

Tifa from the Land of Papua: Text and Context

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Submission date: 15-Aug-2021 06:21PM (UTC+0700)

Submission ID: 1631545691

File name: Jurnal_internasional_3.pdf (2.13M)

Word count: 10412

Character count: 53340

ASIA



ISSN 0117-3375

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SCIENCES

**The Asian International
Journal of Life Sciences**



Beyond Excellence©

VOLUME 28(2) JULY-DECEMBER 2019

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Website - <http://emptpub.com/journals/ALS/>

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ASIA LIFE SCIENCES The Asian International Journal of
Life Sciences *Beyond Excellence*©

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Two issues a year make a volume.

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Subscription Prices. Foreign: Institutional - US\$1000; Individual - US\$800 (including Volumes 1-28, 1992-2019 + 18 Supplements). Local: Institutional - PhP10,000; Individual - PhP8000 (including Volumes 1-28, 1992-2019 + 18 Supplements). Prepayment of order/back order is required. All issues are to be sent by air mail. Back orders will have an additional packing-handling and postage cost.

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***Tifa* from the Land of Papua: Text and Context**I WAYAN RAI S¹, MADE INDRA SADGUNA²,I GDE AGUS JAYA SADGUNA³and GEDE YOGA KHARISMA PRADANA^{4*}

Tifa is a musical instrument from the Land of Papua. These tools are inserted into a drum called a single-headed drum. *Tifa* has been inherited since ancient times in Papua. In the midst of using traditional musical instruments which are increasingly marginalized and extinct amidst the current globalization, *Tifa* is not participating in Papua. The subject raises a problem: (1) What *tifa*? and (2) Why do people in Papua play *Tifa*?

This research was conducted using qualitative methods. The data of this study were obtained from various different regions, namely: the cultural area of Mamta, Seireri and Anim Ha by using ethno-linguistic approaches and techniques of digging data in the form of interviews, discography and literature studies.

The results of the study indicate that *Tifa* as a musical instrument can find spoken languages inherited in the area of Papua. *Tifa* materials such as wood and animal skin where wood grows and animals in each region. Ornaments on *Tifa*, player costumes, and also paintings of *Tifa* players who are popular and people's livelihoods.

Tifa appears to be a symbol of identity and pride for Papuans. In addition, *Tifa* is also a symbol of unity, local knowledge, and a symbol of harmony, seen in the reliefs of Pura Agung Surya Bhuvana, Jayapura. For ceremonial purposes, *Tifa* can only be played by men. A player must understand well to need *Tifa*'s basic pattern and improvisation because it deals with singing and dancing movements. *Tifa* is a means of connection to God, ancestors and other natural forces. As a means of cultural expression, as a dance accompaniment, both discussing customs and new creations or contemporary rates.

Keywords: *Tifa*, musical instrument, tanah papua, text, context

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INTRODUCTION

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Papua is the most eastern part of the territory of the Unitary State of the Republic of Indonesia bordering on Papua New Guinea (PNG). Papua, also known as *Bumi Cenderawasih*, is divided into two provinces, namely: Papua Province with the capital of Jayapura, and West Papua Province with the capital of Manokwari. The province of Papua is the main province while the province of West Papua has been a province since Papua was divided in 2003 (Mulyadi 2007).

The name Papua comes from Portuguese sailors, when they first saw the island in 1511 which they then called *ilhas dos Papuas* which roughly translated means the “The Island inhabited by smooth-haired people”. Dutch sailors then referred to Papua as “New Guinea” because of the black Papuan skin reminded them of the Guineans in Africa (Pekei 2013, Stephen 1972).

After New Guinea, during Dutch occupation, Papua was known as *Dutch Nieuw Guinea*, and when the territory became part of the Unitary State of the Republic of Indonesia in 1963, its name was changed to *Irian Barat*/West Irian, then changed again to *Irian Jaya*. During President Abdulrahman Wahid administration (Gus Dur), the name of this island was returned to Papua.

Papua [the territory of Indonesia and PNG] is the second largest island in the world after Greenland in Canada, with populations including Melanesian clusters that have features such as black, curly and wavy hair and a sturdy and tall body (*ibid*). Through contact with the outside world, especially the occurrence of cross-breeding, Papua has peoples that have different physical characteristics with the indigenous population. This fact is clear when observing the physical characteristics of people living in coastal regions.

Broadly speaking, Papua is divided into seven cultural areas, namely: Mamta cultural area, Seireri, La Pago, Mi Pago, Anim Ha (located in Papua Province), while the Bomberei and Domberei cultural areas are located in the West Province of Papua. The Papuan population consists of various ethnic groups, living in small units each with their own unique customs, cultures and languages. Each ethnic group has its own distinctive music that can entertain its listeners (Kunst 1968, Merriam 1964).

The diversity of cultural uniqueness is increasingly marginalized and increasingly forgotten by local communities along with globalization and social change in the Papua region. In line with the development of human civilization, music has also experienced development (Hardjana 2004). Not a few young people in Papua refuse to play *Tifa* after loving Western pop music and Indonesia. Mack (1995) stated that the process of developing Indonesian music tends to increasingly lose its Indonesianness. Thus, not a little difference in the uniqueness of Papuan culture has become extinct amid social dynamics. However, *Tifa* as a traditional Ethnic Papuan musical instrument is not extinct. This raises fundamental problems including: (1) What is *Tifa*?, and (2) Why do people in Papua play *Tifa*?

PAPUA

Tifa is a musical instrument in the Papua region. As a province, Papua is the eastern most region of Indonesia. Papua Province is located in the easternmost

region and it is the 34th province of the Republic of Indonesia. Bachri (2018) stated that Papua has an area reaching 317,062 km².

When compared to the territory of the Republic of Indonesia, the total area of Papua Province constitutes 19.33% of the total area of Indonesia which reaches 1,890,754 km².

Papua Province is located between 2° 25'-9° South Latitude and 130-141° East Longitude. Papua Province has an area of 317,062 km² or 17.04% of the total area of Indonesia. The West Papua region is bordered by the northern part of the Pacific Ocean, south of the Arafuru Sea, west bordering the spooky sea, West Papua Province and eastward bordering Papua (BPS 2010). In general, the population in Papua Province according to data from the Central Statistics Agency (BPS) in 2015 amounted to 3,149,375 in 28 regencies and 1 city (Jayapura). Whereas the population for Jayapura City according to BPS Papua is 283,490 persons. In 2010 according to data from the official website of the Papua Provincial Government, the number of non-Papuan residents in Papua amounted to 370,7246 persons spread throughout the District in the Papua Province. Whereas in Jayapura City, the number of non-Papuan population is 88,600.

Papua is divided into 28 districts and 1 city where Merauke is the largest district/city (56.84%) and Jayapura City is the smallest city in Papua (0.1%). In 2010, the population of the Papua Province was 2,833,381. The male population of the Papua Province is 1,505,883 and there are 1,327,498 women. The sex ratio of the population of Papua is 113. While the Total Dependency Ratio in Papua is 56.37%, where the Youth Dependency Ratio is 54.87% and the Aged Dependency Ratio is equal to 1.50%. This means that every 100 productive age population (15-64 years) bears around 54-55 children aged 0-14 years and 1-2 elderly people (65 years and over) (BPS 2011). With an area of Papua Province of around 317,062 km² inhabited by 2,833,381 persons, the average population density of the Papua Province is 9 persons per km².

In terms of employment, in August 2010 the number of workforce in Papua reached 1,510,176 persons. The number of unemployed reached 53,641 persons or 3.55% of the total workforce. While the Labor Force Participation Rate (TPAK) was 80.99%. The agricultural sector still dominates with total workers reaching 77.85%, followed by the social services sector with a percentage of 8.16%.

The mining and quarrying sector is still the leading sector for the Papuan economy, followed by the agricultural sector and services. The average contribution of the mining and quarrying sector to GDP is 65.71%. During the past eleven years, the contribution of the agricultural, mining and quarrying sectors, processing industries and electricity and clean water declined. Nevertheless, the mining and quarrying sector is still the largest contributor to the Papuan economy, where its contribution reached more than 57.53% until the end of 2010.

The third sector that still survives and continues to increase its contribution to the economy is the transportation and communication sector. Papua's geographical situation, which is dominated by mountainous regions, requires that most inter-regional transportation can only be reached by air. This causes costs for transportation to increase in line with the increasing mobility of economic

activities between regions. With the increase in transportation costs, revenues in the transportation and communication sector also increased.

Whereas the sector that contributed the smallest to the economy of Papua was the electricity and clean water sector. The small income of this sector is due to the low number of households that enjoy electricity and clean water facilities. In 2010, the number of households using electricity facilities was only 38.83%, while the number of households that had access to clean water was only 20.41% (BPS 2010). Overall the population in the Papua Province can be seen in Figure 1.

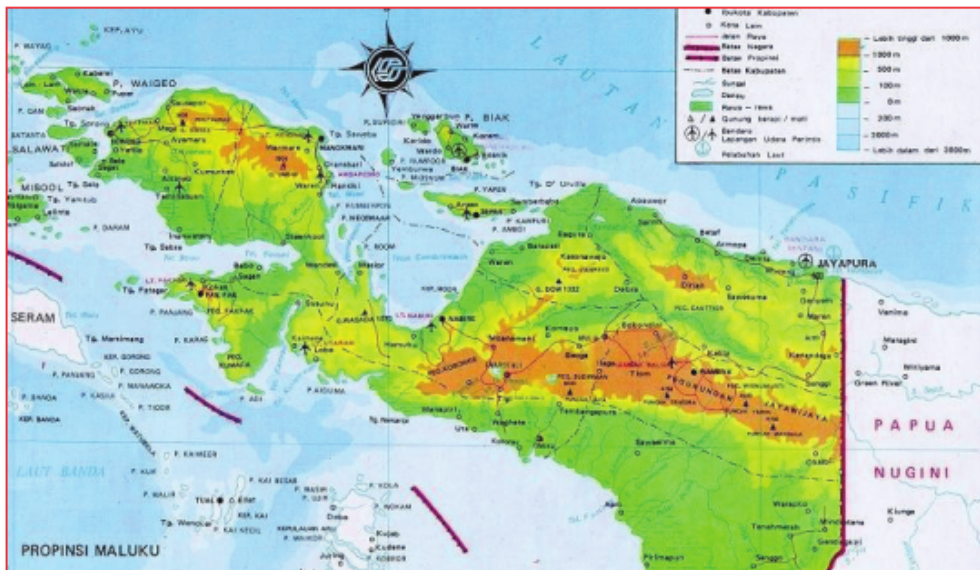


Figure 1. Geographical location of Papua Barat (West Papua). Source: <http://www.harnas.co/2017/10/01/papua-dan-papua-barat-adalah-wilayah-indonesia>.

West Papua has rainfall ranging from 1,800-3,000 mm with air temperatures of 19-28°C. The situation along with the topography has been divided the pattern of settling Papuan populations into the interior, the highlands and the coast.

Tifa in Papua was very well organized in the cultural traditions of Mamta, Seireri and Anim Ha. Mamta, Seireri and Culture Anim are easily found around the north and south coast in the Papua region, so research on Tifa is carried out in the area around the north coast, south and the capital city of Papua. The consideration of the capital city of Jayapura was the location of the study given that Tifa was needed in the ceremonial activities at the temple in the City of Jayapura.

On the north coast of Papua, research on Tifa is focused on the Biak area. Biak is an autonomous region located in the Bay of Cendrawasih at 0° 21'-1° 31' LS, 134° 47'-136° 48' BT with a height of 0-1,000 meters above sea level. Biak is directly adjacent to the Pacific Islands and the Districts in the North, directly adjacent to the Yapen Straits in the South, directly adjacent to the Manokwari District in the West and to the East Bordering the Pacific Ocean (Sutaman 2017). Figure 2 shows the general location of the Biak region.

Based on mid-year population projections based on data from the 2010 Population Census, the population of Biak Numfor Regency in 2011 was

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130,593 people consisting of 67,194 men and 63,399 women. The largest population is in Biak Kota Regency with 43,134 individuals with a population density of 1,005.69 persons per km².



Figure 2. Geographical location of Biak region, West Papua.

Source: [http:// desnaputra-journey.blogspot.com/2011/04/biak-island-map.html](http://desnaputra-journey.blogspot.com/2011/04/biak-island-map.html)

In the southern coast region, research on *Tifa* is focused on Merauke. Merauke is the easternmost district in Indonesia (Figure 3) with a population reaching 246,852 in 2012. Merauke is directly adjacent to Papua New Guinea in the east and north, directly adjacent to the Arafuru Sea in the south and west (Sutaman 2017).

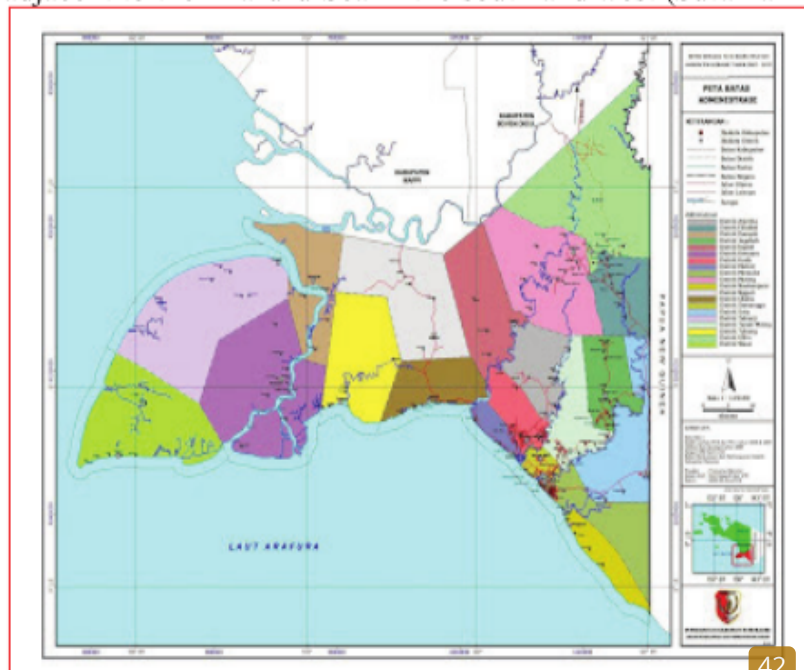


Figure 3. Geographical loacation of Merauke. Availible online at <http://peta-kota.blogspot.com/2017/04/peta-kabupaten-merauke.html>

Research on *Tifa* was carried out in the City of Jayapura. The City of Jayapura is the capital of the Papua Province, Indonesia. Jayapura City Area is 940 km². This area consists of 5 districts and is divided into 25 urban villages and 14 villages. As for the astronomical location, Jayapura City is located at 1° 28' 17.26" LS-3° 58' 08.2" LS and 137° 34' 10.6" BT-141° 08' 22" BT (Djaja 2018). Jayapura City Area directly adjacent to the Pacific Ocean in the north, in the south bordering Keerom District, on the west bordering Jayapura and on the east bordering Papua New Guinea. Based on the topography of the area, consisting of land and hills ± 700 meters above sea level, the area with 94,000 ha consists of North Jayapura Regency, South Jayapura, Abepura, Heram and Muara Tami (Bachri 2018, Djaja 2018).

Jayapura City is Indonesia's easternmost city in the northern part of the Papua Province. The City of Jayapura was officially designated as an administrative area on September 14, 1979 and changed its status to municipality in 1993 based on Law Number 6 of 1993. The administrative boundary of Jayapura City is as follows: the north is bordered by the Pacific Ocean; west side with East Sentani District Jayapura Regency; in the south with the Skamto District of Keerom Regency and in the east with Papua New Guinea.

The topography of the city of Jayapura is quite varied, starting from the mainland, which is sloping to hilly/mountainous, where there is ±60% of uninhabitable area (non-cultivation) because it consists of steep hilly areas with slopes above 40%, status swamps conservation or protected forest. The city of Jayapura is at an altitude of 1-700 m above sea level and only ± 40% of the land is habitable (cultivation) and the stretch is mostly in the Muara Tami District which is the border area with the PNG State.

The average rainfall is 1,500-2,500 mm/year and the number of rainy days varies between 148-175 rainy days/year. The climate of Jayapura City is due to its location, it can be categorized as tropical, with an average temperature of 21-31°C, irregular rainy and dry seasons as a result of the influence of wind movements from the Continents of Australia and Asia and the Pacific Ocean and Indian Ocean. The average air humidity varies between 77-82%.

The geological condition of Jayapura City is composed of several types of rocks and sediment igneous rocks with a fairly wide distribution that allows the existence of several types of minerals. The type of soil in the city of Jayapura has different chemical structures. Alluvial soil types are found in relatively low parts of the city and the Gulf region, while the type of land with Hollandia formation is found in the plains region. There are ±30% of the land that cannot be inhabited, because it consists of hills, swamps and protected forests. Rainfall varies between 45-255 mm/year with the number of rainy days varying between 148-175 rainy days/year with an average temperature of 29-31.8°C (Djaja 2018). Average air humidity varies in urban environments to sub-urban areas. This shows that the Jayapura region has irregular rainy and dry seasons.

Based on data from BPS Kota Jayapura in 2012, the population of Jayapura City was 286,956 persons with a growth rate of 4.10% spread over five districts, namely: Abepura District, South Jayapura District, North Jayapura District, Muara Tami District and Heram District. Abepura District is the district with the largest

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population of 81,777 persons. While the second position, Jayapura Selatan District amounted to 74,825 persons in North Jayapura District was 72,704.

The fourth position is Heram District with a population of 45,200 persons and the least populous district is Muara Tami District with 12,450 persons in 2012.

The City of Jayapura in 2012 had 25,653 poor households (RTM) with a total population of 102,612. The District with a lot of poor families is Muara Tami District, which is 86.6%, and the district with the lowest percentage of the population is Heram district, which is 21.6% (BPS 2011). The highest population in South Jayapura District with 1,724,078 persons/km² followed by North Jayapura District with 1,425,569 persons/km² and Heram District with 715,190 persons/km². Whereas Abepura District has a population density of 525,222 persons/km². Muara Tami District has the lowest population density of 19,866 persons/km². In general, the Jayapura area is shown in Figure 4.

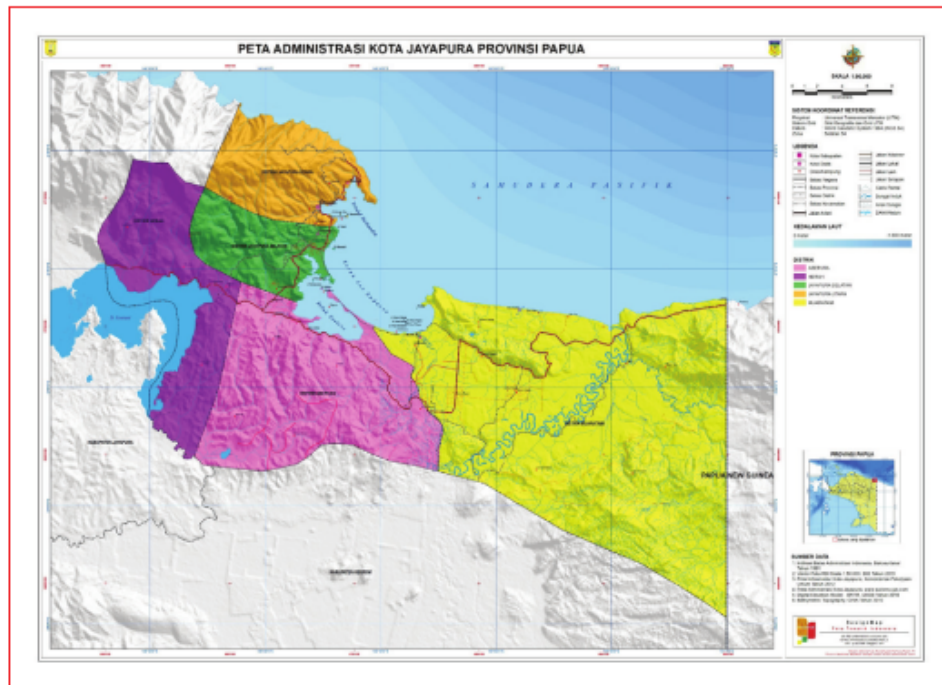


Figure 4. The districts comprising the Jayapura area. Available online at <https://petatematikindo.wordpress.com/2013/06/24/administrasi-kota-jayapura>.

The Jayapura City Administrative Center is based in Jayapura City. The Central Government of North Jayapura District is based in Apo. The Central Jayapura District Government Center is located in Entrop. The government and administrative areas of Jayapura city are divided into two sub-districts, namely North Jayapura and South Jayapura sub-districts. The North Jayapura sub-district consists of Tanjung Ria village, Imbi village, Mandala village, Trikora village, Angkasapura village, Bhayangkara village, Gurabesi village. Whereas in the South Jayapura sub-district consists of Numbai village, Argapura village, Ardipura village, Entrop village and Vim village.

MATERIALS AND METHODS

Duration and place of study. This research study on *Tifa* was solved using an ethno-musicology approach. Hood (1970) suggests that ethno-musicology is a way of understanding music through the disclosure of social and cultural contexts. In ethnomusicology, music is used as text is the context and relationship of music to socio-cultural aspects. In this paper, textual studies will focus on the origins of *Tifa* studies, organology and music. While the context study will focus on the functions of *Tifa* in the context of the socio-cultural support of the community and the functions of *Tifa* as a means of binding of problems and cultural society.

Materials. Material object for this study is *Tifa* as a Papua traditional musical instrument. Formal object of research on *Tifa* is the relation between the text and the context of the use of *Tifa* in Papua. The object of the study was analyzed using the theory of deconstruction and aesthetic theory.

Method. Research on *Tifa* used qualitative methods which use a type of qualitative data (Padgett 2017). The primary data of the study were obtained directly by using a purposive sampling technique around Pura Agung Surya Bhuvana, Jayapura. Operational data collection used participatory observation and interview techniques related to artistic activities that use *Tifa* in Papua. Observation was carried out through the observation process in the field (Spradley 1980) which can optimize data acquisition (Spradley 1979). The rest of the data collection was equipped with secondary data from discographic and literature studies based on literacy about *Tifa*, ethno-linguistics and Papua culture.

RESULTS AND DISCUSSION

Tifa as a Text: The origins of Tifa in the Land of Papua. The origins of *Tifa* in the land of Papua are closely related to folklore. Every tribe inherited *Tifa* hereditarily and has an oral story about *Tifa* that is associated with myths about its own tribe as well as myths about their relationships to nature and the environment. Oral traditions are related to stories, social beliefs, environment and nature (Pradana et al. 2016, Vansina 2014). It is not at all astonishing to find various versions of the origins of *Tifa* in the Land of Papua, accordingly. As a product of communal society, *Tifa*'s origins are anonymous and its inheritance and transmission are through word-of-mouth, passed from one generation to another. A cultural heritage is a type of culture, it is still delivered directly across generations and meaningful in a specific society (Pradana 2018b). Its inheritance has been true from the ancient times up to now and accordingly, the nature of *Tifa* as an oral tradition has caused it to become subject to interpolation. For example, the following is a myth about the origin of *Tifa* in Biak.

One day, in a village in Biak, there was a big party attended by all villagers (Griapon 2010). All of the villagers were enthusiastic in the preparations for the party. However, amidst the splendid preparations for the party, an orphaned boy looked very confused and sad. He wondered, in his heart, what he could offer as a donation for the party. As an orphan he was very poor, but it is the responsibility and obligation of every villager to donate to the party and he wished to participate with the other villagers.

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Limping, he went out into the forest and sat down to take shelter under a wooden tree. He wept and prayed to his ancestors for a way out so he would not bear the shame and embarrassment of not being able to participate with the other villagers. While he was praying, he suddenly heard a strange voice from the top of a tree. The voice was none other than that of a monitor lizard pounding its chest. The orphan continued searching for the origin of the sound. Seeing someone notice the lizard asked the orphan “what are you thinking of son”? The boy replied “there will be a big party in the village. I have nothing for offerings”. “Oh, then, I will come with you”, said the monitor lizard. The boy paused, then he asked again “you’re just a monitor lizard, how can”? The monitor lizard replied “take my skin and tie it on the perforated wood. You will play and will sound like the sound you heard”. The boy replied again “well, then, to get your skin, I have to kill you? I will be sorry to kill you”. “Not so” the lizard replied firmly. Then the lizard said again “I leave myself to you. My son, kill me quickly, skin and loose my flesh, please!”. The child was getting curious and asked again “when your skin is gone, then how else?” The lizard replied, “tighten my skin on crossed wood, then dry or trim my skin on a fireplace stove. Once dry tie on the hollow wood, a wood that has been eaten by termites. After that hit and keep playing then” (Griapon 2012).

The orphan thereafter carried out all the instructions given by the monitor lizard. Then he went to the party, he stood the last. On his arrival at the party, the boy sang, “I have nothing, that’s all I have” (Griapon 2010). The sentence was sung repeatedly while playing the instrument he was carrying. People who joined the party were stunned because there was something new and unprecedented. Everyone at the party swarmed around the orphan and one of the local figures asked the boy “what are you playing son?” The boy quickly answered “SIREB” (Griapon 2012). The society was snapped up. They believed that the incident was not a coincidence, but it was an ancestral guide. Since then *Tifa* has always played in parties and other local tradition’s activities. Thus, this is the origin of *Sireb (Tifa)* in Biak as told by two prominent Biak artists named Hendrik Baransano and Alfred Mofu.

Tifa as a Text: Organological studies. According to Hood (1982:124), Organology is “the science of musical instruments”. In Organology, the study of musical instruments, not only concerning about the history, description and classification of instruments, but must concern other important aspects such as decorations or decorations contained in the instrument, game techniques, including its function in the extant various socio-cultural contexts. In the context of socio-culture, a type of activity becomes very important for a social group because it contains elements of history, the beauty of arts and strengthening or collective empowerment (Pradana & Pantiyasa 2018, Ruastiti et al. 2018).

In general, *Tifa* is made of wood, locally called milk wood that grows in the wilderness. Since the wood grows in the forest that belongs to the customary territory of a certain tribe, searching wood for *Tifa* material then first must obtain permission from *Ondoafi* (tribal chief) before the selected timber is cut.

After getting approval from *Ondoafi* then, the first process is to cut the wood, then the wood is cut into pieces according to the size of *Tifa* to be made. In the past the way of piercing the wood was to place the burning hot stone on the desired

hole plan until it penetrated from one end to the other. This hollow wood technique has now been replaced by using a chisel to puncture wood so it is faster and more practical.

The length of *Tifa* varies greatly, depending on the average height of the citizens of a tribe. The shortest size is about 60 cm and the longest can reach more than one meter. It is said that there are *Tifa* from Marin tribes living in Merauke and other parts of southern Papua, with a length of four meters. This *Tifa* is reportedly now stored in one of the museums in the Netherlands. This cannot be separated from the shape and physical size of the strong and tall Marin people. Nevertheless, in Marin tribe there is also a found *Tifa* with a short size, with a length of about 60 cm. *Tifa* with a short size is generally used to accompany the dance, and sometimes *Tifa* players that come to dance while playing *Tifa*. In addition to wood, the ingredients needed to make *Tifa* are the skin as a membrane (Figure 5).



Figure 5. *Tifa* membrane. (Photo Rai 2016)

Making *Tifa* uses the main ingredients from monitor lizard skin and rattan rope. *Tifa* presents a motif with a cover from monitor lizard skin and dried deerskin. The animal's skin is attached to one of the holes and tied, tightened to the tip of *Tifa*. Drum skin is equipped with resin seeds to produce a loud sound. In order to produce a melodious and loud voice, in general, the type of animal skin that is a lizard skin or term known as *Soasoa*. The first lizard skin is dried, tight, cut and mashed, then sold on *Tifa*, and tied with a rope. Membranes with glue just before sticking with the sap of the *galangal* or *lenggua* tree. This *lenggua* sap is also to tighten the membrane by putting it in a small ball. After completion, *Tifa* needs to be setup from a fire or sun

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beam and recurring ports based on a certain tempo.

In addition to lizard skin, it can also be found that membranes used are derived from deer skin in the Marweri Tribe in West Sentani. Similarly like lizard skin, first the deer skin is dried and tightened. The difference is that the hairs of the deer are left naturally on the membrane, and the hairs will fall out if the *Tifa* is often played. In regard to the size of *Tifa*, its varied, then the resulting sound will also vary. The smaller size of *Tifa* will produce a higher sound, on the contrary the longer and larger the size of *Tifa* will result in lower or greater sound. From the material view point of *Tifa*, that of type of wood and animal skin that are used, it will be a geographical indication, where the type of wood can grow and in areas where the species can live.

Tifa consists of three parts: the upper part, from the bottom membrane called *sinan*, the middle is called *snon kbor*, the belt-like part is called *samfar/ sarak* and the bottom is called *romawa kasun*. In Biak, the upper part (*sinan*) is analogized as the parents; the middle is analogized as teenagers and the bottom (*romawa kasun*) is analogized as children.

There is a variation of the size ratio between *sinan*, *snon kbor* and *romawa kasun*, depending on peculiarities of *Tifa* from a certain tribe. Based on its designation, ethnic instrumental music instruments consist of several types (Midgey 48 6). *Tifa* as a typical Papuan musical instrument consists of several types such as *Tifa Dasar*, *Tifa Jekir*, *Tifa Potong* and *Tifa Bas*. All musical instrument variants can be small, medium and large (Figure 6).



Figure 6. Variant types of *Tifa* from Papua. (Photo Rai 2017)

Tifa Biak for example, the size of *sinan* is made the longest one; on the other hand, *Tifa* from Inggros Village, Jayapura, the size of *romawa kasun* is made the longest; While *Tifa* of the Marweri Tribe, West Sentani, the sizes between *sinan*, *snon kbor* and *romawa kasun* were made with the same size ratio. In accordance with the classification of Sach-Hornbostel musical instruments, *Tifa* is classified into membranophone classification, which is a musical instrument with a sound source derived from a tightened skin. More specifically, *Tifa* includes a percussion instrument called single-headed frame drum or a kind of drum with one membrane.

Tifa as a Text: Ornaments on Tifa. Body of Tifa decorated with decorations or various ornaments, some are decorated in full and some are decorated in certain parts only. The tendency of the ornament is in the form of motifs of a certain tribe with a deep content of meaning.

Tifa Biak usually uses motifs called *karerin*. In *karerin* depicted animals related to human life in Biak, such as crickets and seagulls, because according to the belief of Biak people these animals always give a sign to humans. For example, if the cricket sounds, it indicates that the sea water will recede or the sea water will plug. The seagulls indicate that there are so many fish in the area that it can be a kind of hint for fishermen looking for fish. In addition there are also *Tifa* decorated with marine ornaments such as octopus, shellfish, shark and coral reefs. These motifs mean that the Biak people are powerful sailors and they are very respectful of nature and the environment. The use of media and appropriate strategies can contribute to social empowerment and environmental balancing or sustainability (Pradana 2018a, 2017, 2013). Another example of Biak is *Tifa* made by an artist named Hendrik Baransano. The ornaments of *Tifa* by this artist are emphasized in the above section and under the handle. Above the handle is filled with a decoration of an Abai statue, under the handle filled with a creeping ornament and a *samfar* part decorated with shell ornaments. Because the membrane of *Tifa* is taken from the skin of the lizard, then from the statue part of the *abai* to the bottom is interpreted as a lizard tail.

Symbolic attributes can build social meaning or provide more value in a cultural interaction (Pradana 2019). Such as local wisdom which is socially meaningful for native people or cultural owners can contribute to excellence specifications instrumental, benefits for cultural actors, cultural discoveries and environmental sustainability (Pradana & Parwati 2017). The specific of ornaments of *Tifa* from Inggros Village of Youtefa Bay, Jayapura display fish motifs, nets and gulf. The motif is sometimes made completely and sometimes is not. Fish motif for example, displays the tail only, net motifs made together with the bay motif. From the symbol, it can be seen that the *Tifa* is derived from the tribe whose life on the beach with the main livelihood of catching fish.

On Marweri Tribe living in West Sentani, ornaments at the very top and middle part of *Tifa* decorated with *kereiapa* motif and the bottom with *yotase* motif. These ornaments are typical ornaments of Marweri Tribe depicting the tribal chief. *Tifa* handles made with crocodile shape with the head facing up. According to the explanation of Marweri's *Ondoafi*, Adolf Marweri, the use of the crocodile symbol of *Tifa*'s grip has to do with the belief that the crocodile was a brother of the Marweri Tribe by being born by their ancestors.

The use of the crocodile symbol on *Tifa*'s handle is believed that the spirit of his brother will always protect the descendants of the Marweri Tribe. Because the crocodile is seen as part of the Marweri family, Marweri Tribe till now is forbidden to eat crocodile meat.

At the Sentani Tribe living in East Sentani, the lower part of *Tifa* is emblazoned with a female genital symbol and two ovaries. This symbol indicates that the Sentani people are very respectful of the mother because she gave birth, milked, and directed

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their lives (Sumiarni 2010). The use of mother symbols on *Tifa* ornaments is also believed that the spirits of the ancestors accompany and protect the descendants of Sentani Tribe. Because of the mother's symbol on *Tifa*'s ornaments, women are forbidden to play *Tifa*. According to a descendant of *Ondoafi* Tribe Sentani named Levinus Pilemon Modouw, until now the women are not allowed and do not dare to play *Tifa* especially sacred *Tifa*. It is said that ever there is a violation but the result is very fatal to the person concerned. For example, the woman's life journey is always plagued by misfortune such as not getting a good mate, his behavior is like a madman, often stressed, suffering from severe pain, some even until his death.

Ornaments on *Tifa* can be made with or without color. If the ornaments are colored then there are three colors that are commonly used are: red, white and black; all three are seen as the basic color of Papua. The red color symbolizes courage, the white color symbolizes purity, and the black color symbolizes strength, agility and it is associated with magical powers. If there are other types of colors added to the ornament, then it is only as part of the aesthetic. Such an understanding of aesthetics can strengthen the wonderful expression of beauty, motion and material from ways that require instrument or technological components (Woodson 1986).



Figure 7. Ornaments on the body of *Tifa* players (Photo Rai 2017).

In addition to ornaments on *Tifa*, then the body of *Tifa* players of anybody is decorated with ornaments, a type of body painting is now widely known. Ornaments on *Tifa* player's body are taken from the symbols of a tribe, clan or *Ondoafi* as a tribal chief. According to the explanation of Mr. Erick Rumbrawer (38 years old) an artist who came from Biak, that when he decorates the *Tifa* player, the symbol he uses comes from two cultural areas of Seireri and Tabi. There are two motifs from the usual Seireri He used: *manbewor* and *mampenas*.

Manbewor is an ornament that is a symbol of a clever person in creating poems and songs of the *Wor*; whereas *mampenas* are ornaments that depict spreading herbs such as nails and orchids. Next, from Tabi uses two motifs, namely: *yoniki* and *katak*. *Yoniki* is a symbol of a particular clan and *ondoafi* that cannot be worn by another clan or *ondoafi*, while the *katak* is a symbol of fertility.

On make-up time for *Tifa* players, the player's face is decorated with whirl ornaments and white dots. This ornament symbolizes a person who is authoritative and can sometimes be as dangerous as water being spun in the middle of the ocean. On the chin is decorated in the form of three white lines that illustrate that what is done by *Tifa* players is a sacred duty.

In the chest and abdomen, the ornament used is called *manbewor*, an ornament that describes a smart person in creating poetry and the song of *Wor*. The basic color used is white covered with red and black. Ornaments on the back is also *manbewor*, but in the middle is filled with ornament arrows. The arrows illustrate that he is brave and ready to protect his citizens from enemy attacks. In both hands the player is decorated with a spreading and clustered ornament called *mampenas* derived from the cultural region of Seireri.

At the foot is decorated with motif *yoniki* which is a symbol of *ondoafi* or certain clan. This symbol gives an indication that the *Tifa* player has authority and power like a chieftain or *ondoafi*. *Yoniki* is often also added another scratch, but its function is only as a beauty enhancer.

Tifa as a Text: Playing Tifa. How to play *Tifa* is first the player holds the instrument on the handle with the left hand, with the membrane position facing upwards. The membrane is struck with the right hand, positioning the right palm just above the outer circle of the membrane so that when playing the membrane it is hit with the front of the palm of the hand and four fingers except the thumb. Sometimes it can also be played with the use of the five fingers, depending on the quality of the *Tifa* sound played. If *Tifa* is used to accompany the dance, then the *Tifa* game will be made vary according to the movement of *Tifa* player it self. As stated earlier, the size of *Tifa*'s voice will be determined by the size of the instrument. Therefore, if in a staging used a few pieces of *Tifa* then the result is a variety of *Tifa* sound as well. There are four *Tifa* rhythm patterns used in singing: (1) one rhythm; (2) two rime patterns; (3) three rhythms, and (4) four rhythms (Figure 8). In addition, it can also be developed another rhythm by playing the rhythm in improvisation.

Tifa in the Social and Cultural Context in Papua. We will start with a traditional phrase that reads "*Tifa* is part of Papuan culture. If there is no voice of *Tifa*, it means no life" (Theo Yepesse, Papuan artist, interviewed on 20 April 2017 in East Sentani). The phrase contains a very deep meaning. For the people of Papua, *Tifa* cannot be

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separated with life and their life. *Tifa* is a heritage that contains magical powers as well as a medium to communicate with ancestral spirits, media communication with Gods as well as other natural forces.



Figure 8. The music notation which is one of four rhythm patterns. (Photo Rai 2016).

The beauty voice of *Tifa* is used to accompany war dances and traditional ceremonial dances in Papua (Aloysius 2004). *Tifa* is not just a musical instrument which is only used for mere aesthetic expression, but is seen as a sacred instrument to protect the public as well as giving an identity and the identity of the Papuans. A symbol can mean identity of a group (Dharmojo 2005). Because *Tifa* was seen as giving an identity and a symbol of Papuan identity, it is not surprising if we find sculptures, reliefs, paintings and *Tifa* mounted on buildings and strategic places in the Land of Papua.

In the view and understanding of Papua-Melanesia, "Art is truth, truth is moral ethics. The truth thus is 'yes' in the mind that holds peace, contentment, forgiveness, wisdom performed and various other aspects of the heart. Briefly but solidly, ethics thus love, faithful and honest (Pekei 2013). In accordance with that view, the essence of art for the people of Papua is the path to truth because it is believed that art is truth. As a part of Papuan cultural art, *Tifa* contains noble values that have been passed down since the time of the ancients as the grip of life. The noble values contained in *Tifa* have been embraced and entrenched in Papuan society.

The expression tradition associated with *Tifa* as above; sharpened by another expression of tradition that reads "*Nggo Wor Baido Na Nggo Mar*". The phrase in Biak means "If we do not sing and dance, we will die". The word "dead" in this phrase is not purely meant to be a roughly dead body, but the "death" of the soul. If the soul is dead, of course, people will be unable to perform activities normally according to the traditions of the Land of Papua.

Customary Context of *Tifa* in Papua. The people of Papua have very strong customs that have continued since the past (Banudi & Banudi 2014). As described in the preceding, that in relation to customs, *Tifa* is an important and inseparable part of life. *Tifa* is one of the five skills an *Ondoafi* must possess. The five attributes are: *noken*, the spear, *Tifa*, the bird of paradise and the court. *Noken* is a symbol of treasure storage and wealth; the Spear is a symbol of strength; *Tifa* symbolizes

7 communication media and dance accompaniment; The Bird of Paradise is a symbol of the crown, and the court is a place to carry out customary activities (Theo Yeppe, indigenous figures and artists of Sentani, interviewed at Sentani Timur, 24 March 2017).

As sacred instruments, *Tifa* are housed in a traditional house called *Obhe* and is only played in the context of indigenous activities. *Tifa* is believed to have supernatural powers, as a means of gathering members of society and as a medium to connect with ancestral spirits or other natural forces. It is like banten as a ceremonial instrument. It is believed to increase the chances of miracles, as a means of identifying community members, proof of faith and as a mediation to be able to connect with God as rulers of natural forces (Karmini et al. 2019). When the *Tifa* is sounded by one who has been assigned by *Ondoafi*, the public immediately knows that there is an activity commanded by their chief. The *Tifa* is a communications system, including a structured voice produced or organized by members of the community in a given society. *Tifa*'s voice with such a definitive structure and rhythm can be readily understood by its supporters because it is rooted in tradition and culture. In context of music, Seeger in Myers (2008) referred to it as "humanly organized sound" because it involves the voice of *Tifa* and humans who organize the sound structured as such. In this connection, *Tifa*'s voice becomes a cultural system, that is a symbol system of the Sentani or Papuan society in general (Feld 1990: 3).

8 ***Tifa as an Ornament in Pura Agung Surya Bhuvana, Jayapura.*** Pura Agung Surya Bhuvana, Jayapura is one of the 31 temples now scattered in districts/cities in Papua Province (Figure 9). The temple that has been pioneered since its establishment in the 1970's, and has now been established as *Padma Bhuvana* East Indonesia. The temple is located in the Skylan area of Jayapura, above the bay of Yos Sudarso, adjacent to a resting place now called *Bukit Jokowi*.



Figure 9. Pura Agung Surya Bhuvana, Jayapura. (Photo Rai 2016)

In Pura Agung Surya Bhuvana, *Pura* signboard buffer is made in *Tifa* shape. Furthermore, *Tifa* ornaments can be found on the relief contained on the wall

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penyengker temple. Uniquely, the wall of the temple *penyengker* Balinese style is decorated with ornaments depicting episodes from the *Tantri* story where in the relief can also be found *Tifa* ornaments. For example, one of the *Tantri* reliefs depicts an episode of a fight between a lion and a cow and is filled with *Tifa* ornaments. However, *Tifa* was not mentioned in the original story. In continuation, every episode of the *Tantri* story that is described always depicts a *Tifa* instrument, both *Tifa* independently and *Tifa* with bird of paradise. *Tifa* is a sacred instrument for the people of Papua, while birds of paradise are also highly respected for being a symbol of the crown. The *Tifa* Relief at Pura Agung Surya Bhuvana can also be witnessed at the temple *wantilan*. For example at the front of the *wantilan*, front of the stage, a *Tifa* ornament can be found on the column the *wantilan*. Ornaments on the *wantilan*, made by Pak Ketut, are a hybrid of Balinese style ornaments with the style of Sentani of Papua.

According to an explanation from Pemangku Gede and prominent Hindu religious figures in Jayapura, the use of *Tifa* as a temple relief is intended as a form of homage to the beliefs of Hindus and local wisdom of the people of Papua. In relation to the establishment of a new temple in any region, according to Balinese Hindu beliefs, it should be done flexibly without reducing its substance as a holy place. Establishment of the temple is analogous to the flow of the Ganges River when the river Ganges flows to the tributary, the water will always adjust to the new place. The concept of *desa, kala, patra* (place, time and circumstances) is taken into consideration.

What is the impact on the people of Papua? The use of *Tifa* reliefs in Pura Agung Surya Bhuvana, Jayapura have had a very positive impact on the relationship between local people and Balinese Hindu peoples in Papua. This effect can also be seen in other regions of Indonesia such as Banyuwangi, Blitar and other areas in Java and the archipelago. Don Flassy, a prominent Papuan scholar and cultural expert said “we are very grateful to our brothers from Bali. The use of *Tifa* reliefs in the temple shows that we are respected, feel close to each other”. Yanes Koyari, Biak artist, said “I feel very comfortable when I come to Pura Agung Surya Bhuvana. The atmosphere of this temple feels very cool, especially because my Balinese friends here are very friendly”. Similar comments were also given by some artists, cultural observers, customary figures and ISBI Tanah Papua students who often “ngayah” as a devotional performance in this holy place.

CONCLUSION AND RECOMMENDATIONS

Tifa is one type of percussion musical instrument found in Tanah Papua, which belongs to single-headed frame drums. *Tifa*'s origins are closely related to the oral tradition and folklore. Folklore is part of a culture that contains narratives about the origin of type of culture (Crossly-Holand 1982, Danandjaja 1986). Each tribe in the Land of Papua has its own oral tradition that is associated with the myths of its own tribe. Because of the oral tradition that is *Tifa*, varying versions of the origin of *Tifa* are obtained. Because the distribution and inheritance are done by word of mouth and from one generation to the next, it is possible to interpolate.

Tifa is a highly sacred instrument in the community because it contains unique and important symbols of particular tribes. It is believed to contain supernatural powers and it is a medium of communication with God, ancestors and other natural forces.

For the people of Papua, *Tifa* is also seen as a source of identity whose sources are deeply rooted in tradition, culture and customs. In this era of harmony, *Tifa* can be used as a medium of inter-cultural communication and inter-nation communication for the means of achieving harmony between all peoples of the world.

Based on this investigation, it is recommended to the Papua people in Jayapura to keep maintaining aesthetic creativity and identity of Papua performing art. Academically, it is recommended to keep investigating arts and cultural elements existing of *Tifa* performing art. Practically, action of performing art and cultural on Pura Agung Surya Bhuvana, Jayapura is expected to be kept doing because it can strengthen the existence of *Tifa* on Papua Land.

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