

Local Genius Material Culture of Orang Asli Preservation through Blowpipe

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Abstract

Bamboo blowpipes are a significant part of the cultural identity of the Orang Asli people, an ethnic group with a wealth of traditions and culture. Yet, elements including globalisation, modernisation, and the younger generation's lack of enthusiasm in carrying on this heritage are posing a growing danger to the ability to make bamboo blowpipes. This study aims to describe the blowpipe-making process and get an understanding of the cultural values and significance of the Temiar people in Pos Brooke, Kelantan. In order to document the blowpipe-making process and comprehend the cultural values in the lives of the Temiar community in Pos Brooke, Kelantan, this study employs a qualitative approach with an ethnographic design, involving non-participant and unstructured observations as well as in-depth and focused interviews. This study found that the making of blowpipes by the Temiar community not only serves as a hunting tool but also as a symbol of identity and cultural heritage that needs to be preserved; the production process reflects skills and deep knowledge that are increasingly threatened among the younger generation, while documentation through photography and video recordings plays an important role in preserving, promoting, and disseminating this cultural heritage to the outside community and future generations.

Keywords: Material Culture, Local Genius, Local Wisdom, Indigenous People, Blowpipe, Video Recording and Photography

Introduction

Negrito, Senoi, and Proto-Malay are the three primary groups of 18 tribes that make up Malaysia's Indigenous Peoples. According to Muhammad Sayuti and Rohaida (2018), they are diverse since they each have distinct traits and distinctions from a sociocultural and psychosocial-cognitive standpoint. As a result, Shamsudin and Naidu (2019) claim that the indigenous people's respect for the environment, which is an essential component of their life, is one of the elements that stimulates the development of their culture. In the meantime, Noorsyarmalaila, Hamid, and Mokhtar (2017) came to the conclusion that the environment, which is abundant in different kinds of forest plants, can be used as raw materials to make farming and hunting implements as well as handicrafts in the framework of material culture,

which has been a source of pride for them for many generations. This is due to the fact that their culture has great significance, reflecting their wisdom derived from long-standing interactions with their surroundings as well as experiences and knowledge passed down from earlier generations (Lambin et al., 2019). The indigenous knowledge, sometimes referred to as local wisdom or local genius, also contributes to the Orang Asli community's unique identity (Jamilah Bebe, Anis Nabilla, & Jamal Rizal, 2016). According to Siti Aminah (2015), indigenous people's traditional knowledge and local wisdom are connected to how they maintain and conserve their culture, whether it be material or non-material. Concrete objects like tools, weapons, and handicrafts made from natural resources are referred to as material culture. In contrast, non-material culture encompasses the Orang Asli community's philosophy and way of thinking and consists of beliefs, traditions, and information that have been passed down through the generations (Siti Aminah, 2015).

According to the research conducted by Jamal et al. (2020), the Indigenous community has at least seven different types or categories of local wisdom. These include: hand skills (making leather clothing, weaving rattan and bamboo, making blowpipes and arrows, and traps); philosophy (language system, traditional verses, songs and singing, and metaphors); social (kinship system, social system, and camaraderie); political (administrative system and power); medical (spelling and childbirth); scientific knowledge (herb records, drug formulation, and poison formulation); and survival skills (hunting, tracking, and cooking activities). In the context of blowpipes handicraft, it is a technique that, as a result of empirical experiences, indigenous people have developed into a sign of knowledge. Additionally, this material culture helps to build national knowledge and must be transmitted to the following generation in order to be relevant in a cultural environment that is becoming more and more global (Jamal et al., 2020).

Background of Study

This study focusses on the blowpipe, a tangible cultural artefact of the Orang Asli group, and its manufacture, upkeep, and preservation procedures. In Pos Brooke, Lojing, Kelantan, the indigenous Temiar people were the subject of the study. As a traditional hunting equipment and cultural emblem, the blowpipe has grown to be one of the key components of the Orang Asli community's identity and traditional knowledge. However, it was discovered that the ability to produce sumpit is deteriorating in society, particularly among the younger generation, based on observations and interviews with a number of Temiar community members (Tapa, 2016). Similar findings were made by Noorsyarmalaila, Hamid, and Mokhtar (2017), who discovered that although the majority of material culture, including blowpipes, is still sustainable, it is in danger. According to Jamilah Bebe, Anis Nabilla, and Jamal Rizal (2016), this circumstance demonstrates how the blowpipe, which was formerly widely utilised in hunting activities, is currently declining in use in the contemporary life of the younger generation of Orang Asli and poses a threat to the survival of that culture. Younger Orang Asli people's perception that material culture is incompatible with their contemporary way of life is one of the things endangering it. The exposure and influence from the outside world also makes them uninterested in inheriting their ancestral possessions. Additionally, the study by Jamilah, Anis, and Jamal (2016) notes that the younger Orang Asli generation is becoming less motivated to acquire and maintain artisan skills like blowpipe making. This suggests that the younger generation's attitude and interest in this material culture are waning, and if left unchecked, it may eventually end up gone. In the meantime, Haliza (2018) contends that the

younger generation of indigenous people is becoming less interested in preserving these traditional talents due to the risks posed by urbanisation and globalisation.

Another factor contributing to the decrease in the usage of blowpipes as traditional hunting tools is the shrinking hunting zones brought on by development and environmental changes. According to Siti Aminah and Seow (2013), the Orang Asli group finds it challenging to carry on with traditional hunting customs as they once did because of changes in the ecosystem brought about by development. Worse, some Orang Asli people believe that traditional knowledge, like the blowpipe, is less useful in addressing contemporary cultural or economic demands. While some indigenous people still make blowpipes, they are more frequently used as a tourism commodity by showing hunting to visitors at exhibitions (Nurhazwani, Tengku Intan Suzila & Nazirah, 2021) or by showing blowpipe making under the guise of promoting culture to visitors for immediate financial gain (Nur Aliah Mansor et al., 2019). They are also used as accessories for hunting demonstrations for visitors and traditional sporting events, no longer serving only as hunting implements. Indeed, the Orang Asli blowpipe is currently frequently used as souvenirs, decorations, and goods (Muhammad Akbar & Nor Syazwani, 2021). This will allow them to market the blowpipe as a craft material as a tourism product and indirectly share their creativity with the world (Nur Khalidah Dahlan et al., 2023). To put it another way, its application currently tends to be more culturally commercialised (Siti Aminah & Seow, 2013). This demonstrates how, in keeping with the globalisation process that undermines traditional cultures, the Orang Asli community is driven to leave their traditional settlements and look for economic opportunities outside of their village areas due to economic pressure and a desire to raise their standard of living (Qayherah, 2015).

The Orang Asli community has been greatly impacted by urbanisation and globalisation, having to deal with the loss of both tangible and intangible cultural traditions. Documentation, such as taking pictures or videos, is crucial in this situation to preserve material culture, such the manufacture of blowpipes. In addition to being a conservation tool, this documentary recording is meant to serve as a teaching tool for future generations to comprehend and value their material culture. Blowpipes can be preserved by using photos or video recordings to assist spread awareness of this tangible cultural artefact and position it as a proud national asset. Future generations will be able to consult and learn more about this custom thanks to this documentation, guaranteeing the Orang Asli community's cultural legacy will endure. Additionally, documentaries and other video recordings contribute to highlighting the beauty of Orang Asli handicrafts, keeping them relevant on a national and worldwide scale (Muhammad Yusri & Mohd Anuar, 2020).

Indigenous People of Orang Asli in Malaysia

Conventionally, it is believed that all Malays in Malaysia are Bumiputeras. The official definition, which is frequently used in Malaysia, includes ethnic Malays as well as other indigenous ethnic groups, including the tribal people of Sabah and Sarawak and the Orang Asli in Peninsular Malaysia. The Orang Asli, however, make up just 0.5% of Malaysia's total population, making them a minority. They do, nevertheless, contribute significantly to this nation's ethnic variety (Asmah, Samsur Rijal, & Noor Hasnoor, 2018). The Orang Asli in Peninsular Malaysia are legally categorized under the Aboriginal Peoples Act 1954 (Amendment 1974), which defines them based on several unique characteristics such as language, customs, and way of life. According to Rohaida (2018), this law's definition

guarantees the preservation of the Indigenous people's identity and rights under the Malaysian Constitution. Consequently, the Indigenous Peoples Act 1954 (Amendment 1974) establishes three primary standards for identifying an individual as Indigenous. First, whether his father is an Orang Asli and follows Orang Asli customs. Secondly, if the person was raised in accordance with their culture after being adopted by the Orang Asli as a youngster. Thirdly, if the person is the offspring of an Orang Asli woman and a man of a different ethnicity, as long as the person continues to follow Orang Asli traditions and lifestyle. Notwithstanding ethnic mixing, these three factors guarantee the preservation of the Orang Asli cultural identity.

The Orang Asli community is made up of three main groups: Negrito, Senoi, and Proto-Malay. Table 1 shows that each of these groups is further subdivided into a number of smaller sub-ethnic groups. The tribes of Kensiu, Kintak, Lanoh, Jahai, Mandriq, and Bateq, for instance, make up the Negrito. In contrast, the Senoi are made up of the Che Wong, Mah Meri, Jahut, Semoq Beri, Semai, and Temiar. Jakun, Temuan, Orang Kuala, Orang Kanaq, Orang Seletar, and Semelai are examples of Proto-Malay (Rohaida, 2018). The cultural and geographic diversity that Malaysia's Indigenous peoples possess is also reflected in this division.

The Orang Asli people are dispersed across Peninsular Malaysia, with each ethnic group occupying a traditional region. The Temiar and Semai tribes, for instance, live in the interior of Perak and Kelantan, whilst the Mah Meri tribe lives along Selangor's shore (JAKOA, 2018). This geographic dispersion affects their way of life, which depends on natural resources like rivers and woods, which are essential to their everyday social and economic endeavours.

The majority of Indigenous communities, however, have a difficult time preserving their culture and traditions due to modernisation, land encroachment, and globalisation, which has disrupted their traditional way of life and led to the loss of traditional arts and crafts like blowpipe making, which is one of the Orang Asli community's material cultural symbols (Haliza, 2018). As a result, cultural conservation initiatives like photography and video recordings are becoming more and more crucial in order to prevent this heritage from disappearing over time.

Table 1
Distribution of Indigenous People by Ethnicity and Tribe

Ethnicity	Tribe
Negrito	Kensiu, Kintak, Lanoh, Jahai, Mandriq, Bateq
Senoi	Che Wong, MahMeri, Jahut, Semoq Beri, Semai, Temiar.
Melayu Proto (Proto Malay)	Semelai, Temuan, Orang Kuala, Orang Kanaq, Orang Seletar, Jakun/Orang Ulu

Source: www.jakoa.gov.my

According to their distinct ethnic groups, Orang Asli community settlements are distributed throughout Peninsular Malaysia, as Table 2 illustrates.

Table 2

Orang Asli Community Settlements in Peninsular Malaysia

Ethnicity	Tribe	Settlements in Peninsular Malaysia
Negrito	Kintaq	Perak
	Kensiu	Kedah
	Jahai	Perak, Kelantan
	Mendriq	Kelantan
	Batek	Kelantan, Pahang
	Lanoh	Perak
Senoi	Che Wong	Pahang
	Temiar	Perak, Kelantan
	Semai	Perak, Pahang, Selangor
	Jah Hut	Pahang
	Semoq Beri	Terengganu, Pahang
	Mah Meri	Selangor
Melayu Proto (Proto Malay)	Semelai	Pahang, Negeri Sembilan
	Jakun	Pahang, Johor
	Temuan	Selangor, Negeri Sembilan, Melaka
	Orang Seletar	Johor
	Orang Kanak	Johor
	Orang Kuala	Johor

Source: www.jakoa.gov.my

Research on Blowpipe Among Orang Asli Community

Typically, the Orang Asli community uses bamboo to make their blowpipes. Bamboo varieties that are frequently used are Sewor and Temiang. According to Adi, Hood, and Rashid (2006), Temiang bamboo is more easily accessible than Sewor bamboo, which is more difficult to find due to its hilly growth. To construct blowpipes, the indigenous Jakun and Semelai populations also employ wood like Penaga and Manggis Hutan in addition to bamboo. The mouthpiece, the projectile or shaft, and the blowpipe tube that powers the shaft are the three primary parts of this blowpipe (Siti Aminah & Seow, 2013). Each component of the intricate and time-consuming chopstick-making process is painstakingly carved utilising motifs of forest plants. The Orang Asli community's blowpipes have drawn the interest of several scholars. Different ethnic groups and viewpoints are included in this study. For instance, Kirk's (1979) research concentrated on the Batek tribe, whose primary hunting equipment is the blowpipe. Siti

Aminah and Seow (2013) investigated the function of blowpipes among the Jakun ethnic group, while Teh (2020) also examined the Batek ethnic group's use of blowpipes from a cultural conservation standpoint. Najmuddin et al. (2021), Bartholomew et al. (2021), and Faridah et al. (2021) concentrated on the Semaq/Semoq Beri tribe, whereas Vivienne, Teckwyn, and Ahima (2020) documented the Jahai tribe's use of blowpipes. According to these findings, blowpipes are a significant part of the Orang Asli community's traditional hunting culture.

Additionally, blowpipes are used for self-defence in addition to hunting. According to Hamid's (2018) research, the Dayak people in Kalimantan defend themselves by using blowpipes when their adversaries pose a threat. Blowpipes are used to hunt a variety of small animals, including deer, monkeys, and wild boars. According to Vivienne, Teckwyn, and Ahimsa (2020), the blowpipe is an extremely good weapon for hunting arboreal species like monkeys because it is silent. This is because if the initial target is not hit, the remaining animals in the group won't feel endangered. Muli and Putri's (2016) study concentrated on blowpipes used by the Dayak people of Borneo. According to the study, the blowpipe is a historic hunting tool used in forests. While hunting, the Dayak always carry a blowpipe, which is a long, pipe-shaped tube that tiny arrows are placed into and blasted through the mouth. This demonstrates that the blowpipe has significant cultural significance for the Dayak people in addition to being used for hunting.

According to Hamid (2018), documentation of the indigenous Dayak ethnic community's blowpipe-making techniques is necessary. He discovered that the blowgun is made up of three primary components: the caged blowgun, the damak, and the blowgun barrel (pipe blowgun). Because of contemporary advancements, the younger Dayak generation is progressively abandoning the blowgun-making tradition and indigenous knowledge, which this study helps to preserve.

The process of developing blowpipe symbols within the Orang Asli community is the main topic of the study conducted by Muhammad Akbar Shah Abdul Manaf and Nor Syazwani Mat Salleh (2021). The purpose of these symbols is to aid in the growth of small enterprises by digitally visualising the blowpipe's identity. The development of this symbol is based on elements like the tongue movement out of the mouth and the Orang Asli's crude blowpipe-making techniques. This study highlights how crucial it is to preserve indigenous heritage arts so that the outside world can recognise them.

Conservation of Material Culture Through Audio-Visual Recordings And Photographs

The preservation of material culture, particularly that pertaining to indigenous cultures' traditional knowledge and local wisdom, is becoming more and more crucial in light of the risks posed by modernisation and globalisation. It is important to maintain material culture, which includes handicrafts like blowpipes, weapons, and tools, as these represent local tradition and ethnic identity. One of the best ways to preserve and spread awareness of this culture to the public and future generations is through documentary video recordings (Lambin et al., 2019). Through the use of images and stories, documentaries help to both conserve information and increase viewers' understanding of the value of protecting cultural heritage.

Documentaries on video can also be used as an interactive teaching and learning tool. Viewers may witness the finished product and gain an understanding of each step in the complex manufacturing process by watching the process of creating traditional utensils like chopsticks being recorded. This enhances one's understanding of the regional expertise and talents that have been passed down through the ages (Hamid, 2018). Research demonstrates that video recordings offer the benefit of preserving auditory and visual components, which are occasionally challenging to communicate through text or images alone (Hockings, 2003). Digital platforms can also be used to distribute this recording, which will facilitate worldwide access to this material.

Assessing and analysing the aesthetic and philosophical merits of each cultural artefact is made possible by the preservation of material culture through video recording. For instance, the plant-themed carvings on the chopsticks of the Temiar people represent their intimate connection to the environment in addition to being aesthetically pleasing (Adi, Hood, & Rashid, 2006). Video recordings allow for a more thorough elaboration and explanation of this pattern, which helps to re-establish a connection between contemporary society and perhaps forgotten classical ideologies.

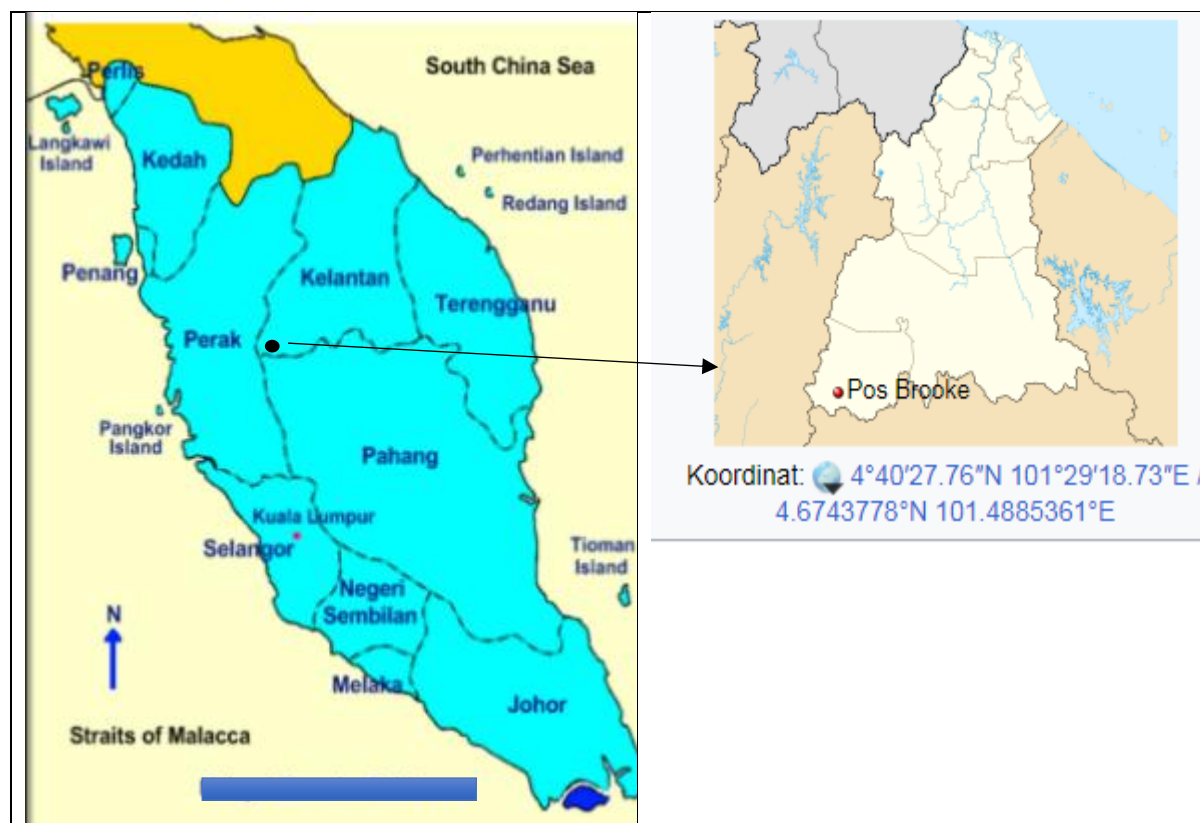
Documentary recordings also make it possible for the process of producing material culture to be shared more broadly, and they may also be used as a marketing tool to bring regional handicrafts to a global audience. Muhammad Yusri and Mohd Anuar's (2020) study claims that films that show local culture benefit the Orang Asli community economically in addition to aiding in the preservation of cultural heritage. Tourists can support traditional heritage by buying things like blowpipes when they are advertised through movies.

Local wisdom in non-material forms, such as knowledge, beliefs, and practices, is also intended to be preserved through documentary documentation of material culture. For instance, the creation of blowpipes is frequently associated with folklore and certain ideas that are only adequately captured by visual storytelling (Teh, 2020). In order to maintain and ensure that future generations will value both the material and non-material facets of Indigenous culture, documentary video recordings are crucial.

Research Methodology

The objective of this qualitative ethnographic study is to comprehend the material culture of the Orang Asli society, particularly the Temiar tribe, in Pos Brooke, Gua Musang, Kelantan. This ethnographic study includes literature evaluation to establish the study's backdrop and concepts, as well as field research that includes targeted interviews and direct observation. In order to validate the data gathered from field investigations and offer a sound theoretical framework, the literature evaluation is crucial (Creswell, 1998). In order to better comprehend the Temiar community's everyday lives, beliefs, and cultural practices—particularly in regards to efforts to maintain material culture within the context of local wisdom—the ethnographic technique was selected.

Map 1: Location of Pos Brooke Gua Musang Kelantan



Pos Brooke was selected as the study site since it is one of the biggest settlements for the indigenous Temiar people in Kelantan as Map 1 illustrates. This area is home to about 2,320 Temiar, or 17.01% of the state's total Temiar population (Hairulnizam Mohd Khori et al., 2022). The Temiar is the largest Orang Asli in Kelantan, consisting of 15,237 individuals out of a total Orang Asli population of 17,487 (Tengku Mariam et al., 2024). The two approaches used in the data collection procedure are interviews and observation. In order to obtain a comprehensive grasp of the blowpipe-making process by the Temiar community, the researcher employed non-participant observation, in which they did not actively engage but instead watched and methodically documented every individual. The researcher used field notes and video to document the research activities, utilising an unstructured observation approach to gather data. In ethnographic research, video recordings enable researchers to record visual details that are not possible with other data collection techniques. This method is also beneficial for narrating stories and communicating research findings to the public and future generations (Hockings, 2003). This recording can be shared with the general public and academic community in addition to being used as a documentation tool and a means of visual preservation.

Two local blowpipe makers participated in semi-structured interviews as part of the data gathering process to obtain a more thorough grasp of blowpipe-making skill. However, the majority of the research data was gathered through formal interviews with a single blowpipe maker who is still actively involved in the craft. The researcher conducted informal interviews with the locals of Pos Brooke in order to determine the blowpipe's creator. The purpose of the informal interviews was to establish a comfortable and friendly environment. This method attempts to lessen participants' feelings of uneasiness or shame, particularly for individuals who are not used to approaching strangers (Othman Lebar, 2009). The data gathered using

this approach is guaranteed to be more genuine and to reflect the community's actual opinions and experiences.

The primary components of the questions and the study objectives are taken into consideration while determining interview items incorporating themes and fundamental question formats through a literature review. To make sure they stay pertinent during the conversation, the things are constantly subject to change. The researcher's semi-structured interview style enables the interviewees to be guided, feel free, and maybe raise new concerns that were previously unknown to the researcher. It also makes it easier for the interviewees to understand the main points of the discussion.

The process of data analysis is conducted in accordance with the chosen methodology. In order to analyse the data for the unstructured observation approach, it is presented narratively by summarising the information discovered in the field notes of non-participant observations and video recordings, as well as quoting discussions with the blowpipe manufacturers. Concurrently, the thematic analysis approach was used to examine the interview data in order to determine the primary themes pertaining to material culture preservation (Braun & Clarke, 2006). Thematic analysis enables researchers to find important patterns in the data and conduct in-depth examination of them in order to comprehend the social and cultural factors that underlie the Temiar community's blowpipe-making.

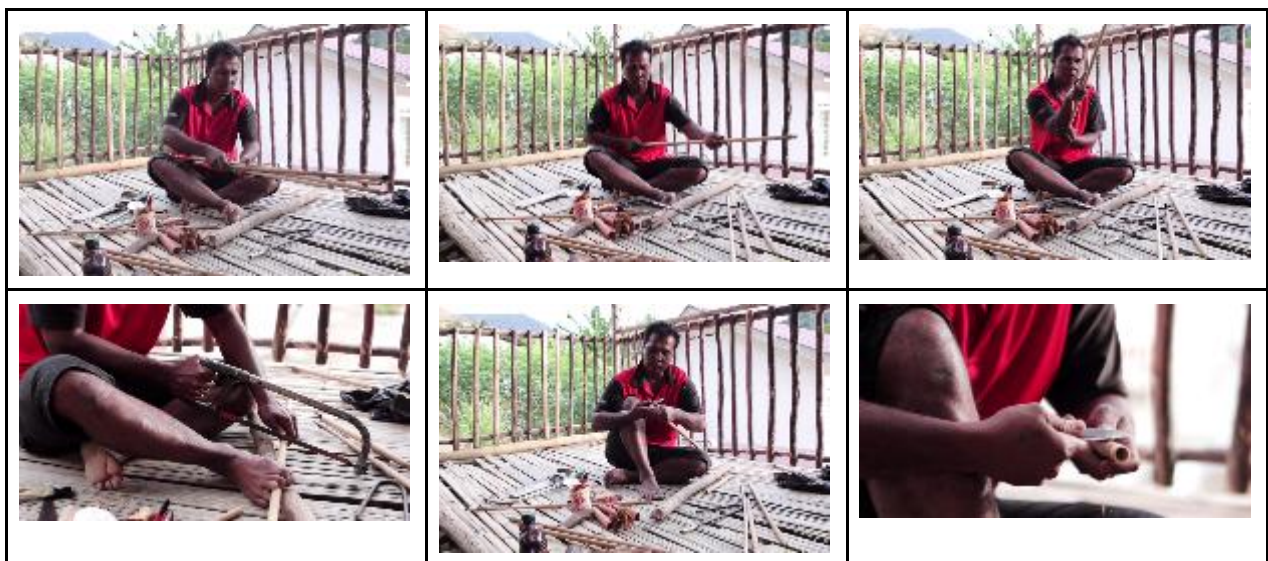
Findings

This study describes the procedures involved in the Temiar community's blowpipe-making process in Pos Brooke, which requires for specialised knowledge of raw materials and a number of other abilities. According to a conversation with Rosli, a well-known blowpipe producer in Pos Brooke, the first stage in the manufacturing process is to locate appropriate bamboo in the forest. The bamboo needed to construct the blowpipes can only be discovered and cultivated in the forest, not in their village area, according to Tapa, a traditional blowpipe maker who is no longer active due to age and health concerns. Depending on the weather and degree of difficulty, the search for the bamboo can take up to two days and one night. However, Rosli claims that if the search is simple, it should only take three to four hours, during which time the bamboo will be gathered and sent home to be smoked and dried before use (Video Recording Results, 2024). Their dedication and profound knowledge of the local natural resources are demonstrated by this procedure, which also improves the community's bond with the environment (Muhammad Yusri & Mohd Anuar, 2020).



Sewor bamboo

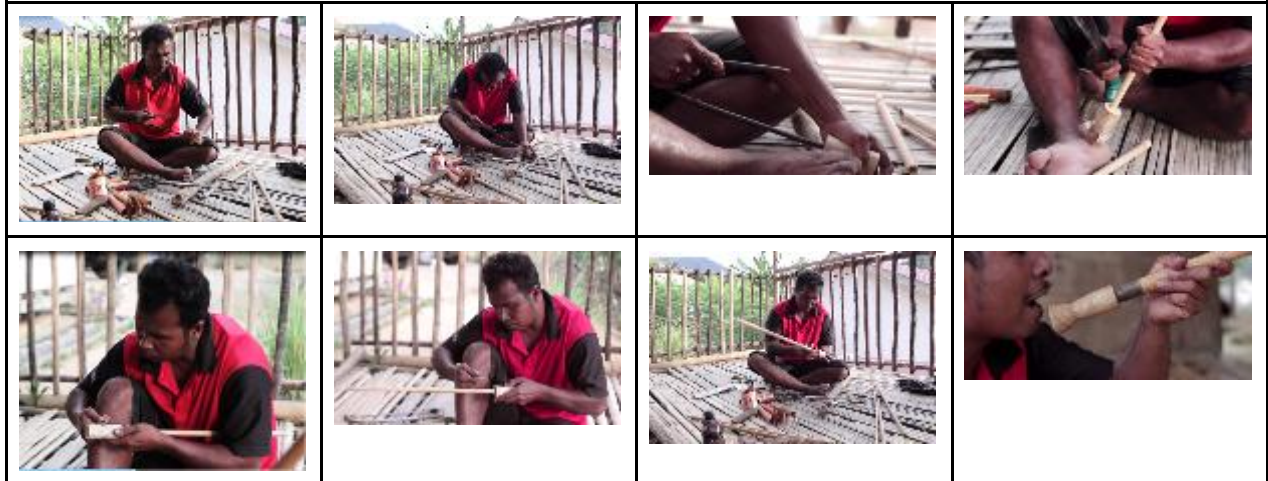
The sewor type of bamboo was chosen because it is better suited for making chopsticks. Additionally, this bamboo contains long, straight nodes that provide the chopsticks solidity and longevity (Video Recording, 2024). According to Rosli, the smoked and dried bamboo will be cut into lengths of about half a metre and split into two sections: the outside segment will act as the blowpipe's casing, while the inner section will be the inner section. The bamboo that has been chopped is carefully moulded to take on the proper shape for the blowpipe.



Picture of Rosli cutting and carving bamboo.

Gelapoh Wood

Gelapoh wood is used by Rosli to create the chopstick handles or the damak blowing area in order to create the ideal and appealing chopsticks. Because the gelapoh wood is tough, long-lasting, and simple to drill, he decided to utilise it. Rosli utilised a metal rod with a serrated tin cover at the end to make drilling holes easier when drilling the blowpipe's end. This demonstrates the technical proficiency of the Temiar people in making use of the resources at their disposal (Hockings, 2003). As soon as he is happy with the hole's dimensions, Rosli will fasten it to the inside of the blowpipe. Next, the end of the blowpipe will be carved to improve its construction after being trimmed to the appropriate shape.

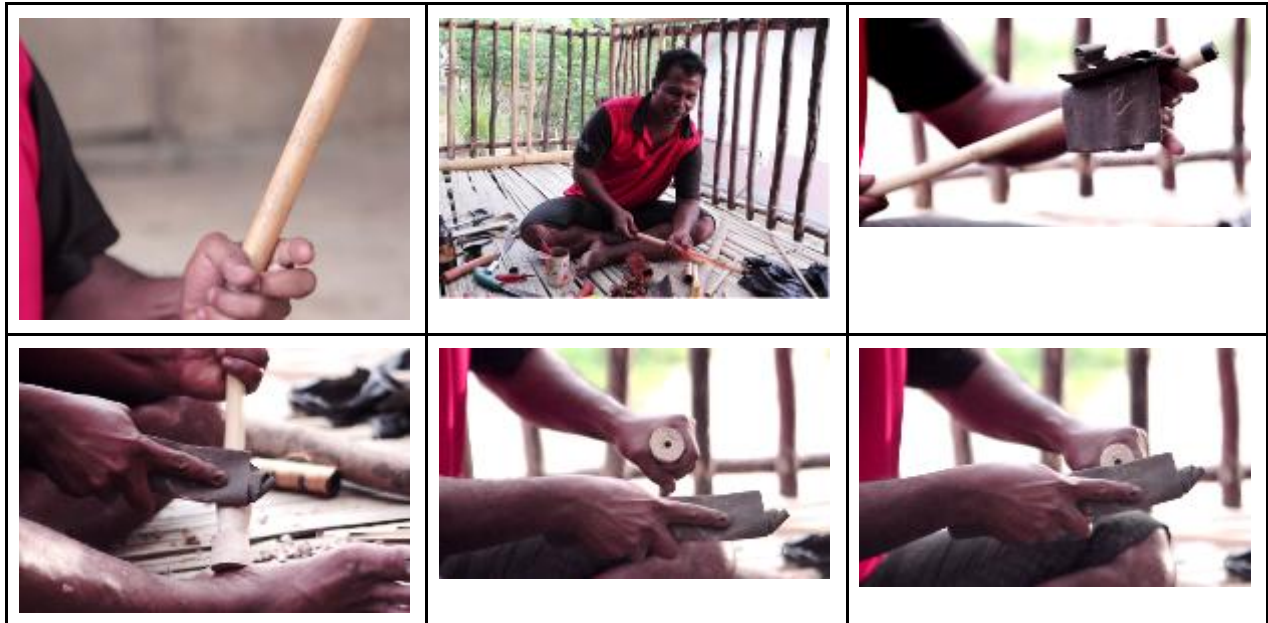


Picture of Rosli making a blowpipe handle using gelapoh wood.

The Process of Carving and Smoothing

Rosli described the last procedures, which included carving nature-inspired designs into the chopsticks, once the production process was finished. The Temiar community's cultural aesthetic ideals and symbolism are reflected in this carving technique, which is performed with a knife and a screwdriver. Rosli claims that the carving procedure can occasionally take a very long period. It shows Rosli's attention to detail in creating blowpipes, which have grown to be a source of pride for the Temiar community and are a tradition that must be upheld. This method not only creates hunting implements but also acts as a significant cultural expression instrument, highlighting the legacy of indigenous knowledge that must be conserved. After that, the blowpipe bamboo's surface will be smoothed by sandpaper. This also applies to the blowpipe end, which is continuously sanded to guarantee total smoothness.

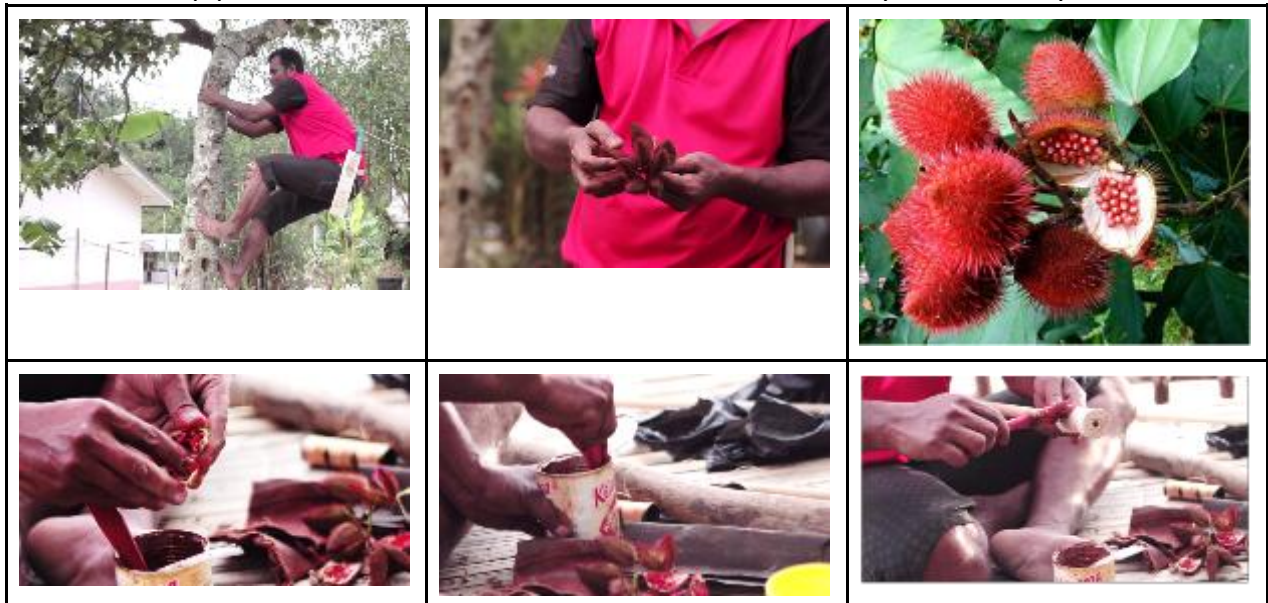




The picture shows Rosli carving and smoothing a blowpipe.

Dyeing Process

The sumbak fruit is used as a dye in the blowpipe dyeing method. It is employed to enhance the appearance of the manufactured blowpipes. Rosli claims that the sumbak tree in his hamlet is the source of the sumbak fruit. The crimson flesh of the sumbak fruit is removed by splitting it apart and then put into an empty milk can. He then combined the pulp from the sumbak fruit and used a paintbrush to swirl it until it turned scarlet. He claimed that in order to achieve the desired outcome, he needed to combine eight to ten sumbak fruits with a small amount of water. He adds the concoction to the end of the bamboo blowpipes once it is judged to be thoroughly blended. The handle of the blowpipes is a striking red colour. The coloured blowpipe handles will next be roasted over a fire to solidify and intensify their hue.





Picture of Rosli picking sumbak fruits and coloring the part of the blowpipe.

Making Damak

Beltop wood, a type of forest wood that lasts a long time if kept in a dry place, is what Rosli uses to make damak, or bullets. He carved the beltop wood, thinned it until it tapered, and then sharpened it because, when he uses the blowpipe, the dart will embed slightly into the skin of the prey he is hunting because the sharp tip of the damak's eye will be smeared with poison made from the sap of the Ipoh tree. Rosli states that he must be careful when applying the poison to prevent any unintended incidents that could endanger his health and safety.



Picture of Rosli making damak

Making of Damak Tube

A specific tube called a damak tube is required to store the created damak. In order to prevent the poison from coming into contact with him as the shooter, Rosli keeps the damak in the damak tube. This is in order to prevent the deadly tree sap poison from killing him. The damak tube is constructed from leftover bamboo that was used to build the blowpipe shaft,

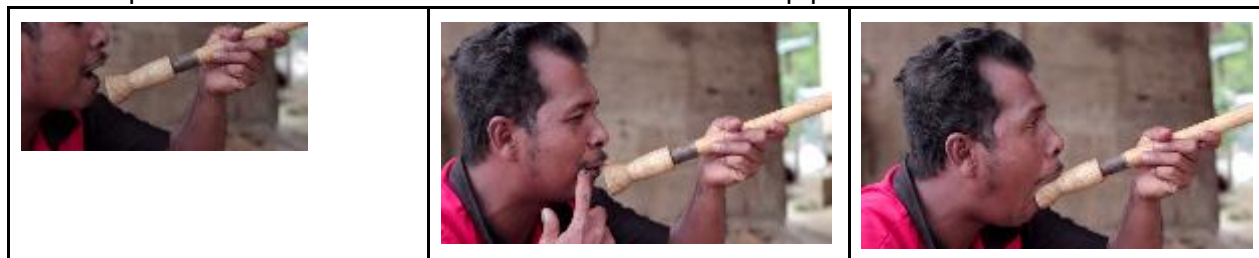
according to Rosli. Concurrently, he creates the damak tube's cover out of intricately woven rattan. To make carrying the tube simpler, rattan was added.



Rosli's picture making a damak tube

Methods for Blowing the Blowpipe's End

Rosli blows the damak that is placed into the blowpipe's mouthpiece, as seen in the picture below. A portion of the mouth receives the dark wood blowpipe.



The findings of the study also highlight the fact that the blowpipe is a symbol of the Orang Asli community's identity and cultural legacy in addition to being a hunting tool. As a result, documentation in the form of audio visuals or images not only aids in the preservation of blowpipe-making processes but also acts as a teaching tool to help future generations comprehend and value their culture. This study makes it abundantly evident how important it is to preserve the Orang Asli community's material culture, especially the blowpipe-making tradition. The findings of this study are intended to raise awareness of the significance of blowpipes in the life of the Temiar community and to support larger-scale initiatives to preserve and promote local culture (Qayherah, 2015).

Conclusion

An ethnographic study on the Orang Asli community in Peninsular Malaysia's production of bamboo blowpipes demonstrates that the process demands for both extensive technical expertise and a thorough understanding of the raw materials and processing techniques. The Indigenous community's cultural legacy, local wisdom, and high traditional knowledge are reflected in the careful processing methods, the choice of appropriate bamboo, and the carving abilities. The blowpipe is a crucial hunting equipment that not only meets practical

demands but also has deep symbolic meaning in the Orang Asli community's customs and identity. However, for the younger generation in particular, the future of bamboo blowpipe manufacturing among Peninsular Malaysia's Orang Asli group appears doubtful. The difficulties of modernisation and globalisation have a big influence on their way of life, despite efforts to preserve culture and tradition. This study demonstrates how ancient skills like blowpipe making may become less and less accessible due to swift social and economic change. Raising the younger generation's understanding of the importance of this cultural heritage is therefore imperative.

Making sure that Indigenous peoples' culture and customs are maintained and researched is crucial. Education programs that emphasise the value of cultural heritage and traditional skills can accomplish this. The initiative to give Indigenous people the support they require, including access to resources and contemporary technologies that can raise their standard of living without compromising their cultural identity, must also be taken by authorities and non-governmental organisations.

The Orang Asli community's customs and way of life have become more widely recognised through this study, especially when it comes to blowpipe construction. In order to make sure that these abilities and knowledge do not deteriorate with time, it also promotes the preservation and additional study of their culture and legacy. It is hoped that future generations will inherit and value this tradition through coordinated preservation efforts. Researchers are encouraged to investigate how social media and digital technology might help spread awareness of Indigenous culture in future research. A deeper investigation of the relationship between modernisation and tradition may also shed light on how Indigenous communities might preserve their identity in the face of historical change. Not only that, to develop more successful tactics for preserving their cultural heritage, it is also crucial to conduct studies on the effects of current preservation efforts on the local population.

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