

## CHAPTER II: LITERATURE REVIEW

This chapter discusses theories related to the focus of this report namely designing a book, culture, the culture of *Besemah* region, folktale, and preserve.

### 2.1 Designing a Book

The meaning of ‘designing a book’ will be defined by the words ‘design’ and ‘book’. Firstly, the word “design” is adapted from an Italian word ‘designo’, means drawing (Kusuma, 2013, p.5). Azalia (2014, p.2) further explains ‘design’ as a process of designing is related to aesthetics, taste, and creativity. In addition, Istiqoma (2016, p.4) defines it as a pattern of planning frameworks made in a form of picture that has many elements to create a masterpiece. Secondly, book means paper-bound which contains writing to be read or blank space (Sekolah Online, 2016). There are some examples of book as book sources, reading books, handbooks, text books. Furthermore, designing a book is considered as a process involves the doer as the designer, and the essential elements and aspects to be concerned. The following section will discuss designers, elements, and aspects in designing processes of a book.

#### 2.1.1 The Elements in Designing a Book

Regarding the focus of this report, namely how to design a book, Kusuma (2013, p.11) mentioned three elements in designing a book namely: cover, content, and pictures.

##### *Cover*

Cover is the place for book’s title. The cover of book can be judged from many points of view such as colors and pictures which are related to the content of book and also kinds of words that are used to make the cover more interesting.

##### *Content*

Content contains chapters, sub chapters which is the essence of the book. The subject matter of the book contains a writing that has a goal to deliver information.

##### *Pictures*

Besides writing, the subject matter also has the element of pictures such as drop, line, shape and color. The purpose of using the pictures on a book is to explain more about the information. Fajrin (2015, p.17) defines picture as a form of visual symbol or language in which there are structures such as line, shape and composition. Pictures are grouped into several categories from different non verbal communication language to verbal language in the form of writing or speech.

#### *Background*

Background is closely related to the story theme. The background must be able to picture the situation or condition around the characters and to support the story.

### **2.1.2 Aspects in Designing a Book**

Moreover, based on caradesain.com as cited in Istiqomah (2016, p.4) there are some essential aspects in designing a book, they are:

#### *The Grid*

The grid is built upon the framework arrangement lines with vertical and horizontal position. The grid is used as a tool to compose or arrange the objects on the image space so the images will look more presentable and catchy.

#### *Color*

Color is the most important element in designing because color can speak through images and design work. Every word such as red, yellow, black and white has different connotation of meaning. Color represents the heart of a painter in communicating his work. The colour in a picturebook/storybook expose the subject objectively, the readers are able to picture the physical appearance of the color picture rather than monochrome.

#### *Font*

The font is an icon that is used to select the letter. In designing a storybook the font that is used is formal font and the correct font size. Their purposes are to make the reader easy to read the text. For example, the font size of the footnote should be smaller than the font size of the writing. Some examples of font are such as *Times New Roman*, *Calibri*, *Tahoma*, etc.

### *Layout*

Layout is the arrangement of writing and pictures. The main purpose of the layout is displaying images and text elements to be communicative to make the readers easier to get the information. There are some elements in the layout. Such as; contrast, balance, proportion.

### *Highlights*

A highlight is the lighting, the dwarf in the withdrawal line or coloring to generate particular light effects.

### *Negative Space*

Negative space is empty and has no pictures or texts. In making design leftover needs enough space, too many pictures and texts will make the layout design become crowded that the message become less effective.

### *Icon*

The icon is something that is shown to the readers, such as the title of the storybook. Icon must be simple, easy to understand and universal. Icon is used to let people understand about the message or thing presented, not to distract readers.

The following section will discuss culture as the substance of brochure designing.

## **2.2 Culture**

There are some definitions of culture according to some scholars. According to Pratama (2012), culture is values and customs which is acceptable as references to be followed and respected. Furthermore, Vanlentinus (2013) stated that culture is a mean of life which is developed and owned by a group of people and from generation to generation. It is formed from a lot of complicated elements, including religions and politics system, customs, language, items, clothing, building, and art creation. According to UNESCO (2001) culture divided into two types, tangible and intangible.

### **2.2.1 Tangible and Intangible Culture Heritage**

Tangible Culture Heritage is heritage culture that can be touched and is human work that can be moved or moving, or something that cannot be moved or moving. Hastuti, K., Hidayat, E.Y., & Rahmawan, E (2013, p.191). While, intangible cultural heritage is the whole human spiritual values and practices created and adopted during its long stages of historical evolutions such as: wisdom, knowledge, know-how, arts, literature, morals, good use and social etc. whose main function is to humanize and civilize oneself and the others in their life in groups or in society. (UNESCO, 2001, p.2)

### **2.3 Basemah Region**

In order to have clear imagination about Basemah culture, the following section will discuss its characteristics: demography, ethic, and people's characteristic of *Besemah*.

#### **2.3.1 The Demography of *Besemah* Region**

Historically, Basemah name is mentioned by Kristianingrum et al. (2013) in their journal that the appearance of *Besemah* or *Pesemah* is because the shock of *Puyang Atong Bungsu* which was a *Besemah's* ancestor when he saw a lot of *Semah* fish in a river that flowed in Dempo valley. It is unconsciously said by *Puyang Atong Bungsu*, it is *Be-semah* which means there are a lot of *Semah* fish in that river, from this point on exist the term called *Besemah*. Sukarti (2013, p.48) also reported in his journal that *Besemah* is a name used by the *Besemah* society to refer themselves. Having difficulty to mention the word "*Besemah*" Dutch writers call it *Pasemah*, while Portuguese call it *Passumah*.

The environment of *Besemah* can be traced back to the 15<sup>th</sup> to 17<sup>th</sup> centuries during World of *Besemah* (*Jagat Besemah*). The World of *Besemah* wasled by *Ratu Singe Bekurung* (the 10th king of *Jagat Besemah*). As the environment where people of *Besemah* live is tropical forests of the mountainous range hills in South Sumatera, majority of the people of *Besemah* live on their natural riches, mainly on paddy, coffee, and rubber plantations. People of *Besemah* have already known paddy cultivation system before they know coffee and rubber plantations.

### 2.3.2 The Ethnic of Basemah Region

Sukarti (2013, p.45) states that *Besemah* is known as a name of an ethnic on the highland around Dempo Mountain (3159 ms high) and Mountainous range hills (400-900 ms high), South Sumatera. *Besemah* ethnic is surrounded by other ethnics such as *Semendo*, *Lintang*, *Gumay*, and *Empat Lawang*. However, *Besemah* is directly connected geographically to the District of Lahat. It means that *Besemah* is also considered to cover ethnics surrounding the *Besemah*, such as *Lintang*. The *Besemah (Pasemah)* itself, according to some sources, consists of *Pasemah Lebar* (in the District of *Lahat*), *Pasemah Ulu Manna* (in the Southern part of Prov. Bengkulu), *Pasemah Ulu Lintang* (in the Northwest, in District *Empat Lawang*), *Pasemah Air Keruh* (located far away behind the Mountain chain hills, in District *Empat Lawang*). Populations of the last three *Pasemah* come from *Pasemah Lebar*. They emigrated to surrounding regions, namely ex-sultanate of Palembang and British colony in Bengkulu, and adapted with the region of the people. *Pasemah Ulu Manna* itself, was a part of Bengkulu Residency during the Dutch colonial era. The most appropriate region for the location of the ethnic of *Besemah* is in the border of South Sumatera and Bengkulu and in the border of South Sumatera and Lampung, viz., in the Districts of Lahat, Pagar Alam (as the center of *Besemah*), Empat Lawang, and Muara Enim in South Sumatera and Curup in Bengkulu, as well as *Besemah Palas* in Lampung.



Figure 1.1 Besemah Map Adapted from Google Maps

### **2.3.3. The Characters of Basemah People**

Values of Besemah people are based on their cohesive character. This cohesiveness is originated from the Besemah's world view of *sumbai* and *jurai*. Sumbai is a unity of traditional community based on genealogy. The Besemah's ancestor (*Puyang Atung Bungsu*) had six descendants (*sumbai*), therefore Besemah is also known as *Besemah bekelindan enam* (Besemah that consists of six *sumbai*), namely: *Sumbai Ulu Lurah*, *Sumbai Besak (Besar)*, *Sumbai Mangku Anom*, *Sumbai Tanjung Ghaye (Tanjung Raya)*, *Sumbai Penjalang*, and *Sumbai Semidang*.

Sukarti (2013) also stated that as for *jurai* in Besemah people means descendants, either of the same *sumbai* or of the other *sumbai*. For example, the people of Sengkuang village and those of Karang Lebak village are *jurai* of ancestral father of *Klung Lah* and identify themselves as parts of *Sumbai Besak Suku Mulak Ulu* or *Marga Mulak Ulu*. The chiefs within the *sumbai* and *jurai* are *jurai tuwe* (the oldest male descendant), whose chieftom is guided by customary law. Therefore a *jurai tuwe* also acts as a functionary of *Besemah* tradition.

### **2.4 The Culture of Besemah Region**

*Besemah* region keeps many historical heritages as their tangible and intangible culture. In one hand, the tangible culture, which is one of *Besemah's* culture, such as megaliths which can be found both in Lahat and Pagaralam which were also the part of *Besemah* area. There are many megaliths that were found in Pagaralam and Lahat city. There is *Batu Gajah* found in Kotaraya Lembak in Lahat city, this megalith called *Batu Gajah* because there is a sculpture of elephant on it. There is also *Menhir* or *Batu Tegak Berhias*, It has curve pattern and small holes on its surface. *Imam statue* which is a statue of a man riding an elephant and there are still more megaliths found in *Besemah* (Pusat Informasi Lembaga Kebudayaan Besemah, 2011).

On the other hand, *Besemah* also has intangible cultures, they are: traditional dance, traditional music, and folktales. Safitri (2015) says that traditional dances which is still developed in Pagaralam up to now are *Gadis Tekungkung dance*, *Begandai dance*, *Mantang Aghi dance*, *Mak Sumai dance*, *Kebar dance*, and *Kebagh dance*. Traditional music that *Besemah* region has is *Rejung music*. The following section will discuss more about intangible culture as the centre of this design.

### **2.4.1. Intangible Culture for Besemah People**

In Armini (2014, pp.198-199), UNESCO (2003) states that

*Intangible culture covers the objects of culture creation, they are; (1) tradition and verbal expression, including language and also folktale, old script, and traditional games; (2) exhibition, including visual art, theatre, vocal, dance, music and film; (3) customs; (4) knowledge and habits; (5) handicrafts mastery.*

The statement above provides the writer with an introduction of intangible culture for Besemah people. First, for tradition and verbal expression, there are folktales such as *Anday-Anday*, *Batu Betangkap*, *Mak Sumay*, *Rajo Api* etc, and traditional games of *Besemah*. such as *Cabikak*, *Same Simbun*, *Same Jaga* etc (Lahat Online, 2015). Second, for exhibition, there are *Guritan Besemah* as the theatre from *Besemah* Region, *Kebagh* dance as a traditional dance, and *Rejung* music as the example of the music from *Besemah* Region. Third, for custom and habits, there are *Pantauan* of *Besemah* region, and handicrafts mastery to make *Kerajinan Akar Pohon Teh* (*Perpustakaan Digital Budaya Indonesia*, 2014).

In this final report the story of *Rajo Api* is the centre of design storybook. The main reason why the writer chose this story is because it has not been documented properly. Through this story the writer is going to introduce *Besemah*'s culture.

### **2.5 Folktale**

Some scholars have pointed out the definitions of folktale. According to Nurgiantoro (2005) folktale is one of folklore which coverage is quite various. Susilawati (2015) also said that folklore is the part of folk literature and one of the elements of the cultures because contains the value of cultures, the value of ethics, the value of morals and also norms.

#### **2.4.1 The Types of Folktale**

According to Nurgiantoro (2001) in Nadia (2015) based on the appeared time of folktale can be differentiated into classic folktale and modern folktale.

*Classic Folktale*

Classic folktale is included into traditional literature, folktale that appeared since past period of time who had inherited through verbal tradition. Nowadays, the classic folktale is easy to find because it already published in book form, the examples of the classic folktale from Indonesia such as *Timun Mas*, *Bawang Putih Bawang Merah*, *Ande-Ande Lumut*, etc.

#### *Modern Folktale*

Modern folktale is a modern fantasy story, so it can be categorized as a fantasy story genre. As a modern folktale, the stories are created by author who used her or his name. In addition to the intended for giving interesting story and moral education, modern folktale also has the beauty of the elements, which is reached by the interesting story, characters in a story, plot and places. The examples of modern folktale such as Harry Potter, Lord of The Ring for international modern folktale and *Hilangnya Ayam Bertelur Emas*, *Putri Buruk Rupa* for Indonesian modern folktale. Although as a modern literature, as a folktale, the fantasy story should use the folklore narrative structure. For example, there are retribution for good character and punishment for bad character, the motive of verification identity, the motive of prohibition, and the use of the opening and solution with a conventional way, etc.

Furthermore, Nadia (2015, p.20) agglomerated folktale to three big types, namely:

#### *Fable*

The characters are wild animals. The animals characters can talk each other and have intelligence like humans. All characters usually have characteristic such as tricky, crafty, and funny. Example: *Si Kancil*;

#### *Usual Folktale*,

The characters are humans. The story is about sorrow and happiness of someone. Examples: *Ande-ande Lumut*, *Sangkuriang*, *Joko Tarub*;

#### *Anecdote*,

It is a folktale that tells a funny story. The characters are humans as it is a story which is usually made based on the true story.



## **2.6 Preserve**

Widjaja (1986) states that preservation is the activities which is done frequently, directed, and integrated in order to actualize certain goals that reflect something that is fixed and immutable, dynamic, supple, and selective. In other words, a process or action of preservation knows the strategy or the technique which is based on the needs and the situation respectively.

### **2.6.1 Culture Preservation**

Specifically, the preservation of culture is an effort to maintain the culture to be as it is. Jacobus (2006) states that culture preservation is maintaining the values of art and culture, traditional values by developing the embodiment which is dynamic and adjusting with the situation and condition that always change and evolve. Pitana (1994) in argued that culture preservation can be effective if the culture is still being used and run. When the culture is not being used anymore then the culture itself will be lost by itself. Thus, it is important to preserve the culture as it will be extinct if there is no movement to keep and maintain the culture in South Sumatera.