

Research Article

Non-Verbal Communication Aspect in Paper Umbrella Craft as Intangible Cultural Heritage in Malang

Swastika Dhesti Anggriani^{1*}, Muhammad Nurwiseso Wibisono¹, Ifan Deffinika¹, Elvira Kurnia Ramadhan²

¹Universitas Negeri Malang, Kota Malang

²Universitas Negeri Yogyakarta, DI. Yogyakarta

ORCID

Swastika Dhesti Anggriani: <https://orcid.org/0000-0003-2625-2962>

Abstract.

Paper umbrellas are one of the crafts included in the intangible cultural heritage of Malang, East Java. Currently, it is known that there is only one group of craftsmen who still produce this paper umbrella craft. Although not many of them, this paper umbrella craft still exists among people who like traditional handicrafts. This is evident from how often paper umbrella crafts appear at craft exhibitions in cities in Indonesia. Consequently, there is a pressing need for in-depth research on paper umbrella craftsmanship in Malang City. A valuable avenue for exploration is the examination of non-verbal communication aspects inherent in paper umbrella craftsmanship. This study aimed to determine the non-verbal communication aspects contained in paper umbrella crafts. The research employs a descriptive qualitative approach, focusing on analyzing non-verbal communication aspects. Data was collected using unstructured interview methods, documentation, and field surveys. The collected data was reduced for analysis using nonverbal communication theory. The study findings are presented descriptively, detailing the observed non-verbal communication aspects. The findings reveal three distinct categories of non-verbal communication aspects in paper umbrella craftsmanship: fixed features, semi-fixed features, and non-fixed features. Fixed features include shapes depicted on the umbrella. Semi fixed feature is a choice of material used to make paper umbrellas, colors, and motifs. The materials used are bamboo and paper. The colors of the umbrellas are red and green. The motif drawn on the umbrella is a floral motif. Flowers are present because they are the favorite shapes of the craftsmen who make umbrellas. Non-fixed features encompass the entire process of crafting paper umbrellas, from material preparation to final finishing touches.

Keywords: umbrella paper, craft, tangible cultural heritage

1. Introduction

Umbrellas are one of the cultural heritages in the form of artifacts and can be classified as traditional crafts. In the category of cultural heritage this traditional craft is included in the category of intangible cultural heritage. Intangible cultural heritage are skills, knowledge, practices, representations, expressions, tools, objects, and cultural artifacts

Corresponding Author: Swastika Dhesti Anggriani; email: swastikadhesti.fs@um.ac.id

Published: 9 May 2024

Publishing services provided by Knowledge E

© Swastika Dhesti Anggriani et al. This article is distributed under the terms of the [Creative Commons Attribution License](#), which permits unrestricted use and redistribution provided that the original author and source are credited.

Selection and Peer-review under the responsibility of the ICADECS Conference Committee.

 OPEN ACCESS

recognized by certain groups of people[1]. Traditional crafts, customs, performances, and oral traditions and expressions fall into the category of intangible cultural heritage [2]. Crafts are all things that are made using hand skills [3]. The craft results are used objects and decorative objects[4].

In history, the umbrella used to be known as a social identity. In Indonesia, the umbrella is used by “priyayi” or aristocrats as a symbol of a higher social class in society. According to Sailal Arimi (2008), an umbrella held by subordinates is a sign that the user is an aristocrat and has a position in society [5]. However, umbrellas are not the only objects that mark social class; there are other objects, such as shields, or “lancing”/ betel nuts storage which are also markers of social class.

In Indonesia, there are various types of umbrellas made by the community. One of them is a paper umbrella. Each area that produces paper umbrellas has some distinct characteristics, such as selecting materials and applying colors and motifs. In the paper umbrellas made in Kalibagor Village, the characteristic is found in the paper material used, which is cement paper [5].

In Malang City, there is a paper umbrella-producing village located on Jalan L.A. Sucipto, Gang Taruna III, Pandanwangi, Blimbing District, Malang City [6]. The umbrellas produced in this place have a decorative function and a ritual function as a part of “sesajen” or offerings. The paper umbrellas made in this area are called Mutho Umbrellas.



Figure 1: Payung *Mutho*. Source: Self Documentation, 2021.

Historically, Payung Mutho was first brought by migrants from the Sidoarjo area during the Dutch colonial period. At first, several people from Sidoarjo fled to Malang City with their skills in making paper umbrellas. Then, the local people took part in learning and

making paper umbrellas. In 1945 the settlement of the Pandanwangi area was known as the umbrella village. Since the Sidoarjo refugees returned to their place of origin, the number of people who made paper umbrellas began to decrease, and only a few craftsmen remained. The skill of making paper umbrellas is then passed on to their children.

In the process, Mutho's Umbrellas are made manually. The tools used were various saws, machetes, manual rotary drills, sharpeners, knives, brushes from their bark, and lathes. According to sources, these tools were traditionally made by the craftsmen themselves. However, these various tools can now be purchased easily, so there is no need to make them yourself.

The reduced number of craftsmen and the emergence of factory-made umbrellas has decreased the demand for paper umbrellas. Based on information from sources, Paper Umbrella craftsmen, even though the number of requests has fallen, the existence of Paper Umbrellas still exists in the community. Until now, paper umbrella crafts are still included in various craft exhibitions, umbrella festivals, and handicraft sales activities.

It is essential to have a follow-up related to the reduced number of craftsmen because paper umbrellas are one of the traditional crafts included in the intangible cultural heritage. Therefore, scientific documentation is carried out through research with paper umbrella objects. The purpose of this study is to describe the nonverbal communication aspects of the traditional paper umbrella craft.

2. Methodology

This study uses the theoretical basis of nonverbal communication obtained from literature review. Nonverbal communication is a theory used to reveal the meaning or significance of nonverbal communication in an object. There are three elements of nonverbal communication: fixed-feature elements, semi-fixed-feature elements, and non-fixed-feature elements.

The method used in this research is the descriptive qualitative method. This method translates research results into descriptive paragraphs and interpretations [7]. Data was collected through library research, interviews, field observations, and documentation. The collected data is then reduced and analyzed using nonverbal communication theory to obtain answers to the problem formulation. The analysis results are then written in the form of a concluding paragraph.



3. Results and Discussion

Based on the results of literature review, interviews, field observations, and documentation. Data were obtained through voice recordings from interviews, written data from library sources and interview transcripts, and photos of paper umbrellas. The data that has been collected is reduced and analyzed using nonverbal communication theory. The following are the results of nonverbal communication analysis on traditional paper umbrella craft objects.

3.1. Fixed-Feature Elements

Fixed-feature are elements that are spayed or can change over a long time and slowly [8]. In paper umbrella crafts, these fixed elements are the shape of the paper umbrella and the construction of the wood, bamboo, and thread used.




TABLE 1: Fixed-Feature Elements

No	Element and Picture	Description
1	Shape 	The shape of this paper umbrella has remained the same since 1945's until today. The shape used is a circle shape when viewed from above. This shape is the same as the shape of an umbrella in general. There has been no change in the form of this umbrella to date.
2	Paper Umbrella's Support Construction 	Wood and bamboo tied together with twine in a particular construction are used to support the upper surface of the paper umbrellas. This construction has stayed the same since the beginning of this paper umbrella made by craftsmen.

3.2. Semifixed-Feature Elements

Semifixed-feature is a semi-fixed element. This element can be changed easily and does not take long [8]. In paper umbrella crafts, which are included in this element are colors, motifs, and materials used to make paper umbrellas.

TABLE 2: Semifixed-Feature Elements.

No	Element and Picture	Description
1	<p>Colors</p> 	<p>The color used as the base or primary color for this paper umbrella does not refer to specific rules. The colors used, such as red and green, are preferred by craftsmen. Therefore, this color can be easily changed according to the desires of the craftsman.</p>
2	<p>Motif</p> 	<p>The motif applied to the paper umbrella is a rose motif. There is no particular reason why this rose was chosen as the motif drawn on the paper umbrella. This rose was chosen as the umbrella motif because of the wishes and preferences of the artisans who made it. Because of this, this motif can also change at any time according to the wishes of the craftsmen.</p>
3	<p>Material</p> 	<p>The materials used for this paper umbrella are paper, wood, bamboo, and thread, as well as paint for making motifs and giving color to the surface of the paper. There are also no special provisions regarding the selection of this material so that materials can change according to needs and availability.</p>

3.3. Nonfixed-Feature Elements

Nonfixed-featured elements are elements related to humans [8]. In the traditional paper umbrella craft, which is included in the non-fixed-feature element, the human as the maker (craftsman). Non-fixed-feature elements can be seen from the physical behaviors of the human maker, namely how craftsmen make paper umbrella crafts, from preparing tools and materials to the painting process. The process of making traditional paper umbrella crafts includes:

1. Tools and Materials Preparation

Bamboo is cut into pieces and peeled off the outer skin. The parts of bamboo are flat, thin, and long. The fibers on the bamboo details are cleaned using a knife or sharp object to make them look neat. This activity is called berimbasi. The bamboo pieces will be dried first in direct sunlight and then split again until they have a small thickness. Places for allowances and under umbrellas are also made part of the framework.

2. Assemble the Paper Umbrella's Construction

The umbrella construction is assembled from the top-bottom underside, umbrella poles, spokes, allowances, and so on. Bamboo pieces are connected using threads. Accuracy is needed in the process of attaching threads because if something goes wrong, it can damage the umbrella's construction.

3. Paper Installation

The umbrella's construction that has been made is then covered with paper (a type of brown paper cover) and colored. The colors are usually bright, like red, yellow, green, or blue. Umbrellas that have been colored are then left to dry.

4. Conclusion

In the traditional paper umbrella craft, nonverbal communication aspects are divided into three elements: fixed-feature elements, semi-fixed-feature elements, and non-fixed-feature elements. In the fixed-feature elements, the circular shape on the upper surface of the paper umbrella and the umbrella support construction are fixed or unchanging elements, while the colors, motifs, and materials for making traditional paper umbrella crafts are included in the semi-fixed-featured elements because they can change easily and quickly. Making traditional paper umbrella crafts is part of the non-fixed-feature elements because they are related to humans as the makers of traditional paper umbrella crafts. In this case, the human is a paper umbrella craftsman.

References

- [1] Wirawan K. Pemanfaatan Kampung Kota dalam Wisata Warisan Budaya di Kota Singaraja. *J. Planoeath*. 2021;6(2):90–6.
- [2] Wardibudaya, "Menuju Warisan Budaya Dunia: Proses Penetapan Warisan Budaya Tak Benda (Intangible Cultural Heritage) dan Warisan Dunia (World Heritage) Indonesia oleh UNESCO," *Oktober 5, 2017*. [Online]. Available: <https://kebudayaan.kemdikbud.go.id/ditwdb/menuju-warisan-budaya-dunia-proses-penetapan-warisan-budaya-tak-benda-intangible-cultural-heritage-dan-warisan-dunia-world-heritage-indonesia-oleh-unesco/>
- [3] Hotima SH. "Sosialisasi Pemanfaatan Kerajinan Tangan Menggunakan Stik Es Krim," *Majalah Ilmiah. PELITA ILMU*. 2019;2(2):19–26.

- [4] Gusmania Y, Amelia F. Pendampingan Pembuatan Kerajinan Tangan Dari Kain Flanel untuk Menunjang Perekonomian Keluarga Sebagai Usaha Kecil Menengah (UKM) Masyarakat Di Kelurahan Sei Langkai. *J. Minda Baharu*. 2019;3(1):59–65.
- [5] Nugroho AS, Jazimah I, Fajar WN. Pengembangan Desa Kalibagor Banyumas Sebagai Desa Sentra Wisata Kerajinan Payung Kertas Tradisional. *Khazanah Pendidik*. 2020;14(1):214–23.
- [6] Akhrani LA, Herani I, Hany A. Empowerment Community: Pembentukan Komunitas Peduli Lingkungan Sebagai Upaya Peningkatan Kesadaran Bencana & Kesehatan Pada Warga Bantar Kali Di Kampung Payung Kertas, Malang. *J. Dedicators Community*. 2020;5(2):159–81.
- [7] Wibowo A, Priyatna A, Sobarna C. Modifikasi Wayang Topeng Malangan di Padepokan Asmoro Bangun, Kedungmonggo Pakisaji, Malang. *Panggung*. 2019;29(3):219–36.
- [8] Anggriani SD, Triatmodjo S, Haryono T. Tata Ruang dan Interior Rumah Tradisional Bale Mengina dan Beruga di Dusun Segenter (Lombok Utara). *Kajian Nonverbal Communication*; 2015.