

Museums and Agenda of the Civilization Dialogue: A Functional Approach

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Abstract

This article analyzes the role of museums as cultural intermediaries in the dialogue of civilizations. As we know that there were important journeys in the history of Malaysia in general having interacted with British occupation. This socio-historical article reaffirms the museum's role as a cultural treasure in today's social life. As for the example of the case of the museum as a mediator of dialogue between civilizations in this paper is the Pahang Museum. In this museum are found various objects or activities that support the dialogue between these civilizations.

Keywords: museum studies; cultural treasure; social history; history of Malay; functional sociology

Abstrak

Artikel ini menganalisis peran museum sebagai perantara budaya dalam dialog peradaban. Seperti kita ketahui bahwa ada perjalanan penting dalam sejarah Malaysia pada umumnya setelah berinteraksi dengan pendudukan Inggris. Kajian literatur ini menegaskan kembali peran museum sebagai harta karun budaya dalam kehidupan sosial saat ini. Adapun contoh kasus museum sebagai mediator dialog antar peradaban dalam tulisan ini adalah Museum Pahang. Di museum ini ditemukan berbagai obyek atau aktivitas yang mendukung dialog antar peradaban tersebut.

Kata kunci: studi museum; perbendaharaan budaya; sejarah sosial; sejarah Melayu; sosiologi fungsional

INTRODUCTION

In the era of world society facing the problem of civilization conflict, a specialized institution such as a museum is needed to alleviate this problem. This study will highlight the experience of museums in the west carrying the agenda of civilization dialogue specifically addressing the issue of Islamophobia. The same display will be followed by the role of museums in Malaysia that carry the same agenda.

In academic discussion, according to Chandra Muzaffar (2019), civilization dialogue means inter-communication and understanding between civilizations based on the essential element of understanding their respective cultures without any sense of prejudice against society from other races. For Aminudin Hehsan (Hehsan, 2016; Malik et al., 2020), it can be understood as consultation, positive interaction between two parties, two-way communication or more civilization aimed at fostering understanding and understanding, sharing perspectives in solving problems in various aspects, tolerating fellow dialogue partners of different civilizations, agreed cooperation, exchanging opinions and thoughts and so on. The term civilization dialogue is not a new thing in the world of human civilization. In fact, the word is an old word in terms of its application in human life since the existence of human beings on this earth (Zuriatina, 2020).

Globally, this dialogue approach became increasingly important after the occurrence of various important events (Rahman, 2010), such as the theory of *Clash of Civilization* put forward by Samuel Huntington in 1996 which has to do with the end of the Cold War between the US and Russia. At the time, Samuel Huntington-sponsored theory asserted that America

would face the threat of new enemies emanating from civilizations such as Islamic and Chinese civilizations (*the green and yellow peril*). This was further heated by the outbreak of the events of September 11, 2001.

A series of all these events, all parties believe that the approach of civilization dialogue is a key prerequisite for efforts to build equitable relations between various civilizations. However, this process of dialogue requires a specific ethic that allows differences and similarities to be clarified and respected (Baharuddin et al., 2004).

Among these ethics are: (a) it is motivated by the purpose of unity based on genuine understanding; (b) it must be a project that benefits both parties involved and it can happen intra as well as inter-civilization; (c) Each dialogue participant must be present in a sincere manner; (d) Each participant must be able or able define the *world-view* to clearly and views (beliefs and values) he or she holds; (e) Dialogue participants must try to understand the perceptions and experiences of their dialogue partners; (f) Dialogue participants must be minimally critical of their interpretation of the traditions of others; (g) Dialogue participants should not have pre-assumptions that can not be changed further on what matters will not be agreed (Baharuddin et al., 2004).

LITERATURE REVIEW

Definition of Museum

A museum can be categorized as a high culture belonging to a nation that is the basis of the existence of a civilization. According to scholars of civilization, a civilization exists when a society has a culture of knowledge, a writing system and a civilized government. These three elements will then be taken care of by the museum institution. Among other things, the function of the museum is first, an effort to appreciate the importance of history in human life. Second, the effort to record and document the heritage of *tangible* and *intangible* belonging to a nation. Third, the effort to learn the heritage that results from the process of documenting knowledge (Harrison-Buck & Clarke-Vivier, 2020).

Museum is a symbol of civilization and the emergence of a culture of knowledge possessed by western society (Foster & Jones, 2019). It only exists with the effort of a culture of knowledge involving the constant search for knowledge. It is in the form of European explorations to the outlying areas and the collection of artifacts and specimens of botanical, zoological, mineral and socio-cultural nature of society (Turner, 2020). On that basis, the collection owned by the western museum is authentic evidence that can be displayed to the general public. There are more than 30,000 museums worldwide, 13,500 of which are in Europe while in Britain there are about 5,000. The total collection and specimens collected worldwide is more than 100 million and it is believed that the Natural History Museum of London is the museum with the largest collection of 67 million specimens (Darby, 2018). It directly proves that the museum is a resource center or storehouse of knowledge to learn the aspects of cultural heritage and civilization that need to be preserved.

An understanding of the museum also brings meaning to the content in a museum that contains various types of heritage according to the purpose and objectives of a museum. The initial idea of establishing a museum is based on collecting and preserving cultural artistic heritage artifacts and then researching and displaying the artifacts for the public to see in the hope of educating members of the community about cultural arts and heritage. The ultimate goal refers to education, which is to educate the public on heritage. For that reason, Germain Bazin, Curator at Louvre, Paris likened the museum to a *university of the common man* which is the museum as a university for the general public. The role of modern museums is as an information delivery institution, for there are valuable new experiences and knowledge (Foster & Jones, 2019).

Museums can be considered as the most important institution in the modern world. All countries in the world are found to have their own museums that play a role in collecting, caring for, treating, researching and exhibiting the heritage of *tangible* and *intangible* (intangible) historical nations. It is very useful for the purpose of knowledge and educating members of society about the importance of the historical heritage of a nation (Kechot, 2012). The existence of the museum is one of the efforts towards preserving the historical and cultural heritage of our nation. These valuable collections are evidence of a past event or history that has taken place in our country. Museums play a very important role as a reference and research center. Various studies and writings are documented for the purpose of disseminating knowledge to the community in order to know and know the identity of the nation.

In the field of museums, the Malaysian government has fully adopted the philosophy and mechanism of the British colonial heritage museum. What is clear is that the model of the British Museum system that emphasizes the historiography of the colony is used as a basis to be imitated after Malaysia became independent. It covers the question of storing valuable artifacts, arranging and classifying them according to specific years and interpreting historical artifacts (Dellious, 1999). Museums in this global era, taking the example of the British Museum have introduced the concept of *Universal Civilization* collection from the collections they own. It reveals useful information in the form of artifacts and manuscripts for the study of history for all nations in the world. By Jelani Harun, the British Museum has a collection of ancient Malay manuscripts that are already extinct and cannot be obtained in Malaysia itself. This means, no effort to make the process of conservation of

manuscripts British Muslim Malay community would fail to understand the history of their own people (O'donnell et al., 2008).

The institution of the museum as a repository for historical artifacts are there in the community. It was kept in the palace of the Malay rulers (Razak & Ibrahim, 2017). However, this institution failed to function properly. Many of these historic artifacts have been destroyed and lost, due to the negligence of their guardians. Referring specifically to Islamic manuscripts, indeed many Islamic manuscripts have been damaged due to lack of proper care. Examples can be seen on the manuscript collections Abe land in Aceh were destroyed and severely damaged the environment because of the weather. The humid hot climate caused a process of decay, in addition to the presence of termites that damaged this manuscript.

The Dynamics of Modern Museum

Museum knowledge is indeed quite dynamic which is constantly evolving internationally. This can be seen in the establishment of ICOM (International Council of Museums) with all the activities carried out. After the tragedy of the second world war, the international community began to realize the importance of museums in preserving human historical heritage. This was manifested through the establishment of UNESCO followed by ICOM. Since the establishment of ICOM in 1946, it has played a key role in the field of international museums.

The dynamic nature of ICOM is clearly evidenced by several things; *First*, ICOM is the parent body that oversees all museums around the world; regardless of whether in developed countries, developing and backward. ICOM acts as the parent body introducing various proper museum improvement programs. It takes into account the aspirations of all member countries. *Second*, it is constantly *reviewing* the museum's new definitions, concepts and approaches for all member countries to be in line with current global realities. According to the ICOM Statute adopted by the 22nd General Assembly in Vienna, Austria, on 24 August 2007: "A museum is a non-profit institution, it remains to serve the community and its development, and it is open to the public; it acquires, preserves, researches, communicates and exhibits significant and intangible human heritage in its environment for the purpose of education, learning and for the enjoyment of all."

Recently, museums have changed radically. This institution is clearly more concerned with current needs and no longer reflects what was previously defined by ICOM. Therefore, ICOM invites the relevant parties to propose a new more accurate definition of the Museum. At the 139th session in Paris, on 21-22 July 2019, the Standing Committee on Museum Definition, Prospects and Potential, the ICOM Executive Board reached a decision to select the statement below as a new alternative definition to be voted on and included in the ICOM Statute at the General Assembly Extraordinary (EGA) on September 7, 2019, at the Kyoto International Conference Center (ICC Kyoto) in Kyoto.

As a result, ICOM sets some necessary new parameters and definitions: (1) Clearly states the unique and important unification of museums, especially in its function of collecting, preserving, documenting, researching, and exhibiting collections or other evidence of cultural heritage; (2) Clearly states the true purpose of the museum, and from the value base of whether the museum meets the needs and responsibilities of continuity and sustainability, ethics, politics, social and culture in the 21st century; (3) Accept the reality of the natural crisis and the importance of developing and implementing sustainable solutions; (4) Acknowledge and recognize the existence of inequalities in the community, as well as the asymmetry of power and wealth in the world as well as at the national, regional and local level (socio-economic inequalities affecting the culture and heritage of mankind as a whole); (5) Recognize and respect the different worldviews, conditions and traditions between museums around the world; (6) State the museum's commitment to being a meaningful meeting place and as an open platform for current learning and change; (7) Express the commitment, unity and cooperation between museum experts as well as the role played in their respective communities; and (8) State the accountability and transparency of the museum to acquire and use material, financial, social and intellectual resources.

Direct evidence ICOM has submitted two forms of museum definition namely; "Museums are a democracy, an inclusive and polyphonic space for critical dialogue about the past and the future. Recognizing and overcoming current conflicts and challenges, the museum complies with the community's trust to store and preserve priceless artifacts and specimens. The museum preserves various memories and histories for future generations, and guarantees equal rights and access to all." Also, that "Museums are not for profit. The museum is a participatory and transparent institution. The museum serves and actively cooperates with the community and various parties to collect, preserve, research, interpret, exhibit, and enhance world understanding. All these efforts aim to contribute to the preservation of human dignity, social justice, global equality and common well-being."

The dynamic nature of the development of museum knowledge in the west is very clear. Permanent knowledge in world history usually has three main characteristics; interestingly, its logic system is acceptable and has an internal mechanism for the process of improvement. All of these essences can be traced to the emergence of new museum concepts, as western museum scholars undertake the process of analysis, revision and improvement of the classical museum concept. It all stems from the paradigm shift of western philosophical thought - from the colonial era to the post-colonial era. Western museum

scholars agree that if museums want to survive it should take into account this paradigm, as world society is no longer dominated by western powers but has changed to post-colonialism.

As a result, scholars of the new museum concept have critically evaluated what the western world has done in the form of; *first*, the negative impact of western world colonialism on other societies. Among the impacts are all views in the field of knowledge including museums made on the philosophy of orientalism and *euro-centric*; all things are judged from the perspective of western man. Only the west is developed while non-western society is considered backward. *Second*, the tyranny of western society needs to be exposed for the knowledge of the world community. This can be done through the methods of *Subaltern Studies* and *Occidentalism*.

This new museum concept was born in the 1980s when a group of museum scholars agreed to criticize the classical museum approach which was more inclusive (closed) and not open to the general public. There are two museum scholars involved, namely Peter Vergo and Sharon Macdonald. Both were influenced by postmodernist philosophical thinking brought by Edward Said, Foucault and Bourdieu. Alternatively, they bring the idea of eco-museums that bring museums closer to society. More importantly, they criticize the classical museum approach: "New museology as a movement which highlighted the need for museums to critically examine contemporary museum practices and theory. The movement sought to point out that museums had never been as neutral or unbiased as they had previously claimed to be. What new museology did was to look critically at the institutional history of museums and point out systems of power and knowledge authority that were tied to the practices regarding the museum's collections and exhibitions".

Later, the awareness of this new museum was also influenced by the theory of *counter colonialism*. This theory also affects all fields of knowledge including science, literature, history, Islamic studies and including museums. The earliest founder to bring the idea of theory *counter colonialism* was Edward Said (Mishra, 2017). His book entitled *Orientalism* became the main reference for this scholar of *counter colonialism*.

Simply put, the concept of this new internationally developed museum has received ICOM support. Cultural awareness of this new museum among others is; (1) Efforts to strengthen the museum's relationship with the community. (2) Efforts to link the museum with issues of humanity, education, ICT, communication and environmental awareness. (3) The liberation of museums from the influence of colonialism.

METHOD

The purpose of this article is to establish a methodology for the deductive analysis of qualitative research methods. This approach to study has been chosen because qualitative study involves comprehensive exploration of the subject matter (Elmouttie & Dean, 2020). Qualitative research seeks to clarify unique situations, events, groups or social interactions (Lazazzara et al., 2020). This analysis can be seen as an investigative approach in which researchers gradually recognize social phenomena by defining, comparing, reproducing, cataloging and classifying research objects (Malik et al., 2020). There are at least two explanations for qualitative research to be selected: firstly, since the nature of the problem itself involves the use of qualitative research (Kamitsis & Simmonds, 2017), and, secondly, the exploration and comprehension of something behind an unexplained phenomenon (Cotterell et al., 2020). In this study, the priorities are divided into two, namely the subject of research and also the subject of research. Through this approach, through literacy, observation and documentation, it is hoped that an understanding and clarification of the meaning of the facts or facts can be obtained. Valid data must be obtained from the three data collection methods.

As for the methodology used in this study, the approach of historical phenomenology is used (DeHart, 2020). Historic phenomenology (Kinkaid, 2020) implies a systemic view of the phenomena that have occurred. This approach is used because of the problem and research objectives to be achieved, namely to gain an understanding of the historical context of the local community and its application today (López, 2020).

FINDINGS AND DISCUSSION

Pahang State Museum and the Civilization Dialogue Agenda

Pahang State Museum is quite active in applying the philosophy of the New Museum in every physical setup and collection owned (Jalal et al., 2019). This philosophy, among others, emphasizes the aspect of education to society, to be a center of knowledge and to be actively involved in creating enlightenment and critical thinking that is conducive to the reality of the global era (Kelkar, 2019). On that basis, the Pahang State Museum stipulates that in each gallery and collection of artifacts should be backed up with scientific research.

This policy has been done by sponsoring three researches conducted by a series of researchers of Public Institutions of Higher Learning. These three projects are; (1) Reconstructing the Islamic History of Pahang. (2) Colonial Science and its Impact on the Malay community. (3) *Jawi*: Malay Heritage Property. The results of this research study have been published or

presented in several specialized publications and seminars. More importantly, the findings of this study were used to complete the collection of information and literature for all three exhibition themes.

In addition, the Museum the State of Pahang has held a series of Pahang Islamic Colloquiums made in the form of scholarly discourses and paper presentations by a number of researchers of Public Institutions of Higher Learning. The results of this study have been collected to be used as supporting material for each Islamic gallery. For example, on 27 April 2017 Pahang Islamic Colloquium was held. It uses the theme of *1874 And the Effect on Science Colonial* Malaya. The results of this study then produced the main material for this colonial exhibition.

Disclosing British Colonial Knowledge Heritage Weakness

Researchers under Pahang State Museum prove that the Islamophobia basis of the new millennium was founded by the British colonial powers that colonized Malaya from the 17th century to 19 again (1874-1957) (Rahim et al., 2018). Therefore, the best way to handle this issue is to reject all theories put forward by the colonial masters that involves the history of Malaya. Among the most important theories involve: the absence of evidence theory artifacts to show the existence of Malay Civilizations, the theory worsen the basic fact of the Malays, the failure theory of Oriental Despotism and Islam in the Malay World.

Absence of Evidence Theory Artifacts To show the existence of Civilizations Malaya

This theory asserts that the existence or not of a civilization in an area must be proved by the existence of artifacts or manuscripts that represent the history of a community involved. If no material evidence is found or the material found is too simple, they will take a simplistic attitude by saying the development of Islamic knowledge and civilization as non-existent. That is, for them whether or not a material and intellectual civilization exists for a society or government depends entirely on the existence or discovery of artifacts that contain information about the civilization. Similarly, the artifacts found must be complete and not ambiguous (Rahim, 2011).

So when it was alleged that no artifacts or manuscripts were found about Islam and the Pahang society - then Pahang before the arrival of the British, was considered to have no history. It is in a state of chaos without a specific government system (Forth, 2017). Furthermore, the British did not accept local historical sources describing the Pahang society, all of which are said to be full of unreliable myths (Razak & Ibrahim, 2017).

This theory has been successfully answered with several things. *First*, an assertion about the fact of historical sources consisting of various forms. It is not just material artifacts as understood by British historians. Muhammad Arkoun stressed that apart from material evidence, the cultural reality of the Muslim community as *living evidence* should also be taken into account when studying about a civilization and the practice of Islamic concepts. That is, although no evidence has been found tangible, but historical facts can be known from the *Living Tradition* (a living tradition and can be traced back to the present). For example, the strong tradition of Islamic practice is held by the Pahang community. There are local historical sources about the history of Pahang that were not discovered by British scholars. For example, about the history of the arrival of the Syed people to spread Islam in Pahang. It also includes the history of the opening of areas in Pahang by those who migrated to Pahang (the case of the opening of the Raub area in Pahang).

Second, there is evidence of historical artifacts that show that Pahang had accepted Islam earlier than Melaka (1414 AD) and Terengganu (1303 AD). Among these evidences are; (1) The discovery of the Tombstone in Kampung Permatang Pasir, Pulau Tambun, Pekan dated 1028 AD. The tombstone is like tombstones found in patent and Pasai who experience early in the history of the process of Islamization of the Malay world. The evidence suggests Pahang is one of the East Coast where the earliest accept Islamization process sooner rather than through the Malacca Sultanate. Furthermore, this Northeast region (Pahang and Terengganu) has a relatively long history of the spread of Islam from Arabia. It has become a stopover port and foreign merchants, in particular Arab and Persian merchants of the same date with the west coast of Malaya (Elsevier, 1990). (2) Discovery of archeological artifacts on Tioman Island - a port area that was once developed in the network of international trade routes between China and India with the Middle East (Tioman Island Archaeological Artifacts at the Pahang Museum). (3) Pahang has been the focus of refugees *Ahl al-Bayt* (descendants of the Prophet's family) from the Middle East. It is the main reason why the descendants of Syed are quite numerous, which can be traced in several settlements in Pahang. This group is quite important because they are regarded as missionaries expert responsible for the spread of Islam to the entire region of the Malay world.

The theory worsen the basic fact of the Malays

As Raffles colonial researcher insisted that the Malays are a primitive race that no self-identity (not able to define themselves as distinct from the other ethnic groups). Only with the help of the British who were able to introduce or differentiate Malays and other ethnic groups. The Malays are presented to the world community through the exhibition at the British Museum.

In view of the colonial masters, the French nation was described as a simple, primitive and *irrational*, but it is exotic and mesmerizing. Character Malays deemed lazy, fatalistic, satisfied with what you have and happens because of low genetic

factors. The main properties these studies reveal and disseminate propaganda supposedly the community is negative as lazy, like boastful life, stubborn (T. S. Raffles, 1830), unreliable (Richmond, 1928), like owe (Swettenham, 1895) etc.

This negative theory can be answered with several explanations; *First*, before the arrival of the British, the world community (Greek, Arab, Chinese and Indonesian) did recognize the area and the Muslim community of Pahang. map area Pahang (as the oldest Malay kingdom) in the world. History records, the 16-18 century AD, sailors from Andalusia to the Malay world have noted sundries on the Malay community. this is evidenced by the existence of the early writing about the Malay world It is described as a fertile area full of valuable minerals. After the fall of Andalusia and the development of Renaissance philosophy, these early records earned on by the Portuguese and Spanish missionary who launched the adventure and trade to the Malay world. European nations earlier this relationship with the Malay community is quite tense and there is no clash of cultures and positive intellectual applicable (Milner, 2017). *Second*, western anthropological scholars state that civilization only existed when there was a system of writing and intellectual work. Both cause a society to be able to record and define themselves compared to other societies. It has proved Pahang Malay writing system used to write a manuscript science. The most important evidence is the existence of the Pahang Law Code manuscript. It directly proves that there is already an Islamic government that implements Islamic law in Pahang (Alias, 2018).

Failure Theory of Oriental Despotism and Islam in the Malay World

Oriental despotic theory refers to the existence of chaos, there is no rule and repression carried out by the Malay rulers (Skeet, 2019). Raffles, the founder of the early Malay stressed that this repression was carried out by the king in the Islamic kingdom in another world (T. S. Raffles, 1830).

The Malays are said to be victims of injustice. The main cause is the Muslim rulers who denied ownership rights belong to the Malays (S. Raffles, 1823). The founder of this philosophy of evolution Charles Darwin's creation (1995), which gave justification to the colonial British to civilize the Malays of their own stupidity and cruelty of the Malay rulers. Mess, no rules and repression carried out by the Malay rulers (Chong, 2020). Raffles claimed again, this oppression was indeed committed by the king in the Islamic kingdom in another world (T. S. Raffles, 1811).

The scholars of colonial administrators gave a negative view of Islam. They attributed the backwardness of the Malays because of Islam, namely: (1) Islam abolished all science and Malay literature that existed before the Islamization process. Instead of Indonesia after Islamist narrative is filled with the king of the Middle East and theology (T. S. Raffles, 1830). This makes the community bereft of ideas about the concept of true art (*historical and cleaning compositions of the head*). Worse, Islam has abolished the achievements of literary and artistic artifacts built in the Hindu era (T. S. Raffles, 1830). (2) Islam was opposed to Christian and Hindu Buddhist civilizations. All forms of evil are associated with Islam, while all forms of goodness are associated with western and Hindu Buddhism (T. S. Raffles, 1819). In contrast to Islam, in Hinduism was born the peaceful caste society that the British needed.

What is clear is that this theory is answered by several things; *First*, the British were *double standard* in explaining this Oriental Despotic reality. They never gave a positive comment on the Malays in the Malay rulers except those that support them. In short, although they said the vices of the Malays, it is not associated with the Malay rulers unjust system that they support. Touching on the issue of *Oriental Despotism*, in the history of the world it is recorded that the tyranny of the king was not limited to the eastern nations alone, in fact it happened even worse in Europe. Some questions need to be stated (Forth, 2017): (1) Why are the British colonial times to mediate fights Malay rulers that ended with the election of the king who support them? It happened in the case of a power struggle in Perak. (2) Why does the British colonial create a variety of tricks to intervene in the case of a country such as Pahang Malay? (3) They describe the fate of the Malays who were oppressed by the king. But why do they sponsor, defend and raise class Malay rulers who oppress the people? (4) They refuse to understand that the struggles of the people in the British colonial were because the Malay community and the clergy refused to agree with the colonial British colonial policy.

Second, British scholars' negative view of Islam is biased because it is driven by anti-Islam driven by the spirit of crusade that flourished in Europe in the 16th to 18th centuries and reached its peak in the 19th century when colonization took place (Zarkasyi, 2011). *Third*, the falsity of this colonial scholarly theory proved wrong with the existence of the Pahang sultanate civilization which implemented Islamic law and various Islamic teachings in Pahang. This evidence can be obtained by studying the manuscript of Pahang Constitution available at the Pahang Islamic Museum.

Gallery of Islamic Contributions to Human Civilization

We can identify how the Abu Bakar Museum, Pekan, Pahang has taken the approach practiced by several museums in the west. It is in the form of creating an Islamic art gallery and Islamic contributions to world civilization. In the gallery at the Sultan Abdullah Mosque Museum, the contribution of Islam to human civilization there are emphatic details; In one of the after the death of the Prophet Muhammad SAW, Muslims have advanced from the Arabian Peninsula to the North, East and West. In a short time they have succeeded in expanding Islam from Spain in the West to the Chinese state in the East. The largest empire

in the history of the world was established by Muslims through the actions of da'wah, military and efficient government. In the Islamic territories there are intelligent people in the fields of administration, development, agriculture, industry, engineering, defense, science and arithmetic, astronomy and navigation, medicine and many other sciences other than Islam, law- law and its interpretation. Institutions of higher learning are scattered from Spain to Central Asia, complete with *khanah poles* and laboratories. Old sciences from obsolete civilizations such as Greek and Rome were studied, supplemented and recorded regularly. People from the Turkish tribes in West Asia and Central Asia have embraced Islam and once again they have become a developed nation and can expand the territory of Islam to Eastern Europe. The area under their administration developed rapidly, complete with roads, waterways, buildings, walls and towers, shopping malls, boarding houses and various other facilities that signified a high civilization.

Islam has succeeded in producing many scientists and great scientists in the past. Figures such as Abu Al-Qasim Az-Zahrawi - Father of Modern Surgery (936-1013M), Abu Ali Hasan Ibn Al-Haitham - Father of Modern Optics (965-1040M), Ibn Sina - Islamic Medical Figures (980-1037M), Jabir Ibn Haiyan - Father of Modern Chemistry (died 803M), Mohammad Bin Musa Al-Khawarizmi - Founder of Algebra (died 840M), Yaaqub Ibn Ishaq Al-Kindi - Dosage setting in drug use (800-873M), Abu Abdullah Al-Battani - Mathematician and Astronomer (868-929M), and Mohammad Ibn Zakariya Ar-Razi - Chemist and Medical (864-930M). These are among the figures who are the catalyst for modernization and progress enjoyed today. The figures mentioned above are great Quranic researchers and analysts. Their thoughts, studies and discoveries precede the times. They make the Qur'an an important reference in developing human technology. Without Islam and the Qur'an as the basis of reference, the age of progress and rapidity of knowledge such as the Renaissance and the Enlightenment would not have happened in the West. As the Qur'an says, "Read by (mentioning) the name of your Lord who created. He created man from a clot of blood. Read and your Lord is the Most High. Who teaches (man) with a pen. He who teaches man what he does not know". (Surah Al-Alaq ': 1-5).

What is clear is that these details along with the timeline have explained the contribution of Islamic scholars and scholars to world civilization. What is interesting, object selection criteria and artifacts are made fairly neatly based; (1) Islamic principles- for the sake of making it shariah compliant. (2) Historical values and represent the chosen era. (3) High skill output. (4) The uniqueness of the object. (5) Beauty — in terms of shape, function, decoration and symbols.

The exhibition of objects has been aided with the help of technology to make it more interesting. The use of modern technology with interactive concept has been implemented. The Sultan Abdullah Mosque Museum is equipped with a *Multi Table Touch Screen* to allow visitors to get additional information related to the objects on display. Among the information obtained using this equipment are the contribution of Islam in World Civilization, *Sirah* Rasulullah (p.b.u.h.) and the basic questions of Islam. It is in line with the view of modern museum scholars who insist that every object on display should be accompanied by a description of who, for what, from where and most importantly the philosophy it is produced (Asefi et al., 2019).

Visitors can also get additional information through the iPad provided in addition to the information listed around the showroom. It is provided to stimulate the minds of visitors if new technology is used for this purpose. This is done because often a visitor will fail to understand the meaning of Islamic art (Asefi et al., 2019). While the real goal it is produced is for the purpose of gaining the pleasure of God.

As for the Islamic art gallery, there are several philosophies that are emphasized. Among them; first, the concept of monotheism in artwork. The principle of monotheism means; there is a clear difference between God and creatures. God is God and is different from creatures. Creatures in any form are not incarnations from God to be feared. Nature and creatures are the absolute creation of Allah SWT, where both are only submissive and obedient to Allah alone. The act of shirk to Allah is not allowed at all, because it results in great injustice and will not be forgiven by Allah. This act of shirk can take the form of two forms, either associating God with other divine powers or making man or lust a decisive power that ranks as if it were God. In other words, these two forms of shirk, namely *jali* shirk and shirk *khafi* need to be fully realized by Muslims (Rahim, 2006). The main goal of this anti-shirk approach is to direct human devotion only to Allah, which will produce human beings who are free-spirited, independent and not submissive to human beings and others who can replace the position of God (Rahim, 2000).

Second, beauty is a ray of monotheism: theory of *Takmilah*. The exhibition object in this mosque museum emphasizes the element of beauty. It is in line with theory *Takmilah* that considers museum galleries as works of art inspired by the nature of *jamal* and *kamal* Allah. This theory of *Takmilah* defines works of art as a way or a container for the perfection of human life as a result of imitation of the nature of God; *kamal* and *jamal* in order to make a work Islamic. A work must comply with requirements of *the world-view* the basic Islamic, monotheism. Theory of *Takmilah* is a theory of how a literary work that want enhanced by human perfection to God, to improve ties with God (faith, devotion and *taqarub*) and the benefit of society. It is inspired by the understanding of the importance of literary works imitated from the nature of God that is *jamal* and *kamal* (Bakar, 1995) (Pasha, 2019).

This theory of *Takmilah* is holistic in nature which combines god, prophethood, Islam, works, creators and audiences with the three basic aspects of Islam (truth, justice and goodness). It is based on seven policies (Cheang, 2019): (1) The

principle of the divine nature *kamal* (Most Perfect); (2) prophetic principle as a human being *perfect* (extremely perfect-as infallible); (3) The principle of Islam that is *akmal* (perfect / improve); (4) Principles of engagement with literature that is *takamul* (unity / perfecting each other); (5) Literary principles that are aesthetic and *takmilah* (complement each other for perfection); (6) Principles of artists who specialize themselves (strive to be perfect); (7) Principles of cultivating the audience to be human beings *perfect*.

In more detail, theory *Takmilah* this involves: (1) God is the source of all sources of creativity and beauty for a human being. Islam recognizes art as a medium to prove the existence of Allah. (2) Evidence of the existence and power of God can be seen from his creation like human beings and this world which is very perfect and balanced. (3) The form of Islamic art is not only to beautify a text of a work but also to always relate it to Allah in the literary and audience, in addition to carrying the mission of Islamic idealism. It is beautiful, perfect and useful, clear content (not vague and confusing), the use of simple language style, *societal* (emphasis on the concept of social concern), emphasis on true knowledge and does not violate the principles of monotheism and sharia (Bakar, 1995) (Pasha, 2019). (4) Need to emphasize the aesthetic value-able to be processed by an experienced author so as to evoke and trigger the value of beauty useful to the reader. It is judged in terms of truth, justice and goodness (Khan et al., 2019). (5) The content of the theme brought is holistic in nature involving various issues that arise in the life of society. It avoids approach *perfectionist* and real-life in every character. Most importantly, it can generate healthy thinking to the reader. For that reason, works of art cannot be presented in the form of imitating human and animal objects. Malay carving takes inspiration from natural objects such as plants and animals rather than human or animal.

It is not an exaggeration to say that museums in this global age are indeed influenced by the dialogue agenda of civilization. Referring to some museums in the west, most are indeed directly involved in this dialogue agenda of civilization. This can be seen from several developments.

At first, exhibitions related to religious subjects and artifacts. These effort was conducted by the British museum and the Volkenkunde museum (Echarri & Urpi, 2018). It involves Christianity, Buddhism and Islam. For Islam, it involves exhibitions related to the institution of Hajj. This Hajj Exhibition was held on 26/1/2012 to 15/4/2012 by The British Museum in collaboration with the King Abdulaziz Public Library Riyadh Saudi Arabia.

Then, exhibition of Islamic Art and Civilization. According to Melissa Mary Forstrom, among the exhibitions and galleries of Islamic art are (Forstrom, 2017):

First, Temporary Islamic Art Exhibitions involving the Metropolitan Museum of Art New York:

1. 1001 Inventions: Discover the Muslim Heritage in Our World, New York Hall of Science (traveling exhibition) (7 December 2010-24 April 2011).
2. Three Faiths at the New York Public Library (22 October 2010-27 February 2011).
3. Change: Architecture and Engineering in the Middle East 2000- present, Center for Architecture (22 February-23 June 2012).
4. Crossing Borders: Manuscripts from the Bodleian Libraries , The Jewish Museum, New York, NY (14 September 2012-3 February 2013).
5. Doris Duke's Shangri La: Architecture, Landscape and Islamic Art, Museum of Art and Design, New York, NY (7 September 2012-6 January 2013).
6. Byzantium and Islam: Age of Transition, Metropolitan Museum of Art, New York, NY (14 March-8 July 2012).
7. Treasures of Islamic Manuscript Painting from the Morgan, The Morgan Library and Museum (21 October 2011-29 January 2012).
8. Iran Modern, Asia Society, New York, NY (6 September 2013-5 January 2014).
9. America to Zanzibar, The Children's Museum of Manhattan, NY: NY (2016)

Second, the exhibition involves the British Museum, British library and Victoria & Albert Museum, London.

1. Sacred, The British Library, London, UK (April-September 2007)
2. Arabick Roots, The Royal Society, London, UK (9 June-11 November 2011).
3. Hajj: Journey to the Heart of Islam at the British Museum, London, UK (26 January-15 April 2012).
4. The Horse from Arabia to Royal Ascot, British Museum, London, UK (24 May-30 September 2012).
5. Light from the Middle East, V&A, London, UK (13 November 2012-7 April 2013).
6. Mughal India, The British Library, London, UK (9 November-2 April 2013).
7. Pearls, Victoria & Albert Museum, London, UK (21 September 2013-19 January 2014).
8. Jameel Prize 3, Victoria & Albert Museum, London, UK (biennial) (2014, 2012, 2010).

In both forms of this exhibition, it has received good response from western visitors. The curator of the Hajj Exhibition under the British Museum, Venetia Porter, stressed that this exhibition is an attempt to understand Islam from a different angle, as western society was previously too exposed through the media with a negative view of Islam. It is in an effort to correct this

negative point of view (Mederer et al., 2019). The same was voiced by the curator of the Volkenkunde museum who wanted to present Islam in a neutral and objective manner without any biased bias.

As for Islamic art exhibitions, it is increasingly done after the events of 9/11. There are indeed some positive efforts made by international museum activists to reject the nature of Islamophobia associated with Islam (Forstrom, 2017). They have used Islamic art galleries for this purpose. According to the curator of the modern museum, every piece of information for an Islamic gallery on display should be accompanied by a description of who, for what, from where and most importantly the philosophy it is produced (Asefi et al., 2019). What is clear is that they have used Islamic artwork in a form and language that is free from political influence which is generally anti-Islamic.

In each of these galleries, among others, they managed to highlight the nature of true Islamic teachings in the form of *rahmah*, *wasatiyyah*, *tauhid* and *maslahah* based on historical evidence informing *tangible* and *intangible*. Among these evidences are classic manuscript texts, works of art and scientific artifacts that prove the contribution of Islam to world civilization (Jalal et al., 2019).

They understand that Islamic art is a human work that expresses beauty in two forms. *First* express the intuition and imagination of Islamic artists. *Both* reflect *world-views* of a more holistic Islam. Islamic art overrode all limites of place and time, laughed at distinctions of race and blood, developed a unique and yet varied character, and expressed the human spirit with a profuse delicacy never surpassed (Ramli et al., 2020).

In other words, the process of creating Islamic art itself is part of the process of devotion or worship to Allah; in every process of Islamic art creation contains elements of glorification (*takbīr*), praise (*tahmīd*), and purification (*tasybīh*) to Allah and respect (*salawāt*) for the Prophet as well as the spread of peace (*salām*) for all His creatures (Santoso, 2018). In other words, in the process of its creation, Islamic art contains the value (*tazkiyah*) of a spiritual cleansing effort, which is the essence of worship itself.

The continuation of this western museum effort has led to the birth of a number of Islamic museums either in Muslim countries or in western countries. Among the famous are Aga Khan Museum, Museum of Islamic Art Dhoha in Qatar, Islamic Antiquities Museum of Kuwait, Islamic Museum of Tripoli, Istanbul Museum of the History of Science and Technology in Islam, Museum of Islamic Art (MIA) in Cairo, The Sharjah Museum of Islamic Civilization in the United Arab Emirates, The Turkish and Islamic Arts Museum, Istiqlal Indonesia Museum and Malaysian Islamic Art Museum.

CONCLUSION

Several things can be highlighted here. First, the biggest issue facing universal humanity is the conflict of civilizations. This can be overcome by creating a civilization dialogue between all parties involved that must be subject to a specific ethic. Second, the museum has become the most important institution in caring for, treating and educating the community about the importance of historical heritage. It is also responsible for carrying out the dialogue agenda of civilizations, as is done by large museums in the west such as the British Museum, the Volkenkunde and the Metropolitan Museum of Art New York. All of them have played a role in clearing the negative image of Islamophobia through several exhibitions of Islamic galleries. This has been a breakthrough major that has seen the role of museums as a tool to clean up the bad image imposed on Islam. Thirdly, so far the Pahang State Museum has also applied the dialogue agenda of this civilization through the sponsorship of scientific research grants. It is made with a basic attack on Islamophobia grown since the beginning of the colonial British in Malaya.

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