drawing practice of *Hikayat Raja Pasai* can also be re-contextualised as a historical narrative via a hermeneutic research approach as it could depict metaphorical representation. This approach is also related to visual interpretation which will be further discussed in the research finding. This method also provides meaning and connection in the hero's journey as it uncovers important attribution and key terms in describing the character in a psychological context hence overwhelming the power of archetypes in human history, environmental, and historical conditions.

I believe that drawing is similar in ancient ritual that it plays an important role in depicting hero archetypes where a man will be a part of the community, society, or tribe which will transcend him into something greater than ordinary. This spiritual or sacred act in early mythology is associated with the initial story of the hero until his death. My drawing is as an act of rituals to re-shape the quality of primitive culture that transforms stories, tales, and myth to adapt to the new environment (Flowers, 1988, p. 85)

Furthermore, Campbell (as cited in Flowers, 1988) also stated that the early primordial images in primitive cultures were depicted by mythmakers who counterparts with artists as dreamers. Through them, myths were given a function befitting the environment and the people (p.85).

Hence, the looping animated drawing (Figure 9) interpreted the hero with ambiguous attachment to spiritual conditions. It also created a ceremonial *Mandala* symbolising a ritual and meditation.

Hermeneutic Circle – Reading

Regan (2012) explained that the process of understanding a language often requires one to engage with hermeneutic awareness based on Gadamer's concept of understanding as shown in Figure 3. Gadamer suggested three inter-relational points (i.e., universality, essential forgetfulness, and I-lessness) that lead interpreters to interpret authors' narratives by understanding their language (text).

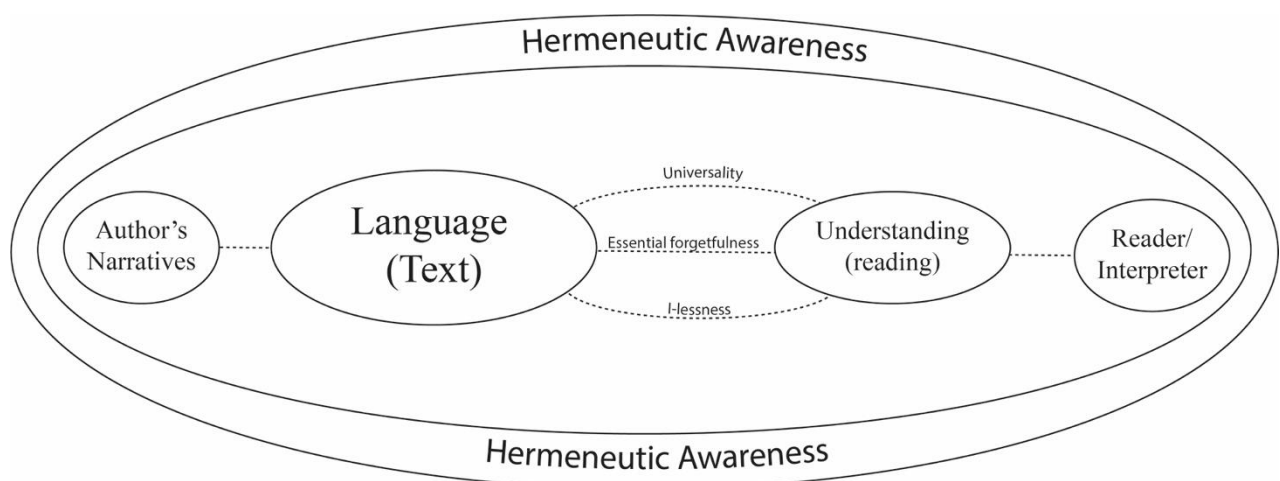


Figure 3 A Visual Interpretation of Gadamer's Concept of Understanding of Relevance to Reading Language (Adapted from Gadamer, 2012)

According to Gadamer, universality is the ability of inner infinity, that is normally postulated in the form of reflective writing and daily narratives that open new potentials in a state of dialogue. Essential forgetfulness is debated as an ecstasy of something outside of oneself which is generated between the narrative and the self. Lastly, our language in communication which forms consciousness to the inner-self, is defined by Gadamer as I-lessness. This refers to the value of the author's and the interpreter's ego while using the language, such as the perceptions and projection of feeling towards doubt, anxiety, intentions, and attitudes (Regan, 2012, p. 289; Hamlin, 2015, p. 5).

Fusion of horizon (*horizontverschmelzung*) is a phenomenological understanding in which the understanding of a story or a narrative is actually an articulation of two converging dimensions. It creates hermeneutic awareness as the purpose of interpretation of the living world (*lebenswelt*) from various points of understanding. Gadamer claims that authors' narratives belong to the history which then reflect self-consciousness (*dasein*) and must rest on the historical aspect. Hence, the interpreter deals with this fusion by transcribing the author's narratives to reveal the truth of the language and life.

Following such approach, Gadamer believes that the understanding that emerges from reading a comprehension is divided into two parts, namely truth content and its intention. The understanding comes to Gadamer's attention as an awareness of historical understanding where the text requires historical experiences related to the author's determination and objective. This is in responses to Heidegger's idea and principles of space and time.

For one to understand (reading) in hermeneutic awareness, Gadamer proposed two important factors which are comprehension and approval. Comprehension is to articulate something based on the events in the sentence that carries a meaning closely related to the language. Meanwhile, making approval means that the reader (interpreter) has to find facts in the text and the sentences with the basic understanding and meaning to be conveyed. In this method of self-understanding, we cannot favour our understanding of the author but instead, reveal new meaning and dialectic with the text itself into the position of the interpreter (Prakoso, 2020, p. 311).

Hermeneutic Circle – Reflective Writing

According to Grierson and Brearley (2009), the self (author) in phenomenology writing method acts as an agent of experiences narrating the processes, diaries, and materials. This method points and traces the experiences, thus putting writing (text) at the main domain of practice. In short, the writing itself becomes

a powerful connector to the artist's narratives, knowing something between himself and his subject, the tactical to understand the experiences of knowledge, and the knowledge to understand self-relation with everyday life.

The writing structure through phenomenology describes objects and experiences in a particular concern. The idea of intentionality might be directed to the objects; however, it might not be in account of its physical but rather involves naturalistic acceptances that strengthen the nature of experiences. This structure of writing possesses phenomenological investigation that should be well defined in descriptive experiences (Smith, 2016, p. 34).

van Manen (2017) posits that understanding lived-experiences in consciousness differs from understanding texts in general reading. In this regard, acquiring meaning from text and text to meaning provides reflective experiences. Therefore, I propose reflective writing to narrate lived-experiences similar to the method founded by Heidegger. Heidegger's approach describes experiential meaning that engages with phenomenological application. The experiential meaning in understanding here does not describe textual meaning but rather the meaning of the experiences as lived through. This is supported by the fact that reflective writing method will look into drawing in account of sketches, images, narratives, or even imagination. This reflective writing will be described in the research analysis as the finding.

In proposing a reflective writing similar to Heidegger's method, I observed Heidegger's anecdotes and the following is one of them when Heidegger interestingly describes anecdote in his reflective writing as cited by van Manen (2017):

"We are sitting, for example, in the tasteless station of some lonely minor railway. It is four hours until the next train arrives. The district is uninspiring. We do have a book in our backpack, though – shall we read? No. Or think through a problem, some question? We are unable to. We read the timetables or study the table giving the various distances from this station to other places we are not otherwise acquainted with at all. We look at the clock – only a quarter of an hour has gone by. Then we go out onto the local road. We walk up and down, just to have something to do. But it is no use. Then we count the trees along the road, look at our watch again – exactly five minutes since we last looked at it. Fed up with walking back and forth, we sit down on a stone, draw all kinds of figures

in the sand, and in so doing catch ourselves looking at our watch yet again – half an hour – and so on.”

(Heidegger, 1929-30/1995, p. 93)

This anecdote by Heidegger was derived from consciousness either from novel, interview, or his experience as well as imagination. These personal descriptions were later translated into something fictive. This is how phenomenology departs from experiences and narratives. The Heidegger's reflective originated from the word 'imagine', later to the description of boredom, and lived-experiences of being in boredom as an interpretation of text and meaning (van Manen, 2017, p. 6).

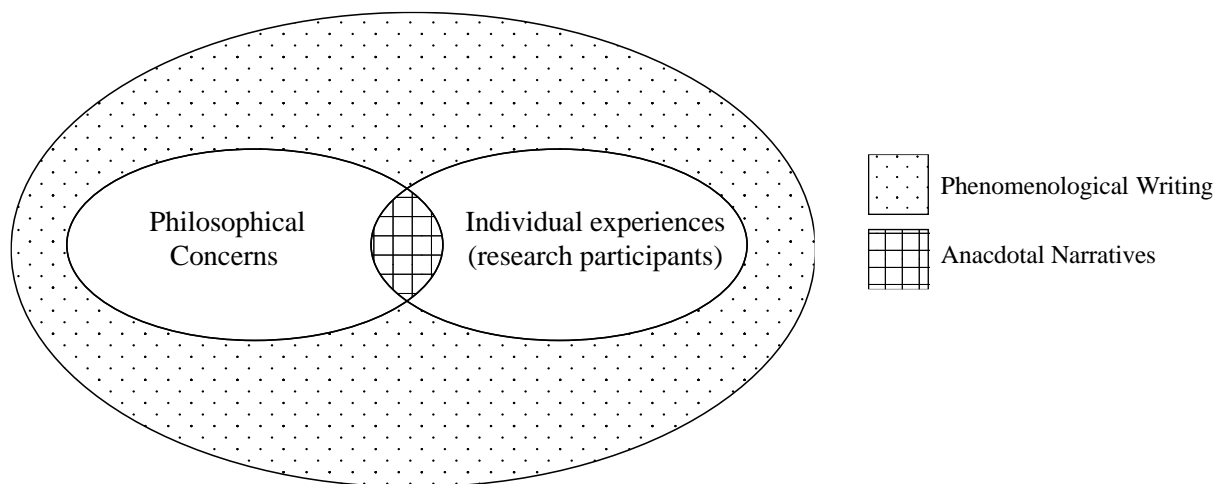


Figure 4 An Interpretation Of Phenomenological Writing - A Visual Interpretation from van Manen's Hermeneutic Phenomenological Writing Circle Framework (Kafle, 2011, p. 190)

Phenomenological approach does not emerge from the analysis of text or language that creates attributions of meaning although psychological process does lead to significant influences towards the perception of meaning from the text. Nevertheless, phenomenology involves analysing lived-experiences, human experiences, and consciousness as a whole world. Apart from that, phenomenological method aims to express experienceable that describes meaning from reflective texts. Figure 4 shows that anecdotal narratives exist on the basis of the collision between philosophical concerns and individual experiences. Reflective description in phenomenological writing sits under the umbrella of hermeneutic phenomenology in order to create hybrid textual descriptions (Kafle, 2011, p. 190).

van Manen's parse of Heidegger's reflection describes boredom as having scarce concern in the nature of experience but rather in his mode of access to such experiences. By describing experiential consciousness, Heidegger is aware that our self-awareness is aware of the surrounding and environment, object and thing, and properties and events as reflections to lived-experiences. Moreover, van Manen's argument suggests that lived-experiences are human sciences in praxis of their experiences in the account of consciousness as we are aware and living with it. The anecdotes in describing lived-experiences attempt to express the meaning of impression. As suggested by Thomas Kuhn (1962), as cited in Kafle (2011), the paradigm of phenomenological research practice emphasises on four major components as the key ingredients to a quality proposition of research method. These components, which are metaphysics, methodology, quality, and ethics, serve as a guideline to conduct this type of research. Perhaps, as for now, there is yet to be any clear method in hermeneutic phenomenology that derives from the social sciences practice. Hermeneutical method mainly focuses on the research subject and questions that translate the researcher's personal opinion and narration into description (Kafle, 2011, p. 186).

Hermeneutic Circle – Interpreting

Interpreting is the most crucial approach in phenomenological research. The interpreting process in this research comprises of two parts, namely the textual narrative and drawing as visual understanding. Historically, the use of hermeneutic to interpret scriptures can be traced back to ancient Greek literature tradition in which interpretation was profoundly employed towards myth and the method had expanded since the 17th century. Specifically, this study views hermeneutics method as an action in reviewing narratives as text and meaning as communication partners to the interpreter or reader.

As recommended by Gadamer, the process of interpretation is on track with the fusion of horizon that aims to obtain openness and in-depth understanding. Hence, hermeneutic is used not only to interpret text but also to look into literal meaning. This allows us to observe and search for diversity in making interpretation especially when it involves narratives (Prakoso, 2020, p. 310).

In making textual interpretation and artistic creation, Prakosa's point of view mentioning Gadamer's hermeneutic in fusion of horizon contributes meaning to understand the general text should be well considered. Moreover, it is also used to reveal the truth and history through recent events, which can be understood as lived-experiences in accordance to the interpreters' experiences.

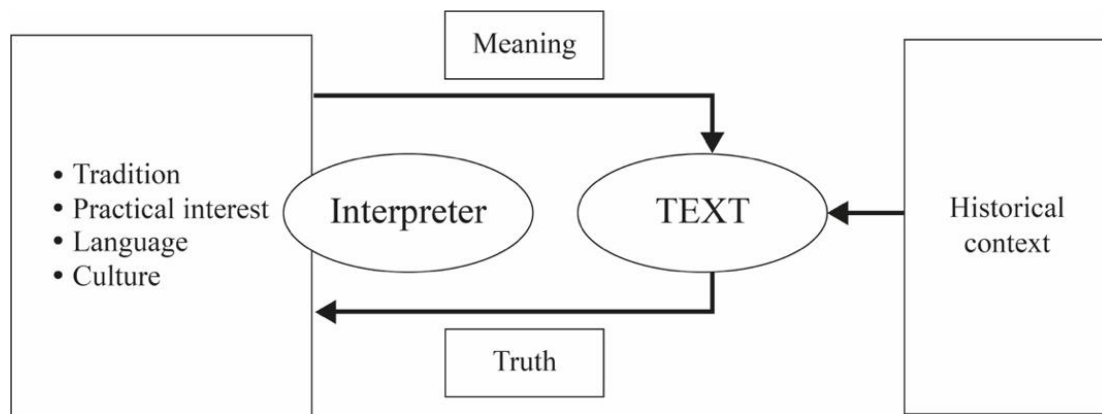


Figure 5 Gadamer's Dialogic Hermeneutic by Rahardjo, 2016, Hardiman, 2015, Gadamer, 1975
(Adapted from Prakosa, 2020)

As shown in Figure 5, Gadamer's Dialogic Hermeneutic serves as an interpretation guide in the infinite process that brings an interpreter to the tradition, practical interest, language, and culture, subsequently enabling us to understand the meaning and truth from understanding the text. It clearly shows that the essence of the text has historical context. This includes the text from the narrative of *Hikayat Raja Pasai*. The narrative relation between the author's writing of *Hikayat Raja Pasai* can be explored through the meaning of phenomena by exploring the current reality in concordance to the interpreter's time and being.

Research Analysis: Interpretation of *Hikayat Raja Pasai*

The studio-practice in research enables the action of implying significant experiences that contribute meanings to the creative works and process. The relationship between mind, body, and practice in this research has built up a network that is not in linear, but rather in cycle and loop, exposing the path within archetypal and primordial sense.

Dealing with the status of writing and drawing enables one to examine the collective unconsciousness which is recognised as self-centred that may live through in today's event. Through the application of phenomenological approach, this research objectively provides a way of discourse as self-proclaimed by the artist along with intuition and knowledge as well as its function (Grierson & Brearley, 2009, p. 26).

As a practitioner, particular concern is always placed on how this research corresponds with the theoretical, philosophical, and empirical aspects as a creative-led investigation. It is important to mention that practice-based research often deals with the self (artist) and the subject (artwork). Moreover, the word 'I' is repeatedly used in this writing as an attempt of putting myself into the central issue of the research subject. According to Poster (1994) (as cited in Grierson & Brearley, 2009), self-centred has become popular among philosophers and theorists in the western philosophical tradition during the 20th century. The pivoted self-centred movement has influenced psychoanalysis, surrealism, externalism, structuralism, and post structuralism. The concept has been prominently pointed out as human culture and identity especially in Freud's work of dream and psychoanalysis (Grierson & Brearley, 2009, p. 25).

The main concern in this research analysis is the discourse on writing through drawing practice as similar to any other artistic disciplines. One of the well-known methods in interpreting is reflective writing that assesses experiences in learning outcome. Reflective writing is synonymous with the practice-led method popularised by most doctoral degrees in Australia, United Kingdom, and Finland back in the early 1980s. This allowed publication of fully written texts without the inclusion of creative works (artefacts). This is how artists describe their deeper experiences in the practical outcome (Mäkelä, Nimkulrat, Dash & Nsenga, 2011, p. 3). What makes creative writing in practice-based research different? This question manifests a challenge because artistic research often involves materialisation, which is the act of executing a deal in nature of its experimentation such as painting, drawing, sculpting, and singing. In other words, creative research operates via artistic investigation (artefacts) as knowledge that is put forward in a written text (form) as evidence. Barnacle (as cited in Grierson & Brearley, 2009, p. 66) stated that artists or practitioners strive to situate their creative works as theoretical evidence and conceptual analysis. Both aspects consider materialisation as an account of experience-grounded.

As I place drawing into the hermeneutic practice framework, I presented hermeneutic circle to demonstrate the link between theoretical aspects and practice as underpinned by Hans-Georg Gadamer in the manifestation of phenomenology. Within that, I acknowledged the primordial essence that explains the being of things that lived in its own language and characterisation.

The hermeneutic analysis in making interpretations of *Hikayat Raja Pasai* text is as follows:

“Adapun (akan) Sultan Malik un-Nasir, maka sampailah ia kepada suatu negeri. Makai ia duduk di dalam negeri itu berbuat istana. Hatta maka beberapa lamanya duduk dalam negeri itu maka diwartakan orang kepada Meurah Silo akan Sultan Malik un-Nasir berhenti kepada suatu tempat dengan segala hulubalangnya dan segala rakyatnya sekalian. Maka kemudian didatanginya pulak oleh Meurah Silo akan Sultan Malik un-Nasir itu. Maka peranglah ia; terlalu ramai. Maka banyaklah orang yang mati dan luka. Maka Sultan Malik un-Nasir itu pun pecahlah perangnya, lalu ia berlepas dirinya ke belakang Gunung Telawas.”

(Ahmat Adam, 2019, p.58)

This paragraph tells about a king whose name is *Sultan Malik un-Nasir* who was being attacked and defeated by *Meurah Silo* and his army. It was the second defeat for *Sultan Malik un-Nasir*. He retreated and created a new government, state, and palace somewhere else. *Meurah* was a title given to the head of a province. It was often associated with noble families and their relatives in the past. Whereas, *Silo* means ‘glare’ in Acehese. Another meaning of the word *Silo* is a rope tied to a horse to tie it up. News of *Sultan Malik un Nasir* fled to a place was finally tracked down by *Meurah Silo*. A third war then took place fiercely and killed many soldiers, thus causing *Sultan Malik un-Nasir* to retreat to the back of Mount *Telawas*.

Referring to Figure 5, in understanding dialogic hermeneutic, the sentences (text) often include historical interpretation. The words *Meurah* and *Sultan* both lead to the interpretation of war involving two kings of different religions, namely *Sultan Malik un- Nasir* (Islam) and *Meurah* (Hindu).

Describing Anecdotal Narratives as Lived-Experiences through Animated Drawing Process

As an interpreter, I decided to make visual impression as interpretation which is in line with my practical interest by looking into the context of the *Hikayat Raja Pasai*. I began by drawing a picture of a mountain using a 3B pencil on a small piece of paper (9.1cm x 5.5cm, 90gsm). The depiction of the mountain was based on my experiences producing previous painting and drawing since 2011. I started by relatively reimagining the height of the mountain from the foot of the hill to its summit in an ambiguous state. I could not measure the distance of its height accurately.

Once in a while, I thought of my personal memories of climbing *Bukit Panau* which is located in Tanah Merah, Kelantan and *Bukit Kluang* in Besut, Terengganu. In the vague state of memory, the propriety of my drawing using pencil provides ambiguity to the memory of the past. I also used an eraser to remove pencil effects in situations where I did not realise that it produced negative and positive effects spontaneously as I drew the mountain.



Figure 6 Drawing of mountain - 3B pencil on 90gsm paper, 2020, 9.1cm x 5.5cm
(Mohd Shahrul Hisham Ahmad Tarmizi, 2020)

In my drawing (Figure 6), I tried to imagine a mountain's physical state; shape, form, appearance, light, and shadow. The drawing was produced line by line using shading technique by forming conscious repetitions. After I was satisfied with the drawing, I took a picture of it before erasing it with an eraser as mark-making. This process was repeated seventeen times on the same piece of paper. Through this drawing process, I managed to capture seventeen images taken through my iPhone camera as shown in Figure 7. As a result, I have produced a variety of drawings of a mountain to form a stop motion for my animation. This process began from a piece of paper into photographs and finally arranged in sequence, frame by frame. It indirectly led me to achieve abstraction and ambiguous understanding of layers of archetypal concept in an attempt to create a transferable path in connection of phenomena and consciousness. Next, I used the Adobe Animate CC software to produce an animated drawing of myself sitting on a chair while reading a book (Figure 8). The book held in my hand was thin and white in colour. I generated this looping motion with

350 frames at 30 frames per second, within a time period of 12 seconds and the green colour was applied to the background with the intention of being the green screen.



Figure 7 Seventeen Pieces of Images of the Drawings of Mountain Taken Using Iphone 11 Pro Max - 3B Pencil on 90gsm Paper, 2020, 9.1cm x 5.5cm (Mohd Shahrul Hisham Ahmad Tarmizi, 2020)



Figure 8 Animation of Myself using Adobe Animate CC, 12 sec (loop), 1920px x 1080px (Mohd Shahrul Hisham Ahmad Tarmizi, 2020)

Finally, the animated drawing was completed after an editing process and the result is as shown in Figure 9. The existence of horses-like characters moving in opposition reflected the clashes and strife of *Sultan Malik un-Nasir* and *Meurah Silo*. The experience of reading *Hikayat Raja Pasai* re-emerged and replayed in my mind. The dimension of reading (text) had plunged and interpreted into a new narrative. The in-between layers from reading to drawing thus created a vague space that reflects the dimensions of

the delivery of myth. This allowed me to manifest mystery through object in my condition of understanding the world.

The being in the *Hikayat Raja Pasai* text based on the author's narrative exists in its own world and my animated drawing which was inspired by the existence of the world remains moving in its own circle. Therefore, the concept of loop was applied to ultimately create a gap in the encounter of the author's narrative and the interpreter. *Guardian Gunung Telawas* is a product of hermeneutic engagement through understanding the text from reading and the animated drawing. Thus, my experience with the engagement of animated drawing as a participant marked an epoch of a different time.

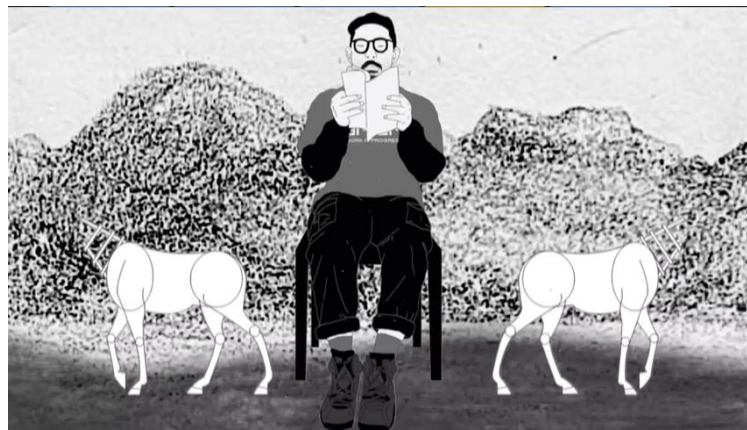


Figure 9 Guardian Gunung Telawas – Animated Drawing 2020, 1920px x 1080px
(Mohd Shahrul Hisham Ahmad Tarmizi, 2020)

Hero Journey in Visual Interpretation

Here, I will discuss the understanding of the hero's journey while discussing *Hikayat Raja Pasai* as the main topic. The discussion includes the principles and values of heroes in visual interpretations. This research also connects visual interpretation through hermeneutic analysis by referring to my animated drawing. The animated drawing of myself as the hero with what he encounters is empowered archetypes. It is accompanied by our conscious mind, unconscious mind, perceptions and imaginations.

According to More and Gillette (1990), hero archetypes are characterised and formed in an advanced boy psychology deriving masculinity. This statement is aligned with my animated drawing that the self-character which is commonly represented as manly and dominant befitting the position of heroes. *Sultan Malik un-Nasir* and *Meurah Silo* proved that these characters carried an element of masculinity and

contributed to masculine archetypes. However, as we refer to boy psychology, More and Gillette also stressed on immature experiences as being the early stage of development before becoming a hero (p. 39).

The hegemony of heroes in many mythologies and literatures, including *Hikayat Raja Pasai*, articulates that heroes are born with masculinity. This is completely described in between two levels of experiences, such as between the hero and the villain, being patriotic and rebellious, or being a comrade and an enemy. These dualities are layered with other two experiences which are self-reflections and emotions. At the end, they form the hero's personality in a fragmented and ambiguous identity.

Self-reflection can be observed in my animated drawing which was manifested by my ambiguous emotional experiences taking off and emerges as myself to reflect the myth. The visual interpretation of the hero's journey and personality signifiers of self-reflections and emotions were corroborated with the quality of the perfect man in *Hikayat Raja Pasai*.

The visual interpretation of Figure 9 interpreted the hero's journey from the perspectives of psychology guided into a hermeneutic phenomenology as personal interpretation of *Hikayat Raja Pasai*. Due to this, my animated drawing analysed experiences of dreams that influence visual metaphors.

The term interpretation is preferred in hermeneutic as it connotes with the understanding of the psychoanalysis sense that taught us the science of reading dreams. It is due to our own interpretation analysis that will define the dream outside of the real situation (Ardila, 2006, p. 59). Based on that, the interpretation process may be divided into three factors which are the artist, the artistic creation, and the audience. The purpose of all these factors are for none other than to prove the hypotheses via creation, emotion, and intuition (p. 60).

Figure 9 can be attributed to the hero's journey which is based on what I did throughout my drawing process. According to Campbell (as cited in Flowers, 1988), the hero's adventure came from two types of categories. First, depending on his physical action which he experienced through acts of battle, survival, or saving lives (for example, battle between *Sultan Malik un-Nasir* and *Meurah Silo*). The second is relying on spiritual deeds which describes the hero's attribute which he learned from physical experiences such as abnormalities and super powers (p.123).

This cycle of heroic life was addressed and can be observed from Figure 9. This presented psychological interpretation, perceived myth, and cosmic relatives. This cycle can be presented as cosmogonic cycles that powered the spiritual growth similar to *Mandala* circular concept. Figure 9 depicts the cosmogonic concept streamed through spiritual energy represented by a controlled flow of power from the source, the formation of the universe without ending, and repetition.

Conclusion

As a conclusion, the quality of interpretation from reading to drawing syncs with Gadamer's concept of understanding and relevance to reading. The interpretation process is moved by self-centredness in the orientation, strength, richness, and depth that led my practice towards universality, essence of forgetfulness, and I-lessness. Throughout the attempt to understand the text, my interpretation was a personal choice in describing my lived-experiences in the context of phenomenology as hero's journey.

Following the analysis, the result from consciousness has led to the discovery of myth that prompts us to capture archetypal heroes raised in the realm of psychology. Indeed, it is undeniable that anecdotal narratives embrace fiction as evident in Heidegger's anecdote discussed in van Manen's writing. I could not escape the captivity in the context of history as my reference in the research, *Hikayat Raja Pasai*, is a historical text, and this motivated my curiosity to discover the reality within my own awareness in making the interpretation.

My anecdote in describing drawing phenomena can be concerned as a methodological understanding as it pointed hermeneutic as an important device in investigating *Hikayat Raja Pasai*. My research coined *Hikayat Raja Pasai* as an interpretation which caused me to produce an animated drawing as a goal. Anecdote seems to resemble a narrative in writing method which is apt in the practice-based research. Its also led me to the journey to understand my experiences from one person's perspective.

My animated drawing, compared to *Hikayat Raja Pasai*, should interpret archetypes as a basic structure of hermeneutic. My work corresponds with language which enhances my memory and symbolic content. As archetypal images tend to be connected with the unconscious mind, it will respond with mythological motifs associated with phenomenological experiences.

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