

UNIVERSITI TEKNOLOGI MARA

**DEVELOPING THE FRAMEWORK
IN VISUAL ANTHROPOLOGY
PHOTOGRAPHY:
THE MALAY MANDAILING
ETHNIC IN
KG KERANGAI, JELEBU**

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ABSTRACT

Although the word “visual anthropology” is not unfamiliar, it is rarely utilized to honour a culture, particularly when it comes to conserving a culture’s visual representation and when it lacks coherence in the fields and a visual concept. The main objective of this research is to use photography as a medium to empirically disclose the concept of visual anthropology in cultural photography. This study examines the importance of visual preservation in the Malay Mandailing culture in Kg Kerangai, Jelebu, using photography as cultural signals, as well as the potential of visual anthropology and their sense of direction in the area. Furthermore, the study used multiple methods to complete the descriptive research process, including a structured interview and photography image analysis as primary data collection. A purposive sampling is used as a variant of non-probability sampling consist of a professional photographer, a Malay Mandailing people, and a historian. The findings of this study have a substantial impact on public understanding of the importance of cultural photographic preservation and the notion of visual anthropology, as well as any visual field relevant to this research, such as photography, visual culture, and many others. The informants concluded that photography is a significant medium for portraying a culture in today’s world, and the 12 criteria for image elements of merit from the Professional Photographers of America (PPA) are required to support, improve, and produce a high-quality image. It is critical to recognize the value of cultural preservation, particularly when the culture is marginalized, as it is with the Malay Mandailing people in Kg Kerangai, Jelebu. Photographs will become more objective and meaningful in any visual and cultural field of study if they are based on a visual anthropology concept.

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CHAPTER ONE

INTRODUCTION

1.1 Research Background

Since the beginning of time, a visual has aided us in documenting everything we believe is necessary to remember. An image can not only remind us of a specific detail or occurrence, but it can also transport us back to the sounds, emotions, and not to mention the smells of the moment. Visual anthropology has also been practiced since the dawn of time. It is a method that is commonly used for things such as analysis, research, documentation, and so much more. Visual anthropology is said to be subfield of social anthropology that concerned with the research and development of ethnographic photography, video, and, since the middle of the 1990s, new media, among other things. Furthermore, it has neoterically been used by science and visual culture historians. In its most basic form, visual anthropology is concerned with still photographs and video. Moreover, visual anthropology is integrally linked to photography, whether still images or films documenting people's lives and cultures and utilized for education, research, feedback, or other practical objectives (Bandyopadhyay, 2018). Many methods for visual preservation have emerged as a result of technological advancements in recent years. Photographs of cultural properties are taken with the intention of recording historical materials and preserving data for the future. Therefore, the use of photography to preserve and record our rich cultural past is a strong instrument (Zangmo, 2015). The preservation of cultural representation through photography and visual anthropology is what keeps educational material from being lost. The prime objective of preservation is to assure the longevity of cultural property.

According to Margaret Mead (1978), Mother of Anthropology, "...Anthropology demands the open-mindedness with which one must look and listen, record in astonishment and wonder that which one would not have been able to guess..."

Subsequently, visual anthropology will play an increasingly salient role outside of academia, as it evolves in the worlds of anthropology and photography altogether. As Sarah Pink (2006) stated, the potential of visual anthropology resides in its interaction