

# CULTURAL DISCOURSE USING VISUAL ELEMENTS: AN ANALYSIS OF A TDC BROCHURE

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## ABSTRACT

A picture paints a thousand words but a photographic image tells of a reality that is said to be truthful and captivating. Analysis of marketing materials, such as brochures and other promotional campaign materials has always focused on its target audience. This type of analysis gauges the audience responses to a new campaign material. Analysis on the content of promotional materials has somehow been lacking and almost always focused on the available textual materials. This paper departs from the normal norms of looking at textual materials and instead focuses on the photographic images that appear in most promotional materials, especially brochures. This article seeks to understand the system of visual language that is inherent in brochures. To do this, we had done a visual semiotic analysis on all the photographic images in a brochure on Kelantan that was published by the Tourism Development Corporation of Malaysia. The findings indicate that the system of visual language that is being used in this brochure allow people across culture to engage on its constructed meanings.

*Keywords: visual, semiotics, representation, culture, discourse*

## INTRODUCTION

Photographs have its own system of language that allows people to socially construct its meaning. Photographs like its counterpart the paintings, paints a thousand words in the minds of its readers. Although both conjure up different words in the readers' mind but photographs have a distinct advantage over paintings. Photographs are said to convey reality that is truthful.

Due to its expressive powers, photographs are used widely and pervasively by the various mass media whether printed, digital or electronic. It is purposely used to convey messages just like verbal or written language is used to articulate ideas or thoughts. These messages in photographic images that are published by the mass media generate meanings through a system that is similar to language.

To comprehend these meanings, readers of photographs used in the different mass media have to learn to decode the encoded meanings that are embedded in them. In other words, readers are called to engage in its socially construction knowledge of (some aspects of) reality. Kress and Van Leeuwen (2001: 4) said:

By 'socially constructed' we mean that they have been developed in specific social contexts, and in ways which are appropriate to the interests of social actors in these contexts, whether they are very broad contexts or not, explicitly institutionalised contexts or not and so.

Knowledge on processing of messages embedded in photographic images are never formalised like the learning of verbal or written languages. Educating the masses on the embedded meanings in all types of visual images is done informally. Moriarty (1996) argued that reality-grounded perceptual processes used in understanding these media are largely untutored and mastered through experience rather than education. In other words, this self-taught system of knowledge is discovered upon perception.

Pierce (1991: 258) made a passionate plea to scholars "not be in haste to deride a kind of thinking that is evidently founded upon observation."

Because languages are said to be supra 'mastercodes' that allow knowledge to be transferred 'monomodal' to the next generation, the learning of verbal and written language could be formalised and structured in every society. The underlying assumption in the formalising and structuring on educating members of society on written and verbal language is that language has developed into a system of knowledge that allows one to think.

With language as the fundamental and pervasive mode of human communication, we are apt to think that only language allows one to think. Thus it is accepted as the norm to assume that words construct our perception and understanding of reality since language is the primary mode of communication among humankind. With language, humankind is able to pass along the acquired cultural knowledge to the next generation. This was the underlying assumption in publication of books. Publications of books and other printed materials have taken place or made possible because humankind has found the means to encode knowledge via the alphabet.

But the question that begs our attention is whether our perception and understanding of reality are necessary word based. Such thinking led to the development of separate theory for languages (linguistics), another to speak about art (art history), yet another to speak about photograph (photographic literacy) and so on, each with its own methods, its own assumption, its own technical vocabulary, its own strengths and its own blind spots.

This paper takes the view that it is possible to make sense of visual elements without the mediation of language. If visual elements have its own structured language (*see* Graddol, 1994; Moriarty, 1994; Turner, 1994) audience are able to perceive its meanings. Structuring of meanings in photographic images is easier with the technological development of analogue to digital mode of photography.

Brochures are important advertising and marketing tools. Textual and photographic images printed on brochures are chosen carefully to convey a certain

idea in the minds of its targeted audience. Proper planning and coordination are necessary to achieve the desired effects and everybody who is involved in the development of a brochure will have to be well versed on its exact objectives. To understand whether a published brochure has been packaged accordingly, a visual semiotic reading of photographic images in a brochure on Kelantan, published by the Tourism Development Corporation of Malaysia was analyzed. In conducting this type of descriptive analysis, we are reminded by Kress and Van Leeuwen (1996) that as researchers, we are ourselves participating in the reshaping of the semiotic landscapes.

## THEORY AND METHOD

The selection of the brochure on Kelantan that was published by the Tourism Development Corporation of Malaysia was done purposely. The brochure was selected because as an east coast state, Kelantan is said to be one of the heartland states of the Malays. Whether it is planned or selected by nature, Malays are residing dominantly in the northern states of the Peninsula of Malaysia. The majority of Malays residing in Kelantan allows the state to be portrayed distinctively from the other states in Malaysia. Portrayal of the state of Kelantan in the TDC brochure has been done using a multimodal perspective.

To understand the multimodal perspective, a visual semiotic reading of photographic images was carried out. This mode of analysis differs from the dominant mode of analysing mass media content (Mus Chairil, 2004).

The analytical roots of this paper can be traced back to Saussure. Saussure (1974: 16) was the one who said that semiotics is “a science that studies the life of signs within society.” In this simple and all-encompassing definition, Saussure was referring to language made up of signs, which communicate meaning. From the very beginning, he has never restricted communication of meaning to only that of written and verbal language. After all, alphabets are made up of signs and a word is made by combining consonants and vowels to signify a particular idea. The relation between the signifier and the signified is arbitrary and it is culturally biased.

The same arguments can be put forth when images are used as signs. Thus anything that could communicate meanings has potential to be studied as linguistic signs, using the same method of analysis. Furthermore, media texts are objects produced with the explicit intention of engaging an audience (Burton, 2005).

Uexküll (1981) who proposed Umwelt theory talks of an existence of a buffer zone or “*umwelt*”. It says that between the internal life of an individual and his or her outside world is a perceptual process that allows him or her to think or know of the outside world through his or her senses. In other words, non-verbal perception of meaning and construction of reality run in contrast to language-based theorists who believe that perception is only converted to knowledge through language.

Many visual communication scholars, such as Cherwitz and Hikins (1986) have long noted that it is possible to apprehend signs and make sense of them without the mediation of language. On this point, Arnheim (1997) was the person who coined the phrase that “visual perception is visual thinking.” Arnheim (1997: 18) said, “The great virtue of vision is that it is not only a highly articulate medium, but its

universe offers inexhaustibly rich information about the objects and events of the outside world. Therefore, vision is the primary medium of thought.”

On this premise, this paper argues that photographs used in printed promotional materials such as brochures work as a system of signs that gives form and meaning to consciousness and reality (see Bignell, 2002). While language is used to interpret certain types of information, especially abstract and theoretical concepts, but a great deal of what we processed visually is managed not by stopping to find a word for it.

A brochure is made of a combination of textual materials and photographic images to conjure its target audience to pick it up and go through it. Thus the interpretation of photographs in brochures is done unconsciously although we are seldom aware of its powerful effect on us. Photographs as well as other visual elements add another dimension to the written messages in brochures to inform, persuade, provoke or motivate us to buy things, calls us to action, informs us about products, services, people, events and causes. Brochures as tool for promotional purposes are done creatively to ensure impact among targeted audience. Selection and presentation of photographic visual images in a printed brochure can affect its meaning. Crane (1992: 15-16) argues that “(visual images) provide symbolic context that confers meanings on the product that it does not intrinsically possess. Specifically, (visual images of) objects or people have connotations for the segment of the public (*emphasis mine*)”.

Signs in the form of photographic images are considered by Barthes (1977) to ‘polysemous’. To comprehend these images, Barthes argued that language has to be brought in and thus making visual images as subordinate to verbal messages. Kress and Van Leeuwen (1990) reject the notion of visual images as impoverished or diminished version of the ‘mastercode’, namely verbal language. With technology making it possible to use myriad forms of visual images in print media, the need for people to be able to process and comprehend the vast and varied information becoming a matter of survival especially in the workplace (Kress and Leeuwen, 1996).

The semiotic analysis was carried out on photograph as a form of text because such an analysis has the potential to offer a perspective into the construction of ideology. Studying ideology is actually “to study the ways in which meaning (or signification) serves to sustain relations of domination” (Thompson, 1984: 4).

The analysis of the images is grounded upon a framework that was developed by Kress and Van Leeuwen (1996, 1999). The developed framework is grounded upon Halliday’s metafunctions (1973, 1978). Kress and Van Leeuwen propose a model of “reading images” along three dimensions of meaning making: ideational metafunction, interpersonal metafunction and textual metafunction. ‘Ideational metafunction’ focuses the representation of ideas and experiences; the ‘interpersonal metafunction’ embodies on the enactment of social relations and ‘textual metafunction’ explores into the structural organisation and positioning of ideas within a text.

Of the three metafunctions, in this paper we shall be focusing solely on ideational metafunction, following Kress and Van Leeuwen (1996) reinterpretation of visual imagery as something that can be ‘read’. The various images are ‘read’ as text that implies not just the ability to read but also the knowledge that comes from reading (Graddol, 1994).

## ANALYSIS

The TDC brochure that was selected for analysis is Kelantan and has been subtitled as “Malaysia Gambaran Asia (Malaysia Truly Asia).” The colourful brochure portrays the Kelantan Malay culture in many lights. It is acknowledged that certain images that are distinctively Kelantan have been emphasised to create the intended effects. On the front page of the brochure are visual images of “Wau” (Kelantan kite), “gasing” (spinning top), Siti Khadijah wet market and boats mooring at a fishing village which are located on the top portion of the brochure. At the bottom are the intricate carvings on the bow of a fishing boat.

The clusters of images on the upper and bottom portion of the cover of brochure indicate emphasis. In any print media the most important element is always positioned on the top. This structure is inherent throughout the brochure. The couple playing the “Wau” signifies peace and harmony among the people of the State. Signification is an important element in visual design. While you may see women at kites playing grounds but their participation is limited to observers on the sidelines of the field. The men folks of Kelantan participate in various traditional games such as the spinning top, flying kite and showcasing shadow puppets performance.

The main actors throughout the brochure are the Malay race. This is used to imply that this is the dominant group of people living in Kelantan. Thus, the missing element is presence of the other races in Kelantan. The absence of the other races could be due to the fact that TDC also produces brochures for the other states which were not analyzed for this article. TDC may have chosen to emphasis the Malay culture for the state of Kelantan.

The Malay male subject is bigger and positioned on top of the front page of the brochure with a purpose. This is the underlying tone throughout the brochure (flap 1, 4, 5, 9, and 10). The media has always portrayed that the males in Malaysia are more powerful than the female and the country as a whole practices a patriarchal kinship system. This reading should be corrected because the Siti Khadijah wet market is run virtually by the female gender. The running of the wet market is unique to Kelantan but it is not the only state where the females play an active role and contribute towards the well-being of the family. The other state is Negri Sembilan. It serves to show that the women of Kelantan and Negri Sembilan are financially stable and very independent.

The detailed images of every photographic images in the Kelantan brochure, as Hodge and Kress (1988) has argued stand for realism or proximity. “(It) stand(s) for present time, which can stand for factuality. An image lacking in detail and denseness can stand for unreality or distance, which can stand for past time, which can stand for fictionality” (Hodge and Kress, 1988: 134). Images that are sharper and detailed are considered as “high modality” or lack of ambiguity.

The element of time can also be shown in graphic design representation of past mode of transportation such as the trishaw (Flap 4). Trishaws have always been connected as the traditional Eastern mode of transportation. Thus it is not surprising that the Malaysian trishaws will always be represented in brochures produced by TDC. This mode of transportation is promoted by the Malaysian tourism authority to attract the foreign visitors. Tourists taking a ride on the three-wheels pedal powered vehicle will be ferried to nearby places of interest. They are not meant for

long distance journey. For such purposes, you will have to take the taxies or buses. Trishaw is no longer used by the local ever since the arrival of automobiles. Today, taxis and buses are popular mode of transport for locals and tourists alike.

Thus if any foreign visitors want to visit any nature sites such as the Jelawang waterfall (Flap 7), Gua Musang or Mount Stong (Flap 8) in the hinterland of Kelantan, they cannot go there with trishaws. The distance to be covered before one can reach this places of interest is too far and beyond the capabilities for the pedal powered vehicles to travel. Tourists will either have to hire taxies or make the trip using the intercity buses. European and western travellers, except for budget travellers may not be accustomed to the conditions of the intercity buses connecting these towns. Most of these intercity buses are not air-conditioned and you have to make the journey during daytime. Most of the intercity buses operates from morning to dusk. Thus it can take away the smiles on the faces of tourists as in flap 7, if they have to travel during the daytime. Malaysians maybe accustomed to the hot and humid conditions throughout the year, but for foreigners soon they will be sweating under the heat of the sun.

Although modality is central in written and verbal languages, it also occurs in visual representation. Modality is expressed less systematic in visual images. Thus, the background of a sunset in soft focus on the front of the Kelantan brochure is used to signify fantasy and a form of visual idealisation. This ideal situation can be misleading to foreigners who may not know where Malaysia is. You can see the sunrises of the shoreline of Kelantan, but you will never be able to see the sunset of the beach.

To give credence to the visual fantasy in the brochure, foreigners especially Caucasians are depicted in various images and settings (Flap 5, 7,8,9, and 10). They are being portrayed as savouring the many cultural and natural landscapes that are available in Kelantan. Foreign actors add a notion of credibility and believability on the beauty of Kelantan heritage. It anchors the various images on the element of truth. It is also used to signify peace and tranquillity. Thus, foreigners as guaranteed of their safety and well-being throughout their stay in Kelantan. This reading is well and fine if the brochure is printed and written in the English language where the foreign audiences are more apt with this language. The Kelantan brochure analyzed in this study is written in the Malay language, thus the use of foreigner as actors in this brochure is not necessary. The use of the Malay language can only imply that the brochure is targeted for local consumption.

Seeing has, in our culture, become synonymous with understanding. We 'look' at a problem. We 'see' the point. We adopt a 'viewpoint'. We 'focus' on an issue. We 'see things in perspective.' The world 'as we see it' (rather than 'as we know it', and certainly not 'as we hear it', or 'as we feel it') has become the measure of what is 'real' and 'true' (Kress and Van Leeuwen, 1990: 52).

The position of maps in the brochure, one on the state of Kelantan and the other of the city of Kelantan, serves to locate places of interest for foreign tourists (Flap 2 and 3). These maps locate the state within a specific time and space continuum. It engages the readers with precise location of places and sites that are real. The

location of Kelantan on the map also serves to signify its position as one of the states in the Federation of Malaysia.

The visual discourse throughout the brochure is unquestionably to promote and showcase the Kelantanese Islamic Malay cultural heritage. The museums of Kelantan are mostly housed in buildings which were once palaces of the Kelantan royalties (flap 5 and 6). The cultural artefacts and local custom from the various strata of the Kelantanese Malay are embedded at every folds of the brochure. In essence, it deconstructs the notion of a multiracial and multicultural Malaysia. As with any other brochures, its sole purpose as an advertising medium is not to tell the whole truth but to promote the unique selling proposition of an idea, product or service. Thus, in the case of the TDC brochure it is to sell the state of Kelantan for tourists both locally and internationally.

## CONCLUSION

Visual images are manufactured and produced in many forms. It can be in a form of a running picture or still photographs. Images can be formed using specialised cameras or drawn or hand painted by an artist with near like reality. The selection of still photographic images is chosen as an object of study because we are now living in an industrialised and centrally managed discharge of massive symbols-systems that are part of the mainstream of common consciousness. Emotion plays an important role in selection of photographs (Normah *et al.*, 2009). These images symbols systems are mass-produced by and distributed by complex industrial structures and are loaded with culturally embedded messages. While the conclusion is somehow limited due to the scope of still photographic images that had been analyzed, the findings indicate a system of visual language that focuses readers attention in socially constructing a 'portion' of reality. The 'portion' that is being portrayed and represented will definitely be in the control of the producer of the media producer. What is important, a semiotic visual analysis allows for the unearthing of the actual reality. Although it is biased but in exercising reflexivity, we are able to highlight the hidden structure in the visual text. Structures are important elements in the designing of promotional materials. As Kress and Van Leeuwen (2001: 5) contend:

Design stands midway between content and expression. It is the conceptual side of expression and the expression side of conception.... Designs are means to realise discourses in the context of a given communication situation. But designs also add something new: they realise the communication situation which changes socially constructed knowledge into social (inter-) action.

Visual designers are always inspired by what is available. Thus the designers of the Kelantan brochure is able to construct only a portion of reality. Designers are entrusted with the task of telling the story, in this case the narrative is about the state of Kelantan, within the limited space available. The story that the designers can tell is restricted both the time and space constraints as well as the demands of the producers of this type of promotional media. Designers who have strong artistic and creative flairs can only encode what is available and structure it accordingly

to job specification. They may have other thoughts on how best to tell the story but their viewpoints have to sync with the owners of the promotional media.

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APPENDIX A

Flap 1



Flap 2



Flap 3 here



Flap 4

**LATAR BELAKANG**  
Kelantan, Negeri "Gek Wat Wai Kembang" (sireh) merupakan sebuah negeri di utara Kelantan dan selatan Perlis. Kelantan merupakan negeri yang kaya dengan sumber air yang banyak. Kelantan merupakan negeri yang kaya dengan sumber air yang banyak. Kelantan merupakan negeri yang kaya dengan sumber air yang banyak.

**SEJARAH**  
Kelantan adalah negeri yang kaya dengan sumber air yang banyak. Kelantan merupakan negeri yang kaya dengan sumber air yang banyak. Kelantan merupakan negeri yang kaya dengan sumber air yang banyak.



**EKONOMI**  
Kelantan merupakan negeri pertanian yang kaya dengan sumber air yang banyak. Kelantan merupakan negeri yang kaya dengan sumber air yang banyak. Kelantan merupakan negeri yang kaya dengan sumber air yang banyak.



ditampilkan sebagai salah satu daya tarik pelancong yang utama. Kita dapat juga melihat pemandangan yang indah di sini. Kita juga dapat melihat pemandangan yang indah di sini. Kita juga dapat melihat pemandangan yang indah di sini.

Flap 5

TEMPAT-TEMPAT MENARIK

Kota Bharu adalah tempat terbaik bagi para pelancong untuk menguji peribadi tempatan dengan lebih tepat lagi dari sudut kebudayaan dan kerajinan. Ia juga menawarkan pelbagai tempat yang menarik untuk dikunjungi.

**GELANGGANG SENI**

Gelanggang Seni merupakan pusat pameran khazanah budaya dan kesenian yang diwarisi oleh orang-orang Kelantan sejak turun-menurun. Pertunjukan kebudayaan dan kesenian sering diadakan di gelanggang ini termasuklah pertunjukan Wayang Kulit, Seni Silat, Permainan Gasing, Way di samping persembahan muzik tradisional Kelantan yang sangat duit unik.



Gelanggang ini dibuka 3 kali seminggu pada Bulan Mac sehingga Oktober untuk tontonan. Waktu beroperasi: jam 9.00 hingga 5.00 petang pada hari Isnin, Khamis dan Sabtu. Perayaan malam juga diadakan pada hari Khamis dan Sabtu bermula jam 7.00 hingga lewat malam.

**ZON SUKSES** Di sepanjang Jalan Hilir Kota dan Jalan Sultan, kita kerap melihat sejarah kepulauan ini dengan Kelantan dengan melalui berbagai buah muzium dan bangunan bersejarah yang terdapat di sini. Semestinya dari muzium tersebut mengisahkan sejarah unik pada kadar yang berbeza.

**MUZIUM DIRAJA/ ISTANA BATU**

Rangsan Istana Batu Abidin pada tahun 1939 semasa pemerintahan Sultan Ismail. Istilah rangsan yang terdapat di Muzium Diraja yang mana dibina menggunakan bahan-bahan tempatan seperti kayu tempayan Diraja dan Istana. Peringatan kepada Sultan Diraja, sebagai sebuah muzium, terdapat di kawasan sejarah dan skitarah lama Kelantan Melayu Kelantan dipamerkan di sini antaranya ialah pengira sejarah Kelantan, gambar-gambar lama, barang-barang antik dan perhiasan-perhiasan lain. Terdapat juga perhiasan-perhiasan Kelantan bersejarah.



Waktu beroperasi: jam 9.00 pagi hingga 5.00 petang setiap hari (Isnin hari Jumaat).

**MEMORIAL POPRANGAN DUNIA KEDUA**

Dibina pada tahun 1911, Bank Kerapu kini menjadi tempat pameran berbagai dokumen, gambar dan koleksi-gambar-poprerangan yang digunakan antara zaman pemerintahan Jepun dari 1941 hingga 1945 yang pernah menjadi ibu pejabat Kempen (pala perisai Jepun) yang akan diteliti ketika ini.

**MUZIUM SENI DAN KAMPUNG KRATANJANI**

Muzium Seni mengamerikan berbagai bentuk kerajinan tradisi Kelantan yang dibina oleh tukang-tukang mahir tempatan manakala di Kampung Kratanjan pula para pengunjung berpeluang menyaksikan sendiri bagaimana mereka

berang terhasil dihasilkan. Diceritakan dalam mesyuarat, namun, memancing lebih seronok mengaji karya dan perak yang dihasilkan. Para pengunjung juga berpeluang membeli hasil seni pilihan mereka terus dari kampung ini.



**MAJLIS NEGERI**

Geduh mengahad masa hampir sepuluh tahun untuk ditina. Majlis Negeri ditubuhkan sewaktu Sultan Ismail IV. Dikini sebagai Majlis Al-Mahkamah juga Majlis Raja. Kini majlis ini telah menjadi lapangan para ulama dan pentakwib yang mendiskusikan aktiviti dakwah Islamiah di negeri ini.

**ISTANA BALAI BESAR**

Ditina sewaktu pemerintahan Sultan Mahmud II pada 1942. Istana Balai Besar merupakan Istana Bersejarah Sultan-sultan Kelantan yang terdahulu. Kini istana ini hanya digunakan untuk

Flap 6



Sultan Mahmud mendirikan istana ini pada 1887 untuk Cucuanda Baginda. Long Kosoh, Istana Bakar kini telah diubah menjadi sebuah Muzium yang memamerkan berbagai khazanah budaya dan seni tradisional Kelantan. Terdapat gambar-gambar lama dan berbagai artefak yang berkaitan dengan sejarah Melayu Kelantan. Bangunan bangunan ini dikini terdapat kayu besar yang turut memamerkan kerajinan dan kejuruteraan hasil kerajinan para pengrajin tempatan.

**MUZIUM ISLAM**

Muzium ini akan membawa kita menjejak kembali sejarah tamadun Islam di Kelantan. Antara pameran yang dipamerkan terdapat dari berbagai artefak, kerajinan, gambar-gambar dan barang-barang Nabi Muhammad S.A.W dan juga tempatan-tempat bersejarah. Ia sangat memamerkan kepimpinan perkembangan Islam di Kelantan, memuatkan nilai-nilai memajukan peranan masyarakat dan pendidikan Islam yang penting.

**MUZIUM NEGERI**

Letaknya di Jalan Hospital turut menggambarkan Balu Seni Lukis Negeri Kelantan. Bangunan ini pernah digunakan sebagai Pejabat Tadbir sewaktu pemerintahan sehingga tahun 1990 dan kini telah diubah menjadi Muzium Negeri. Muzium ini memamerkan barang-barang seni, hasil kerajinan dan berbagai peralatan muzik tradisional Kelantan. Turut dipamerkan barang-barang

seni yang menunjukkan kepelbagaian dan perdagangan Kelantan dengan Negeri-negeri. Selain dari itu terdapat berbagai artefak lama yang ditina di beberapa buah tapak arkeologi yang turut menunjukkan akan kemajuan tamadun pra-sejarah Kelantan.



mengadakan media-media yang negeri. Diperkerasngan atau ini terdapat sebuah Balai Mengalay yang luas. Balai Takhta Sanggahan dan ruang pameran yang memamerkan berbagai koleksi barangan dan alat-alat kelentanan Diraja.

**PADANG MERDEKA**

Terdapat banyak lagi tempat yang menarik di sekitar bandar Kota Bharu termasuklah Padang Merdeka, lapangan-lapangan, kawasan dan rumah-rumah unik di sepanjang tebing sungai.

**MUZIUM KUALA KRAI DAN ZOO MINI**

Terletak lebih kurang 64 km dari Kota Bharu, Zoo Mini memamerkan berbagai jenis haiwan seperti beruang, rusa, kera dan burung-burung.



manakala Muzium Kuala Krai pula memamerkan berbagai barangan seperti koleksi barangan, gambar-gambar, dokumen-dokumen lama mengenai sejarah pembangunan Petah Kuala Krai.

Waktu beroperasi: 9.00 pagi - 5.00 petang setiap hari (Isnin hari Jumaat)

Flap 7



**PERRAMPINGAN NELAVAN** Kuala Besut di Kelantan, bersempadan dengan Laut China Selatan, merupakan salah satu bandar perikanan. Kampung Kuala Besut dan Kempong Bekah adalah di antara yang terkenal dan mudah dijangkau kerana kedudukannya terletak hanya 15km dari bandar Kota Bharu.

Kebanyakan para nelayan terus ke laut pada awal subuh dan akan berundur paling lambat menjelang petang. Hasil ikan yang dihasilkan akan dipasarkan kepada para pedagang pembawa berbagai jenis hasil tangkapan sekatan. Ikan-ikan yang terunggul akan diangkut ke negeri-negeri lain dan dipasarkan ke pasar-pasar di seluruh negara.



**PANTAI-PANTAI** Pantai yang indah, bersih, dan tenang. Laut Cina Selatan menyeronokkan para nelayan di sini. Terdapat banyak pantai yang indah dan tenang di seluruh negeri Kelantan.

**Pantai Telaga Baitan** Terdapat di sini sebagai Pantai Cina Besar. Terdapat banyak perikanan dan nelayan di sini. Terdapat banyak perikanan dan nelayan di sini. Terdapat banyak perikanan dan nelayan di sini.

**Pantai Seri Tapak** Pantai indah dan tenang. Terdapat banyak perikanan dan nelayan di sini. Terdapat banyak perikanan dan nelayan di sini. Terdapat banyak perikanan dan nelayan di sini.

**Pantai Bekah** Ia merupakan tempat para nelayan membawa pulang hasil tangkapan. Terdapat banyak perikanan dan nelayan di sini. Terdapat banyak perikanan dan nelayan di sini. Terdapat banyak perikanan dan nelayan di sini.

**Pantai Baitan** Terdapat di daerah Bekah Kuala...



**AKTIVITI BERSAMUKAN ALAM SEMULAJADI**

Di sekitar Kelantan, berbagai jenis aktiviti boleh dilakukan seperti mendaki bukit, mendayung, memancing, berkebun, dan sebagainya.

Rata-rata penduduk di Kuala Krai mempunyai kebolehan mendayung. Di sepanjang perjalanan melalui hutan rimba dan beberapa perkampungan nelayan, kita akan dapat menyaksikan berbagai-bagai jenis ikan air tawar, burung, dan sebagainya.

Dari Kubang, kita boleh mendaki ke Kota Bharu melalui kemudi dan terus ke Jelawang untuk melihat rimbun meranti hutan. Terdapat beberapa buah kampung di sini.

Perjalanan ke Kuala Krai dari Kota Bharu melalui Jelawang yang sangat indah.

Dari Kubang kita menuju ke Gua Musang yang terkenal dengan gua batu kapur, bukit batu api, Air Terjun Lata Berlingga yang hanya berjarak 100 km dari Taman Negara.



Kebanyakan para nelayan terus ke laut pada awal subuh dan akan berundur paling lambat menjelang petang.

Flap 8



10 km dari Kota Bharu. Pantai ini merupakan di antara yang terindah di sepanjang Pantai Timur yang pasti merupakan keindahan buat para pengunjung untuk menikmati.

**Pantai Baitan Sempu** Di Daerah Paik Putek, Bekah, Kelantan dan Kota Bharu, sebuah pantai di mana dan nelayan Kelantan. Terdapat banyak perikanan dan nelayan di sini. Terdapat banyak perikanan dan nelayan di sini.

**AIR TERJUN** Kawasan air terjun di Kelantan yang menjadi tempat para pengunjung untuk berenang dan beriadah. Air Terjun Jernih Pauh terletak berhampiran dengan Kota Bharu - Pantai Pauh berhampiran Air Terjun Jernih Pauh. Terdapat banyak perikanan dan nelayan di sini.

**GUNUNG STONE** Mempunyai ketinggian 1,441 meter merupakan gunung yang tertinggi di Negeri Kelantan. Terdapat banyak perikanan dan nelayan di sini. Terdapat banyak perikanan dan nelayan di sini.



**Kuala Koh** Perjalanan 7 jam dari Gua Musang akan membawa kita ke Kuala Koh, pusat tanah subur utara utara ke Taman Negara yang juga menjadi Ibu Pejabat Taman Negara Negeri Kelantan. Di sini terdapat hutan rimba dan rimbun dengan fauna yang indah. Terdapat banyak perikanan dan nelayan di sini.

Para nelayan barang akan berjualan di pasar-pasar di sini. Terdapat banyak perikanan dan nelayan di sini. Terdapat banyak perikanan dan nelayan di sini.

Terdapat berbagai aktiviti yang boleh dijalankan di sungai-sungai di sekitar Kuala Koh seperti berkanu, memancing, dan sebagainya. Terdapat banyak perikanan dan nelayan di sini.



Selain itu, sebuah jambatan kayu telah siap dibina berhampiran Kuala Koh memberikan peluang kepada para pengunjung untuk menyaksikan keindahan hutan hujan tropika yang menakutkan.



Flap 9

**MEMBELI - BELAH**

Di Kelantan terdapat beraneka jenis barangan dan hasil seni kerajinan yang unik dan menarik. Memandangkan kedudukannya yang berhampiran sempadan Thai membolehkan barang-barang dari sana begitu mudah diperolehi terutama di Rantau Panjang dan Pengkalen Keluar. Kita pasti akan terfikir, di mana-mana kain dan selendang batik, sutera serta songket tenun berwarna-warni termasuk juga berbagai jenis perhiasan.

**Pasar Siti Khadijah** Setiap pagi ia merupakan satu panggung utama aktiviti perniagaan bandar Kota Bharu. Yang paling menarik ialah sebilangan besar dari penjual di pasar ini menjual dari kaum wanita Kelantan semai dengan busanya. Gabungan warna-warni, aroma dan suasana haqi-bingit menggambarkan kepelbagaian barangan yang dinikmati. Berbagai jenis sayur-sayuran dan buah-buahan termasuk juga selendang dengan aroma dari beraneka jenis buah-buahan, makanan, daging serunding, emping-ratus serta makanan lain kering menggiatkan riang udara.

**Buah-Buah Kelik** Kelangkaan ini menjadi tempaan kerana barangan yang dijual di sini amat menarik dan murah. Beraneka-macam jenis barangan termasuklah kabusogan, kato-kato, barang perhiasan dan sebagainya boleh didapati. Tidak ketinggalan juga barangan perak, ukiran-ukiran kayu dan juga barangan dari Negara Thai. Berbagai jenis pakaian sapu, kembo-T dan sebagainya dengan harga yang tentu menggarutiratkan para pembeli.

Jalan **Senangapang** Belah dikatakan di sepanjang jalan ini didapati belah-belah menjual barangan emas, perak, kain, barangan tembaga serta perhiasan ukiran kayu. Apa yang menarik ketika membeli-belah di sini ialah kebanyakan tawar-menawar untuk mendapatkan harga yang terbaik dan murah.



**INDUSTRI DESA**

Industri Desa di Kelantan ternyata ditunjangi di kawasan pinggir bandar dan kampung di seluruh negeri ini. Kita kira 10 km dari Kota Bharu terdapat beberapa buah kampung iaitu Kampung Marak, Kampung Senuk dan Kampung Baling yang terkenal dengan seni perukangan perak. Barang-barang perak yang dihasilkan di Kelantan terkenal dengan bentuk serta seni ukirannya yang sangat menarik.

Tidak jauh dari Kota Bharu terdapat sebuah kilang tembakan songket di Kampung Puanahang. Barang sutera ditenun habes bersama benang emas dan perak untuk



menghasilkan kain songket yang amat menarik. Benang-benang sutera diwaru masuk dari Negara Thai manakala benang perak dan emas pula dihasilkan dari India. Songket dihasilkan hanya di kawasan sempadan jahanam perbatasan DITJ dan pembuat rajak. Kita songket menjadi pakuhan pilihan untuk ke majlis-majlis rasmi dan perkahwinan.

Kilang-kilang batik pula boleh didapati terutama sekali di Kampung Putih, Kampung Kubur Kuala dan Kampung Baidar untuk melihat sendiri proses-proses yang digunakan untuk menghasilkan kain batik.

Pada masa lalu, kain batik diperbuat dari bahan kapas biasa yang ditenun menggunakan blok-blok tekap. Kini berbagai bahan dan teknik digunakan untuk menghasilkan pelbagai corak dan jenis batik bermotif tinggi yang sesuai digunakan untuk pakuhan mahupun sebagai perhiasan.

Hasil kesenian ukiran kayu Negeri Kelantan sudah lama terkenal sebagai di antara yang terbaik di semua ini. Para pengukir yang mahir menghasilkan berbagai barangan perhiasan seperti bingkai cermin, kapala katil, hiasan dinding, tiang lampu dan sebagainya. Dapat kita perhatikan bahawa ukiran-ukiran ini

Flap 10



**MENJAMU SELERA**

Ayam Perak, Nasi Kerabu dan Nasi Dagang adalah di antara hidangan istimewa Kelantan yang sering menjadi sebutan kerana kemudahannya mengemudikan.



**Ayam Perak** Ini merupakan hidangan ayam panggang yang dipanggang dalam santan pekat berempuk. Hidangan kegemaran penduduk tempatan ini juga sering menjadi pilihan utama para pengunjung untuk menjamu selera.

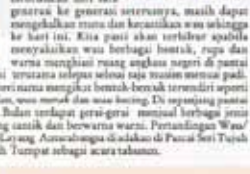
**Nasi Kerabu** Merupakan sajian makanan tradisional yang popular di Kelantan. Nasi dikaldukan bersama-sama buah-buahan, rebusan-herbes dan ikan panggang, kelapa goreng, berbagai jenis sayur-sayuran yang dikaldukan bersama santan yang amat enak.

**Nasi Dagang** Beras putih utuh bercampur beras tua dimasak bersama dan dikaldukan bersama lauk ikan masak pedas yang amat menyedapkan.

Terdapat banyak restoran dan gerai makanan di sekitar bandar Kota Bharu serta pekan-pekan yang lain. Boleh dikatakan hampir di setiap kampung terdapat penjaja-penjual yang menjual berbagai makanan dari nasi, Paku Cina di perempangan Jalan Padang Gerang dan Pengkalen. Mereka mempunyai gerai-gerai makanan yang menyajikan berbagai jenis makanan Cina yang lezat.

Menjamu selera di gerai-gerai makanan terbuka telah menjadi satu kebiasaan bagi penduduk Malaysia. Gerai-gerai makan di Padang Bas, Kota Bharu, memang amat popular dengan hidangan makanan semestinya dari jenis & pinggan sebagai ke larut malam.

corak ukiran kayu di negeri ini adalah berdasarkan motif kembang-bungai dan seni khas Islam. Was sinonim dengan Kelantan, merupakan satu simbol yang mengambarkan nama Kelantan di merata dunia. Kemahiran seni membuat was yang amat di haramkan ini diturunkan dari satu generasi ke generasi seterusnya, masih dapat mengelakkan mumi dan kecatikan was sehingga ke hari ini. Kita pasti akan terfikir apabila menyaksikan was berbagai bentuk, reza dan warna menghiasi ruang-ruang angkas negeri di pantai timur ini terutama selepas selesai saja makan malam pada. Was ukiran nama mengikat bentuk-bentuk terdapat seperti was bulat, was merak dan was buzing. Di sepanjang pantai Cahaya Baidar terdapat perag-gerai menjual berbagai jenis was yang cantik dan berwarna-warni. Pertandingan Was/Layang-Layang Antarabangsa diadakan di Pantai Seri Tegeh di daerah Tampar sebagai acara tahunan.



**"HOMESTAY"** Untuk mengami masyarakat Melayu Kelantan dengan lebih dekat, para pelancong boleh memilih untuk menginap bersama keluarga angkat selama beberapa malam, sebagai pembuat was, ukang perak, pengumpul batik atau pembuat gasing.

Kita berpeluang untuk turut serta dalam aktiviti harian mereka seperti memancing, menanam sayur-sayuran, memotong gasing, membuat bulut banyu. Kita juga berpeluang untuk mempelajari berbagai permainan tradisional seperti seni silat atau sepak takraw.

Untuk maklumat lanjut sila hubungi Pusat Penerangan Pelancongan Negeri untuk membuat tempahan penginapan.



