Localizing *Mimpi* through The Artistry of Orang Ulu Motifs in The Set Design

Melokalisasi Mimpi Melalui Kesenian Motif Orang Ulu di dalam Rekaan Set

Nur Syarafina Binti Suhaimy
[1]Nur Qasdina Jeeta Binti Abdullah

Program Drama dan Teater
Fakulti Seni Gunaan dan Kreatif
Universiti Malaysia Sarawak

[1]Correspondence: bjsitarih@gmail.com

ABSTRACT

The definite definition of scenography is debatable up until today. Despite the many interpretation and definitions given by theatre practitioners from all over the world, there are some categories of design under that lie under this term. They are scenic design, costume, lighting and sound. This research proposes to look for new ideas in creating the world of a play in scenic design of an intercultural theatre. This thesis aims to explore the adaptation of Sarawakian motifs, specifically Orang Ulu's into the set design of Mimpi. Through the adaptation of the motifs into the set design of Mimpi, the data acquired are collected and analysed through the qualitative and quantitative approach.
Keywords*: intercultural, scenography, set design, motifs, Orang Ulu*

ABSTRAK

Definisi sebenar sinografi masih didebatkan sehingga ke hari ini. Walaupun terdapat banyak interpretasi dan definisi yang telah diberikan oleh penggiat seni daripada seluruh pelosok dunia, ada beberapa kategori rekaan yang berada di bawah terma ini. Rekaan set, kostum, tatacahaya, dan bunyi termasuk di dalam kategori ini. Kajian ini mencadangkan untuk mencari idea baharu dalam mencipta dunia pementasan di dalam aspek rekaan set dalam sesebuah teater intercultural. Kajian ini juga bertujuan untuk meneroka adaptasi motif Sarawak, khususnya motif Orang Ulu ke dalam rekaan set Mimpi. Melalui pengadaptasian motif tersebut ke dalam rekaan set Mimpi ini, data yang diperoleh dikumpul dan dianalisa melalui kaedah kualitatif dan kuantitatif.
Kata kunci*: intercultural, sinografi, rekaan set, motif, Orang Ulu*

1.   Introduction

Scenography is a term that has a vast meaning and importance in theatre world. Since the Greek era, scenography has been evolved from just a rear wall of a theatre as scenery to the utilization of technology in creating the world of a play on stage in the period of 21st century. There are a lot of scenographers or scenic designers that have established their name in the world of

scenography. The 19th century's scenic designers like Adolphe Appia and Edward Gordon Craig have influenced the work of the 20th century scenic designers like Robert Edmund Jones and Jo Mielziner. Appia, Craig, Jones, Mielziner, and other scenic designers have their own distinct characteristics in designing and expertise accordingly.

The topic of this research paper is localizing Ahmad Yatim's *Impian Malam Di Tengah Musim Panas*, an adaptation of William Shakespeare's *A Midsummer Night's Dream* through the set design of *Mimpi*. In localizing this particular text by Ahmad Yatim, the researcher attempts to adapt Sarawakian motifs, specifically Orang Ulu's into the set design of an intercultural theatre, *Mimpi* directed by Azri Ali. This research is executed by the researcher purely based on the researcher's passion in scenography, particularly in scenic design. From this research, the researcher investigates how the elements of Orang Ulu motifs can be adapted into the set design of the the play. Being part of the third largest island in the world, Borneo, Sarawak has such a vast culture that was yet to be explored. Sarawak demographic consists of Malay, Chinese, Melanau, and Dayak community like Orang Ulu, Bidayuh, and Iban. The indigenous and the unique variety of ethnics who reside in Sarawak have made their culture colourful and interesting to be explored. These are the main ethnic groups, while a lot more are yet to be known as they reside the inland areas of the island.

Generally, Orang Ulu is an ethnic community residing in the areas of upriver. One of the upriver areas with the biggest population of Orang Ulu is Belaga. According to Jeffrey Jalong (2001), "Orang Ulu" is a term that was documented officially by Council for Customs and Traditions in the Orang Ulu Customary Code of Fine (1950). It was then officially documented for the second time by the Orang Ulu National Association (OUNA) back in 1966. Based on the Rule 3 (11), the term of "Orang Ulu" refers to the tribes of Bisaya, Kajang (Kejaman, Lahanan, Sekapan, Punan, Tanjong, and Kanowit), Kayan, Punan, Tanjong Kelabit, Murud (Lun Bawang), Lisum, Lugat, Kenyah (Sebob, Kiput, Berawan, Seping, Badang, and Morek), Penan, Tabun, Sian, Ukit, and Saban (Jeffrey Jalong, 2001). Even though they are categorized under Orang Ulu ethnic due to their strong relationship towards each tribe, they have their distinct characteristics.

Through the exploration of the Sarawakian culture, predominantly the Orang Ulu ethnic, the researcher designs the set of the play with the influence of the culture of the Orang Ulu. The aspects of the ethnic's aesthetic such as their pattern, motifs, architecture, and colours will be included into the design to produce a cohesive and distinctive set for the play. Orang Ulu are predominantly known for their motif that was generally named as *kalong* (Jeffrey, 2001). In *kalong*, there are many types of *kalong* that were created with different forms and functions, like *kalong kelunan, kalong kelawit-kawit, kalong aso'*, and many more. All of these kalongs have their own significance in Orang Ulu community. Some of the functions are to protect the owner of the *kalong* and to decorate their crafts. It is rare to see adaptations being done with this unique motif in a play. Therefore, this research aimed to answer the question of "How did the localization process for *Mimpi's* set design occurred?" This researcher also has involved in the production of *Mimpi* as the set designer to monitor along with studying the localization process of *Mimpi's* set design through these objectives:

i.   To identify the motifs utilized by Orang Ulu in their traditional crafts.
ii. To apply Orang Ulu motifs selected to be incorporated into the set design of *Mimpi*.
iii. To analyse how far the set design of *Mimpi* resonates with the Orang Ulu motifs.

2.   Literature Review

In researching an intercultural theatre like *Mimpi*, it was discovered that there was limited research being done on local intercultural theatre in Malaysia. It was undeniable that there were a number of intercultural theatre performance being staged yearly, specifically William Shakespeare's plays in Malaysia. However, not all of the performances were documented, at least academically by the production company to be used as references by students, researchers, and academics in the theatre field. Most of researches that were done on the topic of intercultural studies were linguistic-related and also other field of study like communication and anthropology. Hence, this research paper reviews the researches based on the topics of scenography, intercultural theatre, and Asian Shakespeare Performance. The researches on scenography were done by McKinney (2005), and Centineo (2017). While Carlson (2008) and Norzizi (2017) done their research on intercultural theatre. Other than that, a chapter in a book on Asian Shakespeare Performances that was written by Shormishtha Panja et al. (2016) was also reviewed in this research paper.

For scenography, in "The Nature of Scenographic Communication: Artist, Audience and the Operation of Scenography", McKinney (2005) found out that the relationship between scenographer and audience can be interpreted in many ways. Communication between them is a subjective matter to be discussed as a scenographer may have his or her own interpretation towards images in their design. One of the scenographer being discussed in the article, Tadeusz Kantor believe that theatre images has the power to evoke reality on a different level and even the smallest detail on the set in vital as he wanted to portray the essence of life instead of a stylized, aestheticized version of reality to the audience. Meanwhile, the audience sometimes comprehend the images in their own sense of prior memory and understanding. The audience and the scenographer will experience the 'symbolic exchange' of the input and output to complete the process of communication. From this exchange, the experience of the audience may differ from each other as they were affected by the colours, composition, physical characteristics and smell in the space surrounding. This research has proved that in order to achieve the satisfactory level of communication in scenographic exchange, a scenographer has to explore more ways and initiatives of encouraging audience's imagination, especially for an intercultural theatre performance.

Centineo (2017) in his article entitle "Images' Hypertrophy in Contemporary Scenic Design. From Imagination Transcendence to New Media Immanence in Scenic Performances" found that scenography has many representation possibilities. Owing to that, a design may affect the cognitive, cerebral, cognitive, cultural and spiritual aspect of an audience. In the contemporary and virtual scenic design as Centineo's research highlighted in the article, multimedia technologies are gradually replacing the scenoplastic equipments from the traditional ones to the digital-oriented ones. The interpretation of audience towards the results of the produced design depends on the audience themselves as they are doing the second level of reading the image being portrayed on the stage as part of the scenographic set. Since the digitalized theatre imagery was more profound and sometimes abstract in character, the possibilities of representing signs or symbolism became wider and full of variety that sometimes, the result of it was unexpected. Centineo's research gives benefits to this research as helps in looking at the digitalized approach of developing artistic design in a production. The possibilities

of semiotics in terms of the variety of electronic and digital devices were ought to be applied in the set design.

Next, the topic of intercultural theatre has been debated by a lot of theatre practitioners from all around the world. One of theatre academicians, Carlson (2008) has discussed about this topic in the article of "Intercultural theory, postcolonial theory, and semiotics: The road not (yet) taken". He discussed on the semiotic analysis on three different types of theatre, namely feminism theatre, intercultural theatre, and post-colonial theatre. The opinions of theatre semioticians and theorists were included to review how semiotics study has influenced the analysis of this theatre. As for the intercultural theatre, Patrice Pavis and Erika Fischer-Lichte were the prominent European modern semioticians that were mentioned in the article. Fischer-Litchte suggested productive reception in analysing an intercultural theatre instead of translation model as she believed that the signifying process of a performance is absent without audience. Owing to the diverse cultural background and upbringing of the audience, their process of interpreting signs on stage differs from each other. Because of this, any object being placed on the stage will be representing only themselves as an object as they are and not any other thing without audience's reception. Pavis was the one to stick to semiotics ground in his intercultural theatre analysis. The opinions from various theorists were reviewed by Carlson that resulted to the conclusion that semiotic analysis should not be limited to certain field like communication and it could be utilized in other aspect too.

In "Intercultural theatre praxis: traditional Malay theatre meets Shakespeare's The Tempest", Norzizi (2017) conducted her own doctoral project on intercultural theatre. She divided her research in two parts, which were exegesis and creative work. In her research, she looked for information on Mak Yong through semi-structured interviews and field trips for the exegesis part. As for the creative work part, she collaborated with the students of University of Wollongong to make a theatre production named as *Throne of Thorns*. It was the adaptation of William Shakespeare's The Tempest. Her effort of "weaving" both Australian and Malay cultures into the play resulted to a contemporary intercultural theatre performance that was staged to the Australian audience. The process of this theatre production was documented from the pre-production phase, which was from the research phase to rehearsal period to the production phase, which was the performance day. Based on her creative work, she listed five intercultural performance practice approaches in the rehearsal process of *Throne of Thorns*, namely cultural sensitivity, cultural belonging, aesthetic integrity, collaboration, and openness. All of the approaches listed have the potential to be utilized by the researcher in producing a set design for *Mimpi*. It is helpful in making a set design that compliments the text and also the cultural context of Orang Ulu.

Other than that, Shormishtha Panja et al. (2016) have written a chapter entitled "Intercultural Theatre and Shakespeare Production in Asia" in the Routledge Handbook of Asian Theatre book that discusses on how William Shakespeare's plays have influenced the development of theatre scene in Asian countries like India, China, Japan, and Southeast Asia countries like Malaysia and Singapore. For India, Shakespeare's plays have transcended the colonial image of British which resulted to familiarity and ease amongst Indian to experiment with his plays in their theatre performances. For China, Shakespeare has coexisted in their theatre history, hence he has changed and challenged Chinese language theatres. Next, the Japanese was influenced to renew their awareness about their cultural position through Shakespeare's plays. For the Southeast Asians, Shakespeare's plays acted as the medium to

intersect the places of cultures and time through radical re-scripting, translation of script, performing in original English text, or staging the play with some striking changes in it. Thus, this chapter has given the general picture of how the theatre scene of Asian countries has evolved through years through their experimentation towards Shakespeare's plays.

Based on the literatures reviewed, it was discovered that set design plays a big role in producing meaning of images on the stage, through interpretation of the scenographer and the audiences. This point correlates with the utilization of semiotics, in interpreting the images. In addition, intercultural theatre performances in Asian countries varied according to their approach and interest in experimenting with the text used.

3.   Methodology

The research design of this project is exploratory. Through this approach, the researcher explores the topic of the research by being one of the production team members of *Mimpi*. The researcher specifically participated as the scenic and prop designer for the production. The exploratory design was chosen as the researcher wants to gain more insights and explore more ideas in the world of scenic designing.

Next, the researcher uses case study as one of the strategies in conducting the research. The case study is one of unimastage productions, namely *Mimpi*. The case study strategy was chosen as it puts the bigger scope of research becomes smaller and more focused.   The researcher does research only on *Mimpi* and collecting data from this particular production only.

In collecting data, the researcher utilizes both the qualitative and quantitative methods. Both techniques were chosen based on the suitability of the research design and the research objectives. The data for first and second objectives is collected through the qualitative approach. For the pre-production phase, the researcher collects data through firstly, literature in qualitative approach. It is be done by reading and analysing reading materials such as books, journals, articles and other past research papers. The researcher specifically looks for information on intercultural theatre, adaptation of Shakespeare's play by theatre directors around the globe and on cultural elements of Orang Ulu, particularly motifs utilized in their traditional crafts. The data collected helps the researcher in designing the set design of *Mimpi* while acquiring more knowledge on the chosen topic of research.

As the pre-production progresses to the next phase, the researcher prepares the early sketches of the set designs. In order to develop the designs, the researcher does a continuous visual research throughout the pre-production phase. This process is done in sync with the costume and lighting designer to make sure that the artistic vision of both designers and director is on the same direction. As the set of *Mimpi* was mostly in the garden and castle, the visual research will comprise of the aspects of the architecture and characteristics of it. The colour palette will be determined from the exploration of colour palette used by Orang Ulu in their traditional crafts. With these inputs gathered through continuous research along the pre-production to production phase, the researcher aims to explore the possibility of creating designs of suggestive set to complement the whole play setting.

Other than that, in the quantitative approach, the researcher chooses the survey technique in collecting the data. The sampling design is used for the third objective. The participants of this research are the audience of *Mimpi*. The allocated number of respondents depends on the amount of audience who came to watch the show. There are four shows in total for *Mimpi*. For the time

being, the targeted respondents are 250 people for each show. The total of the audience are 1000 people combined. The exact number of respondents is determined by the number of audiences who came on the show day. A questionnaire is prepared and given out to the audience as the respondents at the end of the show. The questions constructed are based on the third research objective of this particular research, which is to analyse how far the set design of *Mimpi* resonates with Orang Ulu cultural elements.

To analyse the data, specifically for the third objective, the researcher uses the semiotic of text and performance. One of the contemporary semioticians in theatre field, Patrice Pavis has invented a set of questionnaires for a performance analysis. According to Pavis (1985), he evolved this questionnaire as an attempt to direct the respondents' attention to all the aspects of theatrical signification upon which it touches. In this questionnaire specifically, there are 14 elements that can be discussed in analysing a theatre performance. However, the researcher chose only four elements as only these selected elements correlate with the research's topic. These elements also interrelated with each other in the sense of discussing a theatrical scenic design. Through this theoretical framework, the researcher analyses *Mimpi* performance based on these four elements:

      i.   Scenography
      ii.   Stage properties
      iii.   Text in performance, and
      iv.   Audience.

Under the first element, which is scenography, the researcher discusses on:

      i.   Spatial forms: urban, architectural, scenic, gestural, etc.
      ii.   Relationship between audience space and acting space, and
      iii.   System of colours and their connotations.

These sub-elements describes about the description of the space that was used by the production to stage *Mimpi*. As the space used was described further, the researcher explains about the relationship between the audience space and acting space. These explanations require the researcher to have a good understanding towards the space's nature and practicality as a whole. As the explanations on space continues, the researcher explains more about the system of colours and their connotations in the set design itself. This part elaborates on how the colours helped in creating the world of *Mimpi* through the vision of the director and the designer.

For the second element, namely stage properties, the sub-elements explained are about the:

      i. Type
      ii. Function, and
      iii. Relationship to space and actors' bodies.

As for the stage properties, the researcher explains on the type, functions, and the relationship of the props to the space and actors' bodies. These sub-elements are important in determining the functionality of the props in completing the whole look of the set design along with helping in the characterization of the actors' characters.

The explanations for the third element, text in performance, comprised of these sub-elements. The sub-elements are:

      i. Main features of translation
      ii. What role is given to dramatic text in production, and
      iii. Relationship between text and image.

One of the most important things in a theatre performance is the text. In this part of element, the researcher elaborates on the main features of translation by describing the nature of the text itself as an adapted script. Next, the role given to the dramatic text in production describes how the text has become the important guideline to the director and designer in determining the artistic direction of *Mimpi*. As for the relationship between text and image, the researcher explains how keywords obtained from the text helped in the process of designing.

As for the fourth element, which is audience, the researcher provides explanations on:

      i. Where does performance take place

      ii. What expectations did you have of performance

      iii. How did audience react, and

      iv. Role of spectator in production of meaning.

In analysing a theatre performance, audience is one of the crucial elements that need to be explained. From the place where the performance took place to the role of spectator in production meaning, the explanations aim to provide understanding towards how the audience helped in engaging with the performance that affected the production of meaning in the whole theatre experience. Therefore, the data obtained through this framework will be organized accordingly to be analysed deeper by the researcher.

4.   Findings and Discussion

Kayan, Kenyah, and Penan, the sub-groups of Orang Ulu are well-known for their crafts. Each of these group has their own crafts that portray their individual identity respectively. The decorative motifs or *kalong* in these ethnic groups' crafts are named after elements from their natural surroundings most of the times (Fogel & Sellato, 2013). In other cases, the names of the motifs are derived from the name of the motif inventor, mythical characters, momentous historical events, or originated from the neighbouring ethnic groups (Fogel & Sellato, 2013). Referring to the sharing of motifs with the neighbouring ethnic groups, there are two motifs that are widely used throughout Borneo, namely *mata punai* (dove's eye) and *kait* (hook). Owing to this, the names of these 'shared' motifs vary from each ethnic groups. According to Faridah (2013), the expression of their wealth culture, technology and intellectual are conveyed through the traditional basketry that was created with complex pattern and motifs, materials and manufacturing methods used by them. Due to this, the craft makers of the traditional basketry are required to be knowledgeable in the art of basketry that includes knowledge on raw materials, producing process, techniques, and utilization of pattern and motifs (Faridah, Anna & Spencer, 2016). Their baskets are used to carry out their daily life's chores like gathering crops produce and also for special occasions like ritual ceremonies. It plays a really important role in sustaining their ancestors' identity.

Some of the famous basketry that were created by these groups are Kayan's *ingen* (harvesting basket), Kenyah's *ba'* (baby carrier), and Penan's *senut* (personal carrier bag), and *mak* (sleeping mat) (Faridah & Rahah, 2016). Out of these four famous basketry, *ba'* is the basket that predominantly incorporated *kalong* in its design of pattern and motifs. It is used as a baby carrier that was worn either in front or at the back of the bearer. *Ba'* represents the stratification system of a Kenyah community. The *kalong* utilized in the design of *ba'* must be fitting with the social status and wealth of both baby and maker. For example, *hudoq kelunan*, which is a human figure *kalong* can only be used by the people with high social status in the

community who are also known as *paren*. If there is any individual who are not part of *paren*, uses this *kalong*, he or she are risked to be exposed to illness and possibly death (Faridah & Rahah, 2016). Aside from the motif, there are also some embellishments attached to *ba'*. One of them is *ba'ban,* a beadwork piece made of fine glass beads attached as a decoration. In order to protect the baby's soul, some *ba'* also have canine teeth, coins, buttons and shells. Hence, *ba'* for each baby varies as the motifs and embellishments was added based on the baby's gender, social status, and the mother's preferences.

FIGURE 1. *Hudoq' kelunan motif incorporated into ba'*
Source: Faridah, Anna and Spencer (2016)

Next, Kenyah ethnic group, specifically Kenyah Badeng along with Penan are the two ethnic groups who utilizes the largest range of designs in their craftworks (Ball, 2009). To put focus in this section, I will be describing Kenyah's utilization of motifs in their baskets and mats. The Kenyah people of the village in Long Uli, Long Alango, and Long Pujungan, located in East Kalimantan, specifically the subgroups of Oma Lung and Leppo' Ndang, Leppo' Maut are known for their basketry (Martin et al., 2012). As they are dependent to agricultural activities as the main source of their earnings, basketry is vital is carrying their daily works. The material that they used to make these crafts are mostly rattan, and some specific types of bamboo like *bulo' lan, bulo' posa,* and *bulo' lung*. In making the baskets like *belanyat, ingen, pat,* and *tediyen*, the Kenyah subgroups of Long Alango, utilizes a score of decorative motifs that consisted of more than 10 motifs to be incorporated into the respective baskets (Martin et al., 2012). Some of the motifs are *kalong sapuk manjan* (papaya flower), *kalong bukut* (snake), *kalong belirau* (triangles), *kalong mata bali* (ghost's eyes), *kalong pukut cah* (single heart), *kalong anjang jipen* (half-teeth), *kalong kawit* (hook), *kalong uwek paku* (fern tips that curves), *kalong ela'* (figure of a human), *kalong bua' laut* (la'ut fruit), and *kalong dok* (monkeys).

FIGURE 2. *Kalong bukut*
Source: Martin Lenja *et al*. (2012)

FIGURE 3. *Kalong kawit*
Source: Martin Lenja *et al.* (2012)

According to Martin et al. (2012), the Kenyahs of Long Alango also make pat uwai (sleeping mat and to sit guests), pat suloh (floor mat), and *maken uwai* (drying food). These mats are made with materials such as *rotan sega* (a type of rattan), *calamus pseudoulur* (a type of rattan), and *bulo' lung* (a type of bamboo). Specifically, in *pat uwai*, the mat was plaited with motifs like *kalong ela'* (human figure) and *kalong surat* (script). The former motif can only be used by the high-class locals while the latter was hard to make, hence it was rarely utilized in this particular craft making.
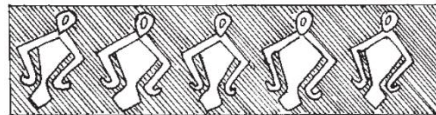

FIGURE 4. *Kalong ela'*
Source: Martin et al. (2012)

FIGURE 5. *Kalong surat*
Source: Martin Lenja et al. (2012)

In Orang Ulu's woven techniques, which comprised of banded and block patterns, there are large varieties of motif designs that are used in horizontal stripes in almost all types of baskets (Ball, 2009). These patterns are widely used by women weavers in the community of Orang Ulu. The banded patterns are mostly done by plaiting techniques without motifs incorporation, while the block patterns incorporated motifs into its designs. The block patterns are inspired by floral living around Orang Ulu's surroundings. One of the motifs that was utilized into the woven techniques in basketry by Orang Ulu is *kelawit*, a blade design that was taken from swords used to pull back vegetation.

FIGURE 6. *Kelawit*
Source: Ball (2009)

Even though the patterns are incorporated in their basketry by a lot of people, specifically weavers in the community itself, the meaning and interpretation towards the patterns vary according to the person who was being asked about it. This was caused by the numerous names

given to the motifs by the various ethnic groups, village to village, and from person to person (Ball, 2009). Many of patterns even lost their names completely due to this. Other than that, most of utility objects used by Orang Ulu do not fall into the art category, instead it was only made as to assist them in carrying their daily tasks. The woven patterns that was used in their basket have only little symbolisms that can be interpreted by a person. This is due to the woven patterns' nature are merely decorative and do not have spiritual and class based meanings traditionally (Ball, 2009). Therefore, the beliefs that religious conversion and nowadays generation are slowly forgetting the symbolism in the patterns are not entirely true.

The motif selected to be incorporated into the set design of *Mimpi* was *kalong kelawit-kawit*. It was a complementary decorative motif that was inspired by plants. The incorporation of this *kalong* was done through months of pre-production process, collaboration with the Fine Arts programme student of the Faculty of Applied and Creative Arts (FACA) as the scenic painters, and collaboration with the Chemical Engineering programme students of the Faculty of Engineering (FENG) as the set builders. The pre-production process was mainly involved weekly artistic meetings between the director of *Mimpi*, Azri Ali with the designer team. The outcome of the pre-production phase was a finalized set design that was intended to be the start for other artistic choices to progress by other collaborators mentioned before. The finalized set design was a playful yet dark 'playground' that portrayed the nature of *Mimpi's* text. Only the most important components in it to be part of the set, which were the slide and the swing. To complete the playground, a flooring with a specific design incorporated into it was also included.

FIGURE 7. *Finished product of set design of Mimpi*

The figure above is the finished product of *Mimpi's* set design after going through the process of technical and production week. As requested by the director, the slide was designed to resemble the structure and look of a tree. It was comprised of a stage lift at the upper center stage as the tree bark and the stairs and ramp as the root of the 'tree'. Around the stage lift was covered with white cloth to cut the cost of using plywood. The white cloth was also utilized to assist with the lighting effect as the lighting inside the stage lift projects various colours on the white cloth for certain scenes in the play. The pattern or textures for the white cloth was determined with the scenic painters of Fine Arts programme students. Meanwhile, the *kalong kelawit-kawit* was

incorporated into the flooring to put a focal point in the set design as well as to complete the whole look of it in overall. It symbolizes the greenness of Borneo's rainforest, which was the main setting of this particular play.

Next, to determine whether the set design resonates with the motif incorporated, the results of survey conducted was examine. The questionnaire was comprise of three parts, namely demographic, pre-show and post-show. There was 290 respondents for all four day of shows. The majority of the respondents were Malay and Bumiputera students. 99 out of 290 respondents were Bumiputeras like Iban, Melanau, Bajau, Kayan, Dusun, Bidayuh, Bugis, Sino, Bisaya, Kadazan, Sabah, Rungus, Kadazandusun, Lunbawang, Tidung, Kedayan, Iban-Melanau, Sino Kadazan, Idahan, and Dayak Laut Based on the ethnics listed, some of them are part of Orang Ulu community, namely Kayan and Lunbawang.

The pre-show section aimed to examine the respondents' knowledge on intercultural theatre, William Shakespeare, ethnic groups in Sarawak and Orang Ulu motifs. This section has resulted to audience being aware of the existence of intercultural theatre and the original playwright of the staged play. Next, the majority of the respondents were also aware about the ethnic groups in Sarawak while having the interest in knowing more about Orang Ulu motifs.

As for the post-show section, it was discovered that the majority of the audience agreed that the Orang Ulu motif resonated appropriately in the set design. They could identify the motif incorporated through the pre-show exhibition that was prepared by the designer team and dramaturge of the production and they have prior knowledge about the motif itself. The latter is possible as stated before, the majority of the respondents were Malays and Bumiputeras. Hence, they could identify the motif through the background knowledge that they had. In addition, they have also stated that the staging of *Mimpi* has increased their awareness about Orang Ulu along with providing them knowledge about this particular ethnic group's culture.

To find the correlation between the production of meaning of the images being put on the stage with the set designer's expectations, Pavis Questionnaire was utilized in examining the relevance. The explanations for each of the elements to examine this correlation are as follows:

4.1   Scenography
4.1.1   Spatial Forms: Urban, Architectural, Scenic, Gestural, etc.

Mimpi was performed in the Experimental Theatre (ET) that was located at the Faculty of Applied and Creative Arts (FACA), UNIMAS. It was a thrust stage. Due to the type of stage that Experimental Theatre has, the design of the set for *Mimpi* was heavily influenced by it. The nature of this type of stage was considered to produce a set design that complements the entire character of it. The slide set was designed to be big in size, long, and occupy almost half of the stage to draw and give direction to the attention of the audience while watching the play. The swing was one of the complementary elements that was included to balance out the stage form being too 'heavy' on the stage left area. The balance was also achieved with the arrangement of blockings of the actors on stage done by the director, Azri Ali. The motif of *kalong kelawit-kawit* was painted on almost all areas on the stage as to make the set becomes alive with along with representing the greenness of Borneo's rainforest. The 'life' of the stage, however, was not only given by the set design. The lighting was one of the most important elements that can make the stage even 'livelier'.

4.1.2   Relationship between Audience Space and Acting Space

The audience and acting space were separated from each other. The actors were acting only on the stage and the audience were sitting only at the sitting areas. For all four shows, only the middle part of the sitting areas are filled with audience, while the left and right sides are not occupied with audience. In order to make the relationship between the acting space and audience space to support one another, the set was designed to fill the stage with only the necessary parts of a playground, hence the slide and the swing was selected. The set designer had the stand that the lesser the elements that was put on the stage as part of the set design, the more engagement could be made between the actors and the audience. This is due to the focus could be given more to the actors while the set design was complementing the whole setting and ambience of the play.

4.1.3   System of Colours and Their Connotations

The system of colours for *Mimpi* was involving the aspects of the set, lighting, and costume. All of these aspects have its own importance in portraying the connotations in the performance. As for the set design, the colours palette was influenced by the colours that Orang Ulu have always used in their traditional crafts and the shades of greens from the Borneo's rainforest. The colours chosen for the set design, like olive green, dark green, black, white, light brown and dark brown are the colours that were chosen by the set designer and the Fine Arts programme students as the scenic painters. The colour choices were also supervised by the director. These colours were selected as the colours portray the dark yet playful vibes that the set designer wanted to have in the set design for *Mimpi*. In addition, the colours complemented each other in a way that makes the set design looked harmonious on stage.

4.1.4   Stage Properties
a)   Type

There were two types of props that were utilized in *Mimpi*, which were hand prop and personal prop. The hand prop was carried by the actor to the stage while the personal prop was worn or carried by an actor to portray the character of the actor. One of the hand props in *Mimpi* was the dog doll that was brought by Robin Starveling in the last scene of the play and one of the personal props was a smartphone that was carried continuously by Francis Flute to play mobile games.

b)   Function

The props that were used in *Mimpi* functioned as part of the actor's costume and also as the prop itself. One of the examples to explain the prop used as the actor's costume is the character of Nick Bottom was wearing the donkey's head as part of his costume in the scene where he was enchanted by Puck's magic. The donkey's head functioned as the indicator to the character changes of Bottom. Other than that, Tom Snout, Nick Bottom's friend, has his own prop that he carried around on the stage. It was the fishing rod. The fishing rod 'tells' the audience about Tom Snout's character who loves fishing.

c) Relationship to Space and Actors' Bodies

As the props were used by the actors on stage, it has indirectly built relationship with the space and the actors' bodies. In terms of the relationship between the props and the stage, the props that were brought on the stage could change the setting in a scene of the play. For example, the

mechanical group characters, Nick Bottom, Francis Flute, Snug, Robin Starveling, and Tom Snout that was led by Peter Quince wore their costume and brought in their props like the dog doll and lion's mask into Theseus's castle to do their performance. These props has immediately changed the atmosphere and setting of the play as they were doing the play-in-a-play to Theseus's family. As for the relationship between props and actors' bodies, the prop affected the development of the characters. For an instance, as the mechanical group were having a rehearsal without any disturbance for their performance in the forest, Nick Bottom came in to join them after trying to look for the weird sound in the deep forest. After seeing him in the donkey's head, they ran away. This prop has affected Bottom's character development as he was seen to become more pompous as he met with Titania, a magical creature that treated him nicely in the forest.

4.1.2   Text in Performance
a)   Main Features of Translation
Considering the nature of *Mimpi's* text as an adapted text from Ahmad Yatim's *Impian Malam Di Tengah Musim Panas*, it has influenced how it was utilized in the production. In addition, the text of *Impian Malam Di Tengah Musim Panas* itself was an adapted text that was translated from English to Bahasa Melayu from the original text by William Shakepeare, *A Midsummer Night's Dream*. Azri Ali experimented with *Mimpi's* text to create his own personalised rendition as the director of the play. Some of the characters in the play were modified to suit the local context by his supervision and also discussion with the dramaturge and designers. The cultural elements of Orang Ulu were also 'injected' into his text rendition as he worked closely with the same team of designers and the dramaturge.

b) What Role is Given to Dramatic Text in Production
In the context of set design, the dramatic text in this particular production plays the role of being the guideline in developing the artistic aspects of *Mimpi*. Through the dramatic text, the artistic choices could be made by doing visual research based on the words used by the playwright to describe their world of the play in the text itself. These words were searched and then used by the designer to look for images and inspirations in expanding her ideas for the set design.

c) Relationship between Text and Image
In designing the set design of *Mimpi*, the set designer realised that the text itself have helped her in her visualization for the set design. The visualization created from the text of *A Midsummer Night's Dream* written by William Shakespeare are different from the visualization of *Mimpi's* text as the context for both texts are different from each other. The same things that 'tied' them together was the characters and the storyline. Hence, as mentioned before, the world of the play could be created through the keywords that the designer picked up in the text. The arrangement of words that the playwright has made in his written text influenced how the designer perceive the image that the playwright trying to depict.

4.1.3   Audience
a)   Where does Performance Take Place
Mimpi performance took place at the Experimental Theatre (ET) of Faculty of Applied and Creative Arts (FACA), UNIMAS. This specific theatre has a capacity to be filled of maximum 250 audiences at one time. The theatre was also equipped with a decent lighting system.

b) What Expectations Did You Have of Performance

As the audience were the most important component in reception, they were expected to have different expectations before the show starts, while the show was running and after the show ends. Based on the answers that the audience have given in the survey form given to them, they have an expectation of wanting to learn more about Orang Ulu's motifs before watching the show. Thus, they wanted to gain that specific knowledge after the show ended. After the show ended, they do gained information about Orang Ulu's motifs based on their response towards how they identify the resonance of motifs in the set design.

c) How Did Audience React

Through the observation on all four days of shows, it was discovered that the audience reacted positively on the performance. This could be seen through their body language and also responses that they have given in the survey form for thirteenth question in the post-show section. In terms of their body language, the audience reacted positively as it could be seen that they were engaged into the performance, especially in the scenes that involves magical creatures in them. As for the answer for the thirteenth question in the survey form, most of the audience responded that the performance was fun, entertaining, and it has gave them new theatre experience by watching an intercultural theatre, which was *Mimpi*.

d) Role of Spectator in Production of Meaning

As mentioned before, audience is a crucial element in studying the reception of a theatre performance. Due to this, the role of spectator in production of meaning is to be the receiver and interpreter of the signifier that was shown by the director and designers on the stage. The signifier could be portrayed in any kind of form, including the set, costume, and lighting. For example, the set designer has put the swing in the area of center stage right. It functions as the sleeping place for Titania and also as an illuminating moon. It also indicates the existence of the magical world within the reality world. However, these could be different according to the audience who was watching the swing and interpret it in his or her mind. The interpretation towards this signifier by the audience differs from each other as they have different background and school of thoughts. Their life experience also could affect the production of meaning towards the signifier. For example, some of the audience could not perceive the meaning behind the swing as they could not identify the functionality of it. Therefore, the director and the designers should expect that the meaning that they wanted to convey to the audience may not be the exact one as in their mind.

Based on the explanations provided for four major elements and the sub-elements respectively, it could be concluded that the Pavis Questionnaire has helped in informing the designer on how the process of production of meaning happened in a performance. The exchange of images' meaning between the designer and the audience also varied considering the factors discussed above.

5.   Conclusion

In conclusion, the research on *Mimpi* as an intercultural theatre performance includes the research on motifs utilization by Orang Ulu in their traditional crafts. Orang Ulu sub-ethnics like Kayan, Kenyah, and Penan have the expertise in the artistry of traditional basketry that

comprised of baskets and mats. It could be seen that the motifs of Orang Ulu were inspired by their surroundings that includes floral, animals, and everyday objects that they used in carrying out their daily chores. *Kalong* was prominent in Orang Ulu's life, as it portrays the identity of the ethnic group that was handed down to them from their ancestor.

Next, the findings also discussed on the process of set designing and motif incorporation into the set design itself. It highlighted the pre-production phase and the collaborations that the designer has done with the Fine Arts and Chemical Engineering programme students. These collaborations resulted to the finished product of the set design that was observed and evaluated by the audience for all four shows of *Mimpi*.

Other than that, the results of the survey conducted was discussed in determining the resonations of the motif with the set design. The majority of the respondents agreed that the motif has resonated appropriately in the set design and the results were then discussed and explained further using Pavis Questionnaire. Hence, it could be concluded that the research on Orang Ulu motifs for *Mimpi's* set design reflected on how creating the world of an intercultural theatre performance involved bold explorations that are limitless for the set designer.

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