

INTEGRATION OF NATURE AND SCIENCE IN THE MAKING OF *JEBAK PUYUH* IN KELANTAN

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ABSTRACT

The Malay community is known for its genius in making their cultural tools which are neither only fine but also have a high degree of resilience and can last decades or even centuries. The renowned Jebak Puyuh handicraft from Kelantan is part of the heritage of the Malay community. This Quail trap has a high aesthetic value due to its beautiful woven design and motifs. However, due to modernization pressures, the production of Jebak Puyuh in Malaysia is on the verge of extinction. Thus, this writing aims to elaborate on the integration of natural and scientific elements in the manufacture of Jebak Puyuh by focusing on the manufacture of Jebak Puyuh in Tumpat, Kelantan. Interviews with the makers and owners of the Jebak Puyuh collection were conducted to collect data on the natural and scientific elements used in the production of Jebak Puyuh. Thematic analysis is used to analyse interview data. As a result, Jebak Puyuh's clearly demonstrates the Malay community's wisdom in combining natural and scientific elements, allowing this handicraft product to last for many years. The scientific elements found in the production of Puyuh Jebak can be seen in the making techniques, and materials. While the beauty of the ornaments and weave found in the body of Jebak Puyuh can be seen as elements of nature. According to this study, Jebak Puyuh is one of the Malay community's wisdom in manufacturing its cultural tools. As a result, this study concludes that the heritage of Jebak Puyuh should be defended as one of the symbols of Malay heritage identity. Furthermore, in accordance with the National Cultural Policy, this handicraft must be restored and preserved so that the Malay community's wisdom can be carried on to the next generation.

Keywords: *Jebak Puyuh, Malay Handicraft, Science Element, Nature Element and Preservation.*

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A. INTRODUCTION

Arts are regarded as the foundation of one's culture and a source of identity in the community, including among Malays. This artistic heritage is typically passed down from generation to generation in order to preserve its philosophical and aesthetic value. Handicrafts are one of the Malay community's arts that are carefully produced, creative, and have their own beauty values. Malay handicrafts are typically made with readily available natural ingredients and lower technology, such as hand skills, rather than high technology or other machines (Abdul Wahab, 2014). The combination of natural materials and the Malay community's creativity in producing handicrafts represents the advancement of their thinking level. Handicrafts made have also demonstrated that, despite limited technological resources, the Malay community has knowledge

or wisdom in producing its own cultural tools. The wisdom and subtlety of Malay craftsmanship allow their handicraft products to last for a long time.

However, the pressures of modernization have made the current generation less aware of the Malay community's great handicrafts. The Jebak Puyuh is one of the handicrafts of an increasingly forgotten heritage. Quails are a tool for catching difficult-to-catch quail from wild bird species. Despite the fact that they are only used as bird traps, quail traps, also known as Jebak Puyuh, are made with aesthetic value, creativity, and are one-of-a-kind (Mohd Rozali, 2013). The Quail bird trap has a semicircular shape, a flat base, a small door, and a place to hang a bouquet. These carts are typically installed in forested areas near fields. Jebak is placed with a quail in order to attract the attention of wild quails to the trap. The invention of Jebak Puyuh has demonstrated that the Malay community is a society with its own wisdom in creating cultural tools for everyday use.

B. METHOD

This study employs a qualitative method utilising a library research and an interview. Interview conducted by the makers and owners of the Jebak Puyuh to collect data on the natural and scientific elements used in the production of Jebak Puyuh. The rationale in choosing this particular informant is due to their direct involvement in the making and preserving (collector) of Jebak Puyuh. On the other hand, the secondary data are obtained from references in the libraries. Books referred to an academic books, journals, theses, paper works, brochures, circulations and relevant magazines. In analysing data of the library research, a textual analysis is used to examine the contents of documents. According to White & Marsh (2006), the textual analysis of documents is a technique to surmise, interpret or elucidate the texts referred to from various sources. Thus, books, articles and magazines relevant to handcraft and the Malay local genius are analysed into several themes so as to systematically examine them in the discussion.

C. RESULT AND DISCUSSION

According to N Haron (2014), Jebak Puyuh is a Puyuh bird trap that was commonly employed by the Malay community a long time ago and was built utilising hundreds of weaved techniques. Additionally, Jebak Puyuh was defined by Che Awang (2016) as a flat-soled trap tool used to catch semi-circular quails. Traditional quail carts are made in a crude manner that minimises the ornamental components. However, in keeping with the times, the Quail Cart has been changed with a more creative touch, making it more lovely and attractive.



Figure 1. Jebak Puyuh
Source: kraftangan.gov.my, 2022



Figure 2. Front view of Jebak Puyuh
Source: hmetro.com.my, 2016

In forests and swamps, quails are used to snare or catch quail. It is widely used by the villagers, particularly the elderly who enjoy catching Puyuh birds. According to Ahmad (2016), the history of the Jebak Puyuh or Quail trap cannot be stated accurately. Jebak Puyuh, on the other hand, is believed to have been manufactured as early as the 20th century. Jebak Puyuh is made using traditional techniques that are complex and time-consuming, but not expensive. The ingredients required are easily obtained in the Malay community environment. Hardwoods from the forest include jackfruit, sentul, jelutong, bamboo, and rattan. According to Ahmad (2016), the design of the Jebak Puyuh was inspired by the body shape of the quail itself. Initially, the Jebak Puyuh was only made by carving and bonding. However, the passage of time has prompted the production of the lovely Jebak Puyuh with its complex and one-of-a-kind weave and engraving.

Che Mud Che Awang, who lives in Kampung Bunohan, Tumpat, Kelantan, is one of the last active makers of Jebak Puyuh in Kelantan. Aside from that, some villagers in the Tumpat area that keep Jebak Puyuh as an ornament.

According to N Haron (2014), the production of Jebak Puyuh is fundamentally simple and beautiful due to the combination of scientific and natural elements. This is due to the ease with which the materials for making Jebak Puyuh, such as boards from jackfruit, sentul, and jelutong to be used as a trap and carving site on the front of the cart, can be obtained in the village area. The outer frame is usually made of bamboo or rattan blades, while the mulch is made from root weave or thousands of tree trunks found in the bush. While thousands of creeping trees have high endurance and are not susceptible to rot, regardless of whether the bouquet is left wet or dry. The trunk of the Ribu-ribu tree will be dried first by splitting the two roots and drying them in a dark place for a few days to prevent the roots from becoming brittle or broken. The thousands of threads technique will be woven in Jebak Puyuh, the same way of the woven applied for mengkuang mats. This discussion is similar to an excerpt from an interview with survey respondents:

Obhh...memei lamo laa nok bulih ko siap tuu. Kito tengok daripada gapo hok kito nok masok ataupun gapo hok kito nok letok dekat jebak tu. Contoh dio... kito tengok dari segi ukerei, pintu gerbei dan tubuh ataupun badei sarei tu. Kito tengok sini deh... ni ialah jalin biaso. Jalin biaso...biasonyo ambik maso singkat jaa tapi kalu nok masok kelerai akei ambik maso lamo laa. Kito keno tengok keadaei sama ado nok nok buat hok biaso ataupun nok masok kelerai ataupun dio nok masok motif ataupun corok pado tubuh sarei tu... pahlu pulop...tapok dio... tapok hok duk bowoh tu semo bendo akei ado tapok jadi pado tapok dio ni akei masukkei biloh iaitu hok kecik-kecik lepastu dio jalin pulop. Dio jalin nii samo ado dio nok guno rotei ataupun akar ribu (akar reribu). Akar ribu ni ado duo jenis daun besar dengan daun kecik..

(R1-2020)

According to the second respondent, producing the Puyuh Jebak usually takes between two and fourteen days, depending on the pattern. Normal or simple pattern quails are completed in about two days. While the weave technique produces the longest quail trap to complete. The makers patterns are usually based on clove patterns, fireworks, songket, anchovies eye, bat elbows (siku keluang), and a variety of other patterns, such as the following:

Ambik maso lamo...kalu dulu-dulu gak pok cik buat ni lebih kurei duo minggu siap 14 hari tu. Kalu buat corok hok biaso-biaso Pak Mud bulih siap dalei maso duo hari jaa tok lamo. Tapi kalu tempat hok lamo gak hok anyei laa...Anok Pak Mud hok duk Pineng biaso akei buat corok bungo cengkib, bungo api, songket, mato bilis, mato lalat, siku keluang...banyok laa corok-corok hok buat.

(R2-2020)

Lamo memei lamo....sebab nok hasilkei Jebok Puyuh ni bukei mdoh. Dio banyok proses-proses dio. Contoh laa..proses anyamei atau proses bok nok letok kelerai dan ukirei-ukirei tu atas gapo bok pembuat nok.

(R3-2020)

Kito tabu kei nok buat atau nok hasilkei Jebok Puyuh ni bukei bendo mudoh. Banyok bendo bok nok keno ado dale Jebok Puyuh ni. Contohnyo laa... gapo tu anyamei reribu mesti ado, pahu pulok corok-corok ukirei...dio ikot gapo bok si pembuat tu nok masok gapo...

(R4-2020)

The motif used in the carvings on Jebak Puyuh is usually in accordance with Islamic Sharia, which advocates the use of motifs such as flowers, plants, geometry, and calligraphy to replace pre-Islamic sculptural art, which focuses on human or animal figures. Thus, the engravings on the Jebak Puyuh are floral motifs such as the awan larat, turmeric flower, or rose. The motifs of the bat elbows, the shape of the strips, and geometric shapes are frequently used in the thousands weave found on the body of Jebak Puyuh. The elements of beauty on the Jebak Puyuh, on the other hand, are dependent on the maker.

Thus, Jebak Puyuh is a manifestation and interpretation of the Malay community towards the elements of nature that produce this handicraft by combining aesthetic and balancing elements through shapes, properties, processing patterns, and functions (Che Awang 2016). This argument is supported by Md. Yunus (2018), which examines the appearance elements of Jebak Puyuh. The aesthetic value of the Jebak Puyuh is influenced by the nature of the material used to produce it. From the side, Jebak Puyuh appears organic, whereas from the front, Jebak Puyuh appears geometric and rectangular in shape. The geometrical structure on the front has a symbolic meaning with functional aspects, i.e., the appearance and shape must be accurate for the trap door to function properly. He also mentioned that form is one of the elements for analysing the aesthetics of a craft product. The majority of the quails are quarter-sized, which is caused by the basic shape of the material used as well as the material's properties. Thus, the combination of scientific elements and natural materials results in a long-lasting Jebak Puyuh. This discussion is similar to an excerpt from an interview with survey respondents:

Ore dulu kalu dio buat bendo tu memei untuk tehei lamo. Buat gapo kalu dio buat bendo bok tok tehei lamo dehh... Jebak Puyuh ni dio bulih tehei ado tu sapa ko 200 tahun usio dio... Ore dulu tok akei cipto bendo bok tok tehei lamo.. sebab tu la masih ado lagi Jebak Puyuh bok usio dio cecob ratuse tahun lamo dio. Kalu tok silap sayo masih ado lagi disipei dan dijago di Muzium Negara.

(R1-2020)

Obhh...jebok ni memei tebei laa. Kalu bok pok cik buat ni kei rasonyo dalei 80 tahun ni sapa... Ado bok pok cik sipei sapa ko hari ni. Tok lamo bakpo jebok ni tebei sebab kakah atan bebei dio ni bok pok cik guno tok mudoh punoh
(R2-2020)

Memei tebei lamo Jebok Puyuh ni...dan kito tengok lani ni pon ado bok buat hiasei dehh...sebab kualiti bok ado pado Jebok Puyuh ni memei sangat-sangat tinggi. Nok royaknyo sini...seni ore lamo bok buat ni ore kato memei betul-betul tinggi laa seni dio dan tebei lamo...
(R3-2020)

Jebok Puyuh ni memei tebei lamo. Sebab ore dulu-dulu ni dio akei cipto gapo-gapo seni dio...akei tengok dari segi tebei dio berapa-berapa tahun.
(R4-2020)



Figure 3. Floral Motif on Jebak Puyuh
Source: Fieldwork, 2020



Figure 4. Kelarai Weaving on Jebak Puyuh
Source: Fieldwork, 2020

D. CONCLUSION

To sum up, Jebak Puyuh clearly demonstrates the Malay community's wisdom in combining natural and scientific elements, allowing this handicraft product to last for many years. The

scientific elements found in the production of Puyuh Jebak can be seen in the making techniques, and materials. While the beauty of the ornaments and weave found in the body of Jebak Puyuh can be seen as elements of nature. According to this study, Jebak Puyuh is one of the Malay community's wisdom in manufacturing its cultural tools. As a result, this study concludes that the heritage of Jebak Puyuh should be defended as one of the symbols of Malay heritage identity especially in Kelantan, Malaysia.

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