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Motifs of 'Jebak Puyuh' in Kg. Bunohan, Tumpat, Kelantan

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Abstract

Local craft has unique aesthetic value such as our unique heritage 'Jebak Puyuh'. It is a trap device for trapping quail and it looks like a semi-circular bird cage. This study aims to identify the motifs found in 'Jebak Puyuh', in which the Malay motifs are known to be inspired by nature and surroundings. This research has been achieved through qualitative methods and using the theory of Zakaria Ali. 'Jebak Puyuh' is one of the great pieces of Malay's artistic works. Malaysians today should appreciate the existence of 'Jebak Puyuh' so that its continuity can be told to future generations.

Keywords: Aesthetic; crafts; heritage; motifs

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1.0 Introduction

Traditional Malay Art and Craft is the result of such a great heritage that it has no comparison with the craft today. Malay Art and Craft has its unique aesthetic value, and it's produced in a variety of patterns and uses. The precision of its manufacture causes many generations nowadays to be fascinated by its existence, including one of our local heritages, 'Jebak Puyuh'. 'Jebak Puyuh' is a tool for catching birds and is commonly used for quail. In the past, it was used as a tool to find food, but now it is mostly used as a home decoration and a hobby for certain people since it is unique in design. According to Che Mud Che Awang (2011), the use and the making of 'Jebak Puyuh' are less practised in today's society because the current generation is not serious about how it is made. He also stated that the skills, such as carving and weaving, need to be passed on to the younger generation to preserve this unique heritage. The main objectives for this research is to identify the motifs in 'Jebak Puyuh'. According to the Kraftangan Malaysia (2012), 'Jebak Puyuh' has a huge difference in the design which is between the current and with the previous one. Traditionally, it was extremely simple in design and has no artistic decoration unlike today with full of carving and different types of weaving motifs. So now, it is well known for its unique design and motifs. Nowadays, our young generation and people are unaware about our traditional crafts, cultural and heritage. One aspect that remains to be amazed is the uniqueness of its shape that uses a combination of weaving techniques and wood carving art (Muzium Seni Asia, 2016). As we all know, human nature is very fond of beauty and uniqueness. So, through this kind of innovations, it is very helpful in promoting this to not only attract the buyers but also the students to learn and document the design, woodcarving motifs and the art of weaving on the body of 'Jebak Puyuh'. This research was carried out on the east coast of Malaysia because 'Jebak Puyuh' is famous in that area. The researcher interviewed the 'AdiGuru' of 'Jebak Puyuh', Che Mud Che Awang in Kg Bunohan, Tumpat Kelantan. An interview session was conducted in order to study the wood carving and plait works motifs that Che Mud Che Awang often uses on the body of various types of 'Jebak Puyuh'.

There are so many advantages to this study. The researcher hopes this study can help provide any agencies, students and Malaysians with more information about this heritage. Through this study also, the researcher hopes it can help to re-introduce back this forgotten

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heritage so that generations nowadays are aware of the existence of 'Jebak Puyuh'. Researchers also hope that not only 'Jebak Puyuh' whose name will rise again, but also other Malay Art and Craft so that there will be continuity. Hopefully, 'Jebak Puyuh' will be the beginning

2.0 Literature Review

'Jebak Puyuh' (Malay Princely Quail Trap) is one of the local heritages found in Kampung Bunohan Tumpat, Kelantan. 'Jebak Puyuh' has its uniqueness; it has become an attraction and one of the local heritages. According to the sources from the National Act of 2015, heritage is inherited from the previous generations. It is a national treasure that has been or is being owned by a person or group of society, and it is also responsible for being protected and maintained (Siti Nur Asyikin, 2013). The hobby of quail trapping was very popular among the elite in the past. 'Jebak Puyuh' is a semi-rounded trap tool for quails. The outer frame of 'Jebak Puyuh' is formed using bamboo blades or rattan, whereas serungkup jebak is formed through ribu-ribu weaving. Generally, the motifs of awan larat, bunga kunyit, or bunga mawar often become the choice of surrounding carving. (Siti Nur Asyikin, 2013).

'Jebak Puyuh' has passed through several Malay cultural ages from traditional to modern times. Initially, 'Jebak Puyuh' was used by the Malay community to trap quails to serve as a food source (Siti Nur Asyikin, 2013). The modernisation of culture has transformed the economic system and the Malay community's way of life. 'Jebak Puyuh' is no longer an activity to obtain food sources. Although not intended as a source of food, sustenance, or a hobby, 'Jebak Puyuh' has established a social network between individuals who are craft makers and those who become customers. Siti Nur Asyikin (2013) findings have shown that customer demand for 'Jebak Puyuh' makers remains to date.

Social changes in society have slowly changed the function of 'Jebak Puyuh' as a hunting tool into one of art objects. The existence of a community of 'Jebak Puyuh' enthusiasts and the natural characteristic of humans to be passionate about beauty also enables them to beautify certain parts of 'Jebak Puyuh' (Marzudi Md Yunus, 2018).

2.1 'Adiguru' of Jebak Puyuh

Haji Che Mud bin Che Awang, who is skilled in producing 'Jebak Puyuh' was born on October 8, 1944, in Kampung Bunohan Tumpat, Kelantan. He inherited the 'Jebak Puyuh' making skills from his grandfather, who had a hobby of catching quails (puyuh). The speciality of Haji Che Mud is that he is not only good at making beautiful and fine 'Jebak Puyuh', but he can also make Wau and characters of Wayang Kulit, which are traditional arts and crafts of Kelantan. In addition, Haji Che Mud has knowledge of traditional medicines in Kelantan called Main Puteri (Kraftangan Malaysia, 2012).

Haji Che Mud took the initiative to improve his handiwork by renewing the trap's design by inspiring the quail (puyuh) himself. He also adorned 'Jebak Puyuh' with carvings and ties so that no one would think it was merely 'Jebak Puyuh'. To capitalise on local craft arts, Haji Che Mud is often invited as a tutor and consultant in the country and abroad. The support and cooperation of several agencies and individuals furthered his passion for maintaining and preserving this heritage. In 1989, Craft Malaysia appointed him as the 'Adiguru' of 'Jebak Puyuh' to ensure that this craft was preserved and developed (Kraftangan Malaysia, 2012).

3.0 Methodology



Figure 1: Research Design

The researcher used a qualitative method in this research. Data collection for primary data in this research was conducted through observation and interview sessions. The findings of the research were collected through observation. The result of observation will be typically precise and credible. The researcher only needs to write and analyze data collection and information through the observation. Other than that, data was also gathered through the interview session with interviewees who are the experts in their respective fields. They were able to provide specific and precise information in which required by the researcher. So, it had assisted the researcher to start writing. While for the secondary data, the researcher has referred books, journals, past research, newspapers and the internet. These instruments were intensely crucial in contributing to the success of this research. The researcher has chosen this research design (figure 1) as it is suitable for the researcher to collect all the data

and information regarding this study. The data analysis process was taken after the desired data have been collected. Data analysis was divided into two parts, where the information was analysed and continues to be responded or researcher had applied the principles introduced by Zakaria Ali in order to analyse the information collected. After that, the conclusion and recommendation were made based on the data collections at the end of this research.

3.1 The Principles of Zakaria Ali

Zakaria Ali is a Malaysian artist who is also a scholar. He is a very respectful writer in literature. Zakaria Ali is very actively involved in developing Malaysian Arts and Culture. Zakaria Ali (1989) formulated Malay Principles of beauty such as Finesse (Berhalus), Contrast (Berlawan), Symbolic (Berlambang), Usefulness (Berguna), Unity (Bersatu) and Meaningfulness (Bermakna) in discussing traditional Malay Art and Craft.

4.0 Findings

Data collection refers to the data obtained by the researcher through various ways and methods, which would be collected prior to analysis by the researcher. The findings in this section include the types of 'Jebak Puyuh' produced by the 'Adiguru' of 'Jebak Puyuh'; however, the researcher would first examine the types of 'Jebak Puyuh' before analysing the motifs on each corner of 'Jebak Puyuh'. The motifs identified by the researcher are not only from the wood carving technique but also from weaving works on the body of 'Jebak Puyuh'. So, in each type of 'Jebak Puyuh' has its motifs. But according to 'Adiguru' 'Jebak Puyuh', the motifs will always be different according to what customer request. He never put any motif as a must have in each of the type except for 'tulang belut' and 'keris'. 'Tulang belut' is a must have because it plays roles as a backbone of 'Jebak Puyuh' and for the 'Keris', other than as a symbol of Malay weapon it is as a block for the quail from getting out. For information, he sometimes created the motifs of 'Jebak Puyuh' on his own based on the surroundings. He also sometimes mixes and match the flowers to make new motif such as 'Bunga Jawa'. So, the following section entails the data collected by the researcher in this study which are the motifs in each type of 'Jebak Puyuh' crafted by 'Adiguru' 'Jebak Puyuh' which is Che Mud Che Awang.



Figure 2: Bunga Cengkih 'Jebak Puyuh'

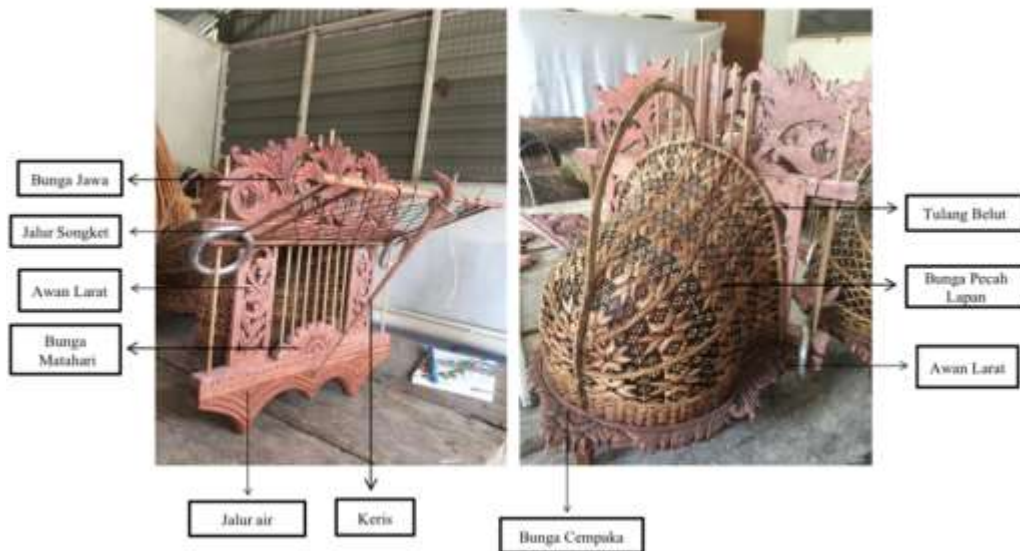


Figure 3: Songket 'Jebak Puyuh'



Figure 4: Mata Bilis 'Jebak Puyuh'

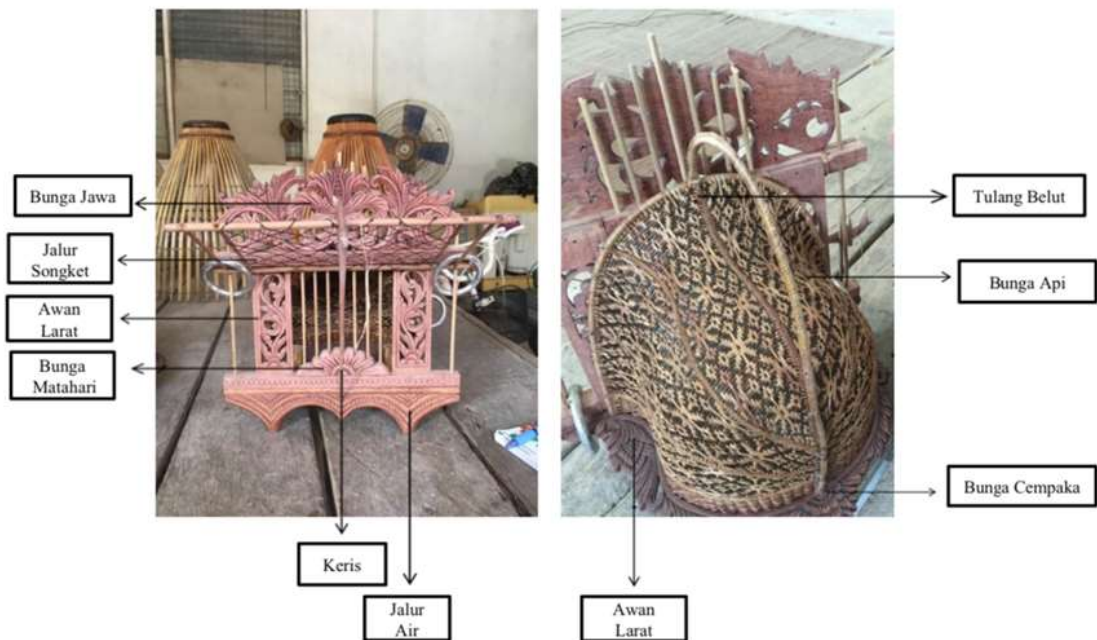


Figure 5: Bunga Api 'Jebak Puyuh'



Figure 6: Siku Keluang 'Jebak Puyuh'

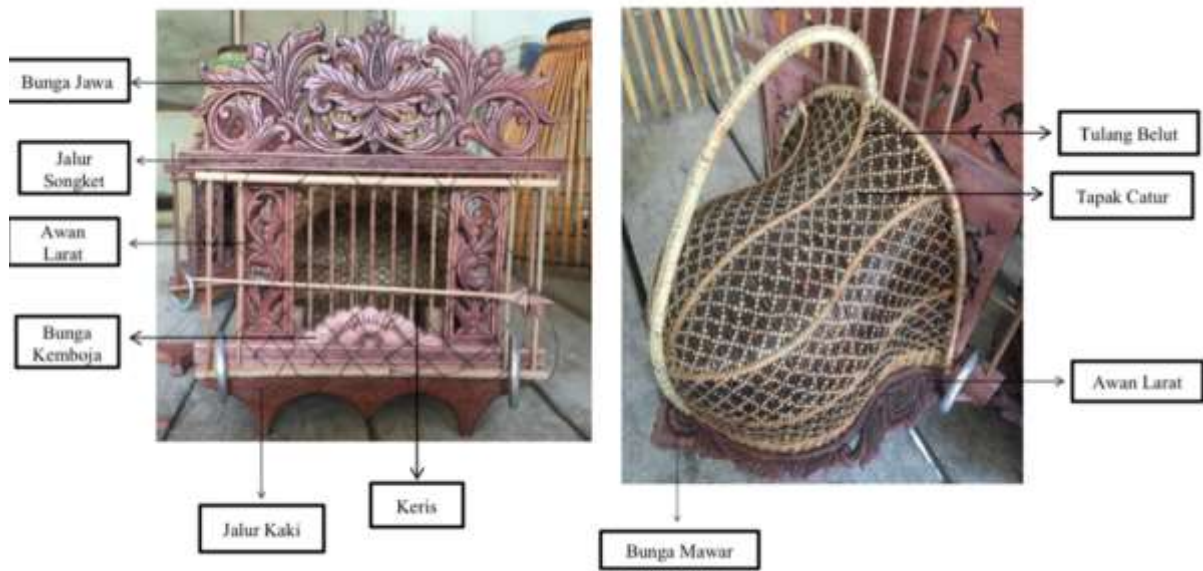


Figure 7: Tapak Catur 'Jebak Puyuh'



Figure 8: Bunga Durian 'Jebak Puyuh'



Figure 9: Daun Kelapa 'Jebak Puyuh'

5.0 Discussion

Based on the findings of this study, the researcher found that 'Jebak Puyuh' is rich in wood carving and weaving works. By researching only one type of 'Jebak Puyuh', the researcher was able to seek and understand the knowledge surrounding Malay symbolism. Here, the researcher noted that Malay crafts are not merely an ordinary heritage, but they are rich with aesthetic values that captivate everyone who sees these crafts.

Through this study, the researcher found that motifs from the neighbouring countries have relatively influenced our local 'Jebak Puyuh' heritage. For example, the base of 'Jebak Puyuh' was inspired by the shape of the elephant head and the Bunga Teratai motif is also the

symbol of the official religion in Thailand, which is Hindu Buddha. However, although influenced by the neighboring country, Thailand, the elements of Malay art remain such as the motifs of Awan Larat dan Keris at the door of 'Jebak Puyuh'. This is supported by Che Mud Che Awang (2020), who mentioned that he frequently goes to Southern Thailand to participate in the 'Jebak Puyuh' design competition. In addition, he added that to attract the Thai jury's interest, he must carve and weave artwork that can be understood and evaluated by the jury.

Additionally, the researcher also found that 'Jebak Puyuh' by Che Mud Che Awang is only made upon request due to health factors, and sometimes he had to decline certain orders for 'Jebak Puyuh'. He added that his child inherits his talent; however, the outcome is not as similar to his own. Nonetheless, 'Che Mud Che Awang who is now 90 years old still strives to give knowledge to all researchers and students. Therefore, it is hoped that the art of making 'Jebak Puyuh' will be elevated and become something remarkable to all Malaysians.

Last but not least, the researcher found that the data and information related to 'Jebak Puyuh' have been barely documented. Sadly, our craft industry is in such a situation. Even though Che Mud Che Awang has been nominated as the 'Adiguru' of 'Jebak Puyuh', appreciation should further be given to his artworks. In fact, through this study, researchers found that Malaysians, especially the new generation, are still not exposed to local heritage Jebak Puyuh. However, the researcher is in a cluster surrounded by art and design designs. Hence, this study is beneficial in facilitating and contributing to our Malay arts industry.

6.0 Conclusion & Recommendations

'Jebak Puyuh' has passed through several Malay cultural ages, from traditional to modern times. Based on the findings and descriptions, 'Jebak Puyuh' can be categorised as an art object with a special function in society. About artwork or goods such as the arts of carving that are deemed lovely and beautiful, its beauty not only lies in the work or material itself but is a feeling human appreciate when researching the work of art. The nature of such beauty can create a certain sense of pleasure or satisfaction in us, which is called aesthetics.

As stated by Anwar Din (2008), human perception of artwork is constantly changing according to the needs of human culture. This is because the social changes in society have slowly changed the function of 'Jebak Puyuh' as a hunting tool into one of the art objects. A community of 'Jebak Puyuh' enthusiasts and the natural characteristic of human beings to be passionate about beauty also enables them to beautify certain parts of 'Jebak Puyuh'. Besides, the adaptation of Malay arts of carving on the doors of 'Jebak Puyuh' also proves aesthetic awareness that leads to passion.

Hence, the increased research interest will result in documentation. For example, the modernisation of 'Jebak Puyuh' creativity has piqued the researcher's interest to study this context. The motifs on modernised 'Jebak Puyuh' have also been identified, resulting in a study on the symbolism and aesthetics of 'Jebak Puyuh' designs. So, the researcher concluded that identifying a motif has not been easy because every craftsman has creativity in their work, leading to dissimilar motifs carved. So, it is not strange if a similar motif in the name will be different in shape and design. According to Nor Azlin Hamidon (2021), there are three methods to find out where the source of the motif comes from; First, the confirmation made by the craftsman himself. Second, with the method of comparing the nature and finding the nearest possibilities through visual analysis. (there are two people so far there is a method of finding names or sources of motifs - Associate Prof Dr Sabrizaa and Prof Dzulhaimi Md Zain) as well as the third is confirmation from culturists, academics, references from books or articles that have been written.

However, it is different in terms of the study on symbolism. According to Nor Azlin Hamidon (2021), not all things will be symbolic; some will stop as a sign, and some will stop as an icon. The motifs studied by the researcher do not all have symbolism. However, he said if there is no symbolic meaning to a motif, use Semiotic Pierce method to find other possibilities for finding meaning. She also added that a motif will not change its meaning even if interpreted in any media. But this is not a full study on 'Jebak Puyuh'. The researcher hopes to see other studies that can discuss this context in different aspects.

In sum, Malay arts and crafts in Malaysia appear in various forms in terms of textiles, carving art, weaving works, embroidery, and many more. Thus, we must look into arts and crafts from all perspectives so they will not be forgotten. In-depth studies are also required so that we will not lag in recording our heritage and ensuring its continuity and survival.

7.0 Recommendations

Recommendations are suggestions that the researcher deems necessary in helping to raise and further introduce 'Jebak Puyuh' in this day and age. Throughout this study, the researcher has met and connected with many parties from various backgrounds to obtain the information relevant to this study. With the current pandemic situation, it is difficult for the researcher to collect data. Most of the methods conducted for data collection were through online interviews. However, there are several recommendations that the researcher deems suitable to help certain parties as discussed in the following sub sections.

7.1 Government

Government is the most important body to realize the aspiration of developing the country's craft industry. The government must urge all bodies under the government to unite and put their efforts into finding a way to create awareness among society about the existence of Malay craft arts. One of the steps that can be taken is creating a craft market where Malay arts and crafts are sold. Besides, providing space for craft sellers to demonstrate craft manufacturing can also help our country's craft industry. However, great planning without any promotion remains a disadvantage. Promotions should be made as great as possible to reach everyone and have a huge impact on the public. Furthermore, promotions that are done extensively will stimulate curiosity and this; in turn it will give positive results as well as encouraging response and would help many parties.

7.2 Society

Society in Malaysia should play an important role in learning. Malaysians should not continue to rely on the government if the society members intend to learn more about Malay crafts. Society nowadays should strive and seek knowledge. For example, there are many museums in Malaysia such as the National Museum of Malaysia, the National Textile Museum, and the Royal Malaysian Police Museum; hence, they should frequent these museums as there are various historical remains and old relics of our ancestors. This heritage must be preserved and indirectly studied and documented to continue to be inherited from one generation to the next.

7.3 Young Generations

Generations nowadays should learn about heritage relics such as old Malay arts and crafts. This is because young generations such as students will be the catalyst for these arts and heritage survival. Hence, through craft workshops as well as activities conducted by the museum. For example, the textile museum conduct batik workshop. So, it will provide young people with knowledge and skills directly and indirectly on traditional Malay arts and crafts.

Last but not least, Malaysians have their roles in elevating the local arts and crafts; hence, everyone should be aware of the importance of learning our Malay arts and crafts.

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