

## The Influence of Suandei Fall on Art of Carving Artists in Woinap Village, Yapen Island District

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### Abstract:

The art of carving, known as carving, or decoration with various flora, fauna, figurative and even geometric motifs which is an ornate image with some parts being concave and some parts convex both horizontally and vertically and elliptically arranged in a very beautiful image. (Study of Cultural Anthropology)<sup>(1)</sup> The carvings, which are known in the works of Decorative Arts, still survive and are in demand and are found in various areas such as the Biak Numfor Islands, Yapen Islands, Waropen Wondama Bay and various other areas that are included in the Kuripasai cultural family, Mananarmakeri, and Sairei. A special highlight in this writing is the carving motifs that are still practiced by carving craftsmen in Woinap Village, Wonawa District, Yapen Islands Regency, where until now there are very few carvers. This carving motif was inspired by the legend of "Suandei" by Drs. Frits Maurid Kirihio, alumni of the University of Leyden, the Netherlands, in the 1950s, who was recorded in the book "Dongen Tanah Kita,"<sup>(2)</sup> Descriptive analysis method is a method used to analyze data by describing or describing the data that has been collected as it is without intending to make conclusions that apply to generalization or generalization, Sugiyono (2014:21)<sup>(3)</sup> Excellence Carving motifs based on beliefs that have been practiced so far in the village of Woinap, Yapen Islands Regency. or skulls, all of which are manifested and the decorations that are usually displayed on family tools such as boats, wooden pans (sempe) art tools (tifa) net buoys, all take symbolic or philosophical meanings from their original form.<sup>(4)</sup> The indigenous people of Woinap are a community categorized as living in the outermost area of the Yap . Islands Regency en and still isolated from the rapid development of the era. However, it cannot be separated from local wisdom techniques that are often adopted from neighboring areas which are more innovative in people's lifestyles because culture is dynamic and always moves with the times, so the people of Woinap also move with the habit of living with the times by way of -a new way that is still considered cultural even though indigenous cultural values have been eroded.<sup>(5)</sup> The cultural heritage of the Papuan people in the saireri strait region, especially the unique carving art of the Woinap community, has an economic potential that can bring ecotourism and increase the PAD of the Islands district government Yapen.<sup>(6)</sup>

### Keywords:

Sculpture; legend of suandey; cultural anthropology

## I. Introduction

Indonesia in general is rich in culture and art that is widespread from the western end of Sabang to the eastern end of Merauke and one of them is the richness of the art of carving, which is famous in various regions which is now raised with carving motifs presented in the works of the nation's children, namely batik, ceramics, and handicrafts. Various other crafts. There are several regions in Indonesia that have wood carving crafts and have their own peculiarities. If traced, the typical carvings of Papua, Asmat, Jayapura and Teluk Cenderawasih which have very beautiful folk carvings and are in great demand by foreigners and even

domestically, Papuan-patterned batik are often used as gifts for guests or also as collections and others.

The art of carving, known as carving, or decoration with various motifs of flora, fauna, figurative and even geometric which is a decorative image with some parts that are concave and some parts convex both horizontally and vertically and elliptically arranged in a very beautiful image. These forms become wealth or local wisdom that has always been preserved from generation to generation, although until now this local wisdom has not been protected by official ordinances, but this uniqueness is still alive and appears in various works of art that represent certain areas such as Asmat carving batik, Jayapura carving batik. Cenderawasih Bay Carving Batik. Woinap village is a village in Papua. Woinap Village is known by the Saireri Straits indigenous people for their unique wood carvings. Many people assume that the origin of the carving art culture from the village of woinap produced by the community comes from the Saireri strait culture. In fact, based on the results of the author's research in the village of woinap with several opinions and stories of the elders in the village of woinap, the uniqueness of the carving art culture in the Saireri Strait generally comes from a legend, namely the story of the "Suandei" folk story in the village. The carvings of the indigenous people of the woinap village are very diverse, sometimes in the form of humans, boats, panels, or shields with several different motifs.

The carving pattern is also based on the daily life of the indigenous people of the village of woinap itself. One example is, the Skull Motif: This motif is known by several terms, namely the guard motif, the repellent motif of reinforcements because the philosophy of this skull carving is that the skull is a place of human honor, reason and mind are in the brain, and this carving is synonymous with leadership and price self, and this motif is made on the main pillars of traditional houses or houses of education. With the intention that if someone is sovereign to lead then he must have self-respect and respect, otherwise he will be like a terrible skull. The culture of carving in the village of woinap can be learned through the carvings produced by the people information, and study more about the carving culture of the village of Woinap. Which will be packaged in historical research? In addition, one of the famous Irian Jaya cultures to foreign countries is the art of carving. The carving art culture of the Woinap village was known to the Woinap community in the 1900s during the shelf and slave times which added to the writer's interest in researching and writing about the carving art culture of the Woinap village.

## II. Research Method

In the research process there are important things that must be considered, namely research methods, because in the research process, research methods are the most important part of the research process, the goal is that a research process can be up to the object to be studied. Method in the real sense (Greek: Methodas) is a way or way. Meanwhile, according to Dedi Mulyana (2001: 145) method is the process, principles and procedures that we use to approach problems and find answers to all approaches to reviewing research topics. According to the descriptive analysis method is the method used to analyze the data by describing or describing the data that has been collected as it is without intending to make conclusions that apply to the public or generalizations, Sugiyono (2014:21). Which explains that: Descriptive research is a form of research aimed at describing existing phenomena, both natural phenomena and man-made phenomena. The phenomena can be in the form of forms, activities, characteristics, changes, relationships, similarities, and differences between one phenomenon and another.

### III. Discussion

The carvings, which are known in Ragam Hias artworks, still survive and are in demand and are found in various areas such as the Biak Numfor Islands, Yapen Islands, Waropen Teluk Wondama and various other areas belonging to the Kuripasai, Mananarmakeri, and Sairei cultural families. A special highlight in this writing is the carving motifs that are still practiced by carving craftsmen in Woinap Village, Wonawa District, Yapen Islands Regency, where until now there are very few carvers. This carving motif was inspired by the legend of Suandei by Drs. Frits Maurid Kiriho, alumni of the University of Leyden, the Netherlands, in the 1950s, was recorded in the book "Tale of Our Land, Following are the Folklore of "SUANDEI ".

Folklore is a popular belief that is often called superstition. Ethnic folklore is the identity of an ethnic group in line with the opinion of Dundes (1965: 2) folklore is a collective culture, which is spread and passed down from generation to generation in different versions. Folklore is a reflection of the collective human self and habits, so by revealing folklore it is like searching for human identity. (Marsellaa, E and Putri, D. 2020)

Folklore as an oral story tends to have a moral message and sometimes contains educational value for a people who believe and obey it. It is not known explicitly when the oral story was created and passed in a relay from one generation to another. Like a paradoxical phenomenon, although sometimes the truth of the story is doubted, the community as the owner of folklore tends to justify and believe it. (Martozet, et al. 2021)

#### 3.1. Folklore Suandei Mambri

Thus, grandmother began to tell stories at night, when small children had gathered around her. Where did these fine carvings come from, now I want to tell you, He said "Listen carefully." Long ago our ancestors did not know a single thing about carving such fine flowers. Until one day there was an incident, a boat that was about to cross from Miosnum to Ron's islands, because the south wind was blowing very hard, the boat could not cross. Then enter looking for a safe port. The boat entered the port called "Mandenaruru" which is to the west of Miosnum Island. It was getting late in the afternoon the sun had lessened, while the south wind was completely shady. Once the sea water, I want to go looking for fish "Said Suandei, one of the crew of the boat, while collecting the fishing gear, then down into the small boat floating behind the big boat. "I'm coming" said his friend Mambri. It didn't take long for the two of them to paddle, more and more away from the big boat. Suandei's eyes kept watching the slippery sea surface in case turtles or fish were seen.

Apparently, his observations were not in vain because suddenly Mambri shouted: "Suandei, look there is a big turtle there", "Where is it?" Suandei asked as he opened his eyes wide. "On our right, on land eel!" Mambri answered while heading towards the turtle. "Oh yak au turn the boat fast! It's this afternoon, we people will have a big meal!" said Suandei as he turned his second boat towards the turtle. Without making a sound the small boat slid toward the turtle. Suandei and Mambri rowed while bowing so as not to be seen by the turtle. Suddenly, a sharp shell flew towards the back of the turtle. With no mercy the eyes pierced the shell behind it.

Suandei on the boat, the sun had set in the western sea, the sky was reddish, while the light of day was slowly turning into darkness. Suandei and Mambri were still floating on the sea,

with their tight ropes. The two of them had not yet returned to the big boat, because the turtle was still in the sea. In the end, maybe the turtle had lost its strength a little, because Suandei could easily pull it away. But when the turtle got close to the boat, he didn't move at all, as if he was blessed to have the courage and intelligence to catch the turtle and didn't mind anything. Suandei dives and Mambri is waiting on the boat (wa) it's been 5 minutes, 10 minutes to 20 minutes Suandei has not been seen. "Hey that's impossible. In water people do not last long. Mabri's heart started to get restless and worried with a pounding heart. Mambri tried to call his best friend, how many times there was no answer! How many more times he tried to call, but the only sound that answered was the sound of the waves crashing against the shore. In despair Mambri tried to call again. But when he heard no answer at all, he cut the rope and rowed as hard as he could to the big boat in order to deliver the bad news. To the surprise of everyone in the boat, they immediately started looking for Suandei together, but until sunrise they did not meet Suandei. The entire shore of the bay and rock crevices was carefully inspected. They searched all day long but all their efforts were fruitless. Suandei was lost and could not be found.

What happened to Suandei? I said earlier, wasn't he the one who dived towards the turtle? When he grabbed the turtle and was about to take it upstairs, he suddenly felt that it wasn't him who caught the turtle but the turtle that was now catching him. What is very miraculous is that Suandei feels his breath is just running as usual. Even though Suandei tried with all his might to free himself, it was in vain. When he saw that his efforts had failed, he decided he would just wait patiently what would happen to his fate.

When Mambri cut the rope, Suandei saw that his new friend was taking him to the bottom of the sea. Suandei closed his eyes as hard as he could when he saw to his left and right there were large rocks that looked like hills, covered with sea mushrooms of various colors. The only thing Suandei feels is that both of them are moving forward. Suandei suddenly opened his eyes, because he felt that both of them were stopping and the turtle let him go. Suandei almost screamed, when he saw that standing near him was no longer a turtle, but a very beautiful and beautiful girl. Her hair is curly and flowing backwards, her eyes are like the morning star, her skin color is olive, and her cheeks are like a ripe manga split in two. But how surprised Suandei was when he saw the girl. There are no legs as an ordinary human but the girl has a tail like a fish. While Suandei stood dumbfounded and looked around at his surroundings, a soft and gentle voice was heard saying "O people, don't be afraid because I will not harm you." I am the daughter of the sea ghost king who is located on the island of Nu'Sirang which is close to where you stabbed me earlier. I intentionally gave my body stabbed by you, because I missed a young man. I mean to take you to my father's palace. It's a pity that I have to tell you that you cannot return to your family, because you will marry me. Don't worry, because in my father's palace there is nothing lacking. Just follow me, later you will see everything. I will show you all the beauty and riches in my father's palace. With unrelenting wonder, Suandei followed slowly by the side of the ghost sea princess. the two of them walked through the stones arranged as successive tables and lined up on the seabed. On either side of it grew mushrooms of various colors that formed a straight and beautiful highway, The longer the road was getting higher and higher. It became apparent to Suandei that if the princess's words were true, then of course they would now head to the island of Nu Sirang. In a moment, in front of the two of them, a blemish between the large stones was seen as a mountain. This is the gate of my father's palace, said the sea ghost. Saying nothing, Suandei went on with him. But before the two of them entered, Suandei saw that near the door in the water was brighter than the road they had been on. He continued to understand that surely the sea level was not far from there. Inside the Palace there is no water at all dry as land. Along the walls there are very magical objects. Some resemble bottles, which contain water of various colors, while among them are leaves of wood that are still

green these are our strengths, said the ghost, pointing to the magic bottles. Located there there are the four largest winds if we want a west wind, we just open it from the first bottle, the looser the cover, the stronger the north and south winds. If we remove the plug, in the twinkling of an eye, the calm sea becomes hell, so that the waves can destroy everything in front of it. The leaves that you see between the bottles, those are the leaves of wisdom, look at the slightly yellowish leaves called the leaves of singing intelligence, if you eat just a piece of the leaf you will be very good at composing songs and songs and your voice is very captivating because melodious. That's the leaf we the princesses of the sea use to sing at night over the ocean, so that people can be touched by their hearts. What is so green is a carved leaf. If you eat a small piece of that leaf, you will be very good at carving the face of the boat and the finest jewelry in the whole world. That's how the sea ghost explained one by one all the bottles and magical leaves along the wall, after everything was explained, then he said to Suandei: Wait here, I'm going to tell you that I have a man here, my father will certainly be very happy and, of course he will come to meet you. Having said that, he left. In an instant, a new thought arose in Suandei's heart to try to escape. So or not, but he still tried his intention. With no further thought, he immediately grabbed the singing and carving leaves and ran as fast as the wind to the gate. When he got there, he was confused because he saw the bluish sea water. But suddenly appeared his extraordinary courage to penetrate the depths of the sea, while holding his breath, he struggled with all his strength to reach the surface of the sea. The sea level was not as far away as Suandei had expected. When he had arrived at sea level, he immediately swam towards the beach of the island of Nu'Sirang which was only about 12 meters away from where he emerged. The sun had almost set in the west, holding his clever leaf in hopes of meeting another human. There is no one in this world who can tell the joy of Suandei's heart. Not long after he was next to the island, he saw there was a big boat looking for him. After the Suandei got into the boat, they quickly rowed away from the dangerous island. The farther the boat is from Nusirang Island, the smaller the boat looks, I'm sure it's getting smaller, but inside there are already two things that are of great value: Since from Suandei, the ability to sing and carve has grown throughout Cenderawasih Bay and over time to other areas.

### 3.2. The advantages of the cultural order of the Woinap community

Geographically, the village of Woinap is located in the province of Papua, a coastal area to the west of the island of Yapen which allows local wisdom and livelihoods to be oriented towards the ecology of the area, as can be seen from the traditional techniques of hunting fish in the sea and the traditional knowledge possessed by the indigenous people of the village of Woinap.

Fish hunting techniques in the traditional way are still visible today from the kinship system that uses simple tools and is carried out with group livelihoods and the results will be divided among all the closest relatives in the community.

Traditional knowledge of making household utensils, hunting tools which are still visible with original carving patterns and also making traditional houses carried out with group work by paying attention to architecture in the form of houses on stilts because they are in a coastal area close to sea water.

Traditional medicine (ethnobotany) which is still visible when people experience illness is always treated with traditional herbs that are closely related to the belief system of indigenous peoples.

Traditional activities or events in the Woinap community which are thick with nuances of traditional beliefs, for example, marriage customs ranging from proposals to marriage ceremonies, the traditional procession of a woman pregnant to raising their offspring in the midst of kinship with the initiation of children to enter the Woinap community is still visible.

### **3.3. The superior form of the Woinap community's carving art**

The advantages of carving motifs are based on beliefs that have been practiced so far in Woinap village, Yapen Islands Regency. Some of the motifs that are believed to have been taken from plant motifs, animal expanses of the sky, motifs of guards / repellent reinforcements or skulls are all realized and decorations are usually displayed on family tools such as boats, wooden pans (sempe) art tools (tifa) net buoys, all take on a symbolic or philosophical meaning from their original form.

1. Skull motif: This motif is known by several terms, namely the guard motif, the repellent motif of reinforcements because the philosophy of this skull carving is that the skull is a place of human honor, reason and thoughts are in the brain, and this carving is synonymous with leadership and self-esteem, and this motif made on the main pillars of traditional houses or educational houses. With the intention that if a person is sovereign to lead then he must have dignity and respect otherwise he will be like a horrible skull
2. Stingray/Octopus Carving Motif: This motif has a philosophy of agility but thorns, stingrays and octopuses are unique to protect themselves. Usually, this engraving is made at the time of the proposal, if the parents of the prospective son-in-law have not known the temperament, then when the proposal the woman accepts the proposal by presenting betel nut, tobacco, etc.
3. Plant Motif: This motif has a philosophy of fighting spirit that never goes out, every young man wants to move forward, wants to wander to seek experience, usually used on the bow of a carved boat to express his desire to move forward.
4. Landscape Motif: This motif talks about the hope that if the sun is shining in the evening before the sky is clear, the elders will predict tomorrow's conditions will be shady, rainy, etc. so that the hope of seeking tomorrow's livelihood can be planned today, thus the philosophy of this carving is hope for the future.
5. Frog/Frog motif: This animal that likes and lives in the swamp is known as an animal that makes noise when it rains, the residents near the swamp are disturbed if this frog symphony echoes, thus the philosophy of this motif is like to grab but but the work is not adequate, the meaning of this engraving is temperamental, talks a lot and incites, demands a lot but is not productive
6. Flying Fish Motif: The philosophy of the flying fish motif is agility, and toughness in navigating the ocean, this carving is usually expressed on the bow and stern of a trading boat or (Wai iron)
7. Whirlwind Motif: The ferocity of the whirlwind or the need for the wind to ravage nature is the philosophy of this whirlwind decoration, this motif is usually expressed on the bow of the boat used during rowing boat competitions, showing that every time you take part in the competition, you must beat your opponent.

### **3.4. Shifting the culture of the Woinap people's carving art**

The Woinap indigenous people are categorized as living in the outermost areas of the Yapen Islands Regency and are still isolated from the rapid development of the times. However, it cannot be separated from local wisdom techniques that are often adopted from neighboring areas which are more innovative in people's lifestyles because culture is dynamic and always moves with the times, so the people of Woinap also move with the habit of living with the times by way of new ways that are still considered cultural even though the original cultural values have been eroded.

Examples such as:

- Tools (chisel, tifa scraper, carving knife) that used to be simple, are now more sophisticated with smoother results even though they have not used tools sourced from electrical energy;
- The coloring kits that used to be taken from plants, now use the coloring paints and brushes that can be purchased;
- The process of carving, formerly carried out by a carving art worker in the wilderness for the purpose of seeking inspiration from nature and spiritual goals from the meaning and philosophy of the carving motif, now carving art workers have done it in local communities with little regard for the spiritual values of the carvings. the carving art;
- It is possible for the development of carving art motifs that enter from the outside so that there are few motifs or reliefs that are added and reduced from the original motifs of the carving.

#### IV. Conclusion

Based on the results of the survey and interviews conducted, it was concluded that there are 12 types of horticultural plants that have the potential as medicinal plants, of which 2 types have the potential as medicinal plants and ornamental plants. According to the Javanese people who live in Medan, the Karanganga plant has great potential to be developed into an effective plant, especially as an ingredient in traditional medicine for the family. The description of the discussion that provides an overview of the existence of art, especially the carving art of the Woinap community which has been discussed and can be concluded as follows:

1. In the culture of the indigenous people of the village of Woinap, which has a system, patrilinear kinship is definitely the men who are engaged and passed down from generation to generation. From the mythology of indigenous peoples about carving skills taken from the sea rulers of the western part of the island of Yapen shape the character of the community, especially carving art workers who always create abstract motifs or reliefs with natural nuances, flora/fauna which are closely related to livelihoods and traditional beliefs and have meaning and its own meaning in terms of views and cultural arrangements in social life;
2. The traditional art of the Woinap community, especially the carving art is very unique and has cultural values that have a close relationship with traditional beliefs (traditional religions) which they believe and believe can revive the joints of local life. Especially related to folklore (myths, legends and fairy tales) which are considered sacred and have a history of the life of their ancestors which gives meaning to every activity of their life and local wisdom;
3. The development of the art of carving in the Woinap village community will always be expressed through traditional and modern cultures through artistic innovations that have become cultural icons of the Yapen archipelago district;
4. The cultural heritage of the Papuan people in the Saireri Strait area, especially the unique carving art of the Woinap community, has an economic potential that can bring ecotourism and increase PAD for the Yapen Islands district government.

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