

Semiotic Analysis of The Bangka Culture in The Film of “Martabak Bangka (2019)”

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Abstract

Purpose: This research purpose is to examine how the Bangka cultural meanings are represented in the film Martabak Bangka (2019) produced by Bersahaja Entertainment. This research uses Charles Sanders Peirce's semiotic theory to describe signs, objects, and interpretants.

Methodology: The method used in this research is a qualitative method using a purposive sampling technique in order to determine the data sample. The data collection technique is used by using documentation and observation techniques.

Results: This research found multicultural meanings in the Bangka culture and local wisdom of the Bangka people which are represented through the Campak Dance, Bangka Belitung Malay Zapin songs, Dambus art, Lempah Kuning, Martabak Bangka, Nganggung Sepintu Sedulang custom, and Songkok Resam.

Applications/Originality/Value: This study compares with the previous research in examining Bangka's culture more deeply. The locations of the differences in this research are in the object of research, the analysis of the theory used, the measuring instruments, and the literatures in the research.

Introduction Section

The film is a reflection or construction of life, in which films often recreate people's experiences and life stories. Both reflect language, culture, and customs ([Danesi, 2010 in Salsabila & Candraningrum, 2020](#)). Thus, film as a product of communication media to convey a message to the public is one of the purposes behind the filmmakers making Martabak Bangka, a drama fiction film that carries social themes as a representation of the life of the people of Bangka. Martabak Bangka is set on Bangka Island, and most of the scenes focus on the journey of Jaya (Ramon Y Tungka), a young man who works at Koh Acun's sweet martabak shop in Jakarta. After Koh Acun's death, Jaya is determined to find his family in Bangka to settle the ownership of Koh Acun's business inheritance.

Bangka is an island located on the eastern coast of South Sumatra, Indonesia, and is included in the Bangka Belitung Islands Province. The people of Bangka Island come from various races, customs, cultures, languages, and religions with the Malay ethnicity dominating the island, then ethnic Chinese ranks after them. The official language of the people of Bangka is Indonesian with the dominant language being Bangka Malay. The diversity of Bangka society has created the identity of its people through cultural acculturation and assimilation. For example, the identity of the people of Bangka is very striking in the fusion of Malay and Chinese ethnic cultures. Bangka Island is known as an area with beautiful white sandy beaches as its main tourist destination. The wealth of natural resources and the beauty of the panorama have long created the skills of the people of Bangka in cultivating resources and preserving them.

Martabak Bangka is one of the films that represent the local wisdom of the Bangka people through their culture. Therefore, to reveal and interpret the signs of Bangka culture in the Martabak Bangka film, researchers will conduct a descriptive analysis using semiotic theory. A semiotician named Charles Sanders Peirce put

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forward a semiotic theory based on logic, this logical concept examines human reasoning. According to Peirce, reasoning itself can be obtained through signs found in everything. Signs give us the possibility and also relate to other people, and also give meaning to anything that is displayed in the universe ([Kaelan, 2009 in Mudjiyanto & Nur, 2013](#)). Based on the background above, the problem formulation in this research is how the meanings of the Bangka culture are depicted in the film *Martabak Bangka* (2019) produced by Bersahaja Entertainment.

Local Culture and Wisdom

Bangka culture is a form of manifestation of its multicultural society that merges into one clump, reflected in a symbol that has been agreed upon, namely *Serumpun Sebalai*. This means that Bangka's culture is made up of a variety of cultures, with differences being the foundation, prioritizing equality, and mutual respect. This is because local ideas that become local wisdom guide human behavior in living life sourced from various patterns of action and cultural outcomes ([Salsabila & Candraningrum, 2020](#)). Local wisdom is the customs and habits carried out by a community for generations and maintained until now ([Alfian, 2013 in Salsabila & Candraningrum, 2020](#)). Aspects of a community's life can be identified through the community's local wisdom, both in the form of norms, values, ethics, beliefs, and exclusive rules applied ([Haryanto, 2014 in Purwanto, 2017](#)). Haryati Soebadio said ([in Ayatrohaedi, 1986: 18-19 cited in Riyani, 2015](#)) that local genius is also a cultural identity, namely the identity or personality of the nation's culture that can make the nation able to absorb and also process foreign cultures according to their character and abilities. Among the characteristics of local genius are being able to survive against outside cultures, having the ability to accommodate various elements of outside culture, having the ability to integrate elements of outside culture into the original culture, having the ability to control, and being able to give direction to cultural development.

Research conducted by [Salsabila and Candraningrum \(2020\)](#) titled *Representation of Middle Eastern Cultural Local Wisdom in the Film "Aladdin (2019)"* produced by Walt Disney Pictures. This research reveals the representation of Middle Eastern culture displayed in the film *Aladdin*. From the results of their research, it obtained new facts, the construction of local wisdom represented in this film not only describes Middle Eastern culture but also other cultures, such as the Indian culture. Researchers found striking patterns and colors of clothing in the film. This research uses the same method in interpreting a film, which is Charles Sanders Peirce's semiotics and takes the object under study, namely the element of local wisdom. The difference is in the film study, which is the film *Aladdin*.

Previous research was conducted by [Siti Kodariah and Gugun Gunardi \(2015\)](#) with the title "The Value of Local Wisdom in Sundanese Proverbs: A Semiotic Study". This journal examines the wisdom values contained in Sundanese proverbs. The focus of this research is to discuss universal local wisdom values. The results of this study explain that Sundanese proverbs contain elements of universal wisdom. The similarity between this research and the researcher's research is that both discuss local wisdom, while the difference is that this research discusses the universal values of local wisdom contained in Sundanese proverbs and this research uses the Roland Barthes semiotic analysis approach.

[Nurjanah and Yurdayanti \(2019\)](#) also discussed local wisdom in a journal titled "Representation of Bangka Community Local Wisdom in Bandar Akek Antak Folklore". The interpretation is carried out by covering two levels, namely the structural analysis of folklore and also analysis of the representation of local wisdom. The representation of Bangka people's local wisdom in the story of Bandar Akek Antak is in the form of character values which are also the local wisdom of Bangka people, namely the values of politeness, wisdom, hard work, courtesy, religion, honesty, discipline, creativity, independence, responsibility. The researcher took a descriptive qualitative approach using structural studies.

Charles Sanders Peirce's Semiotic Theory

Semiotics is a science that studies signs. Semiotics sees communication as a process of giving meaning through signs. Semiotics can be used in various topics regarding messages, media, culture, and society (Sobur, 2006). The use of semiotics in film research is because there is a complex construction of signs that need to be analyzed to obtain the meaning contained. In the scope of Peirce's semiotics, in general, a sign is something physical that is received by the five human senses and can represent something else outside the sign itself. In this study, researchers used Charles Sanders Peirce's semiotic theory, known as the triadic model (*triangle meaning*) or known as his trichotomy concept. This theory is used to reveal the meaning of signs in Bangka culture contained in the film Martabak Bangka. If viewed from Peirce's triadic model which consists of Representamen (*sign*), sign reference (*object*), and sign use (*interpretant*). The first stage is the representational aspect of the sign through the five senses/thoughts/feelings that refer to images or scenes in the Martabak Bangka film, the second stage is linking the representamen with Bangka cultural elements based on the researcher's cognitive experience that interprets the object, and the third stage is giving meaning to the object from the interpretation of Bangka culture. Peirce calls this stage semiosis, which is the process of interpreting signs through three stages (*triadic*). The detailed meaning process is as follows: *Representamen (Sign)* is an element of a sign that refers to something physical that can be absorbed by the senses, the *object* is something that refers to the sign or something that is represented, and *interpretant* is the result of the relationship between *sign* and *object* in the form of meaning (Sobur, 2006).

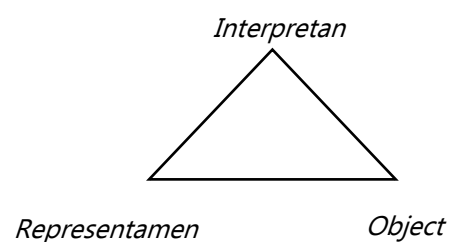


Figure 1. Peirce's Triangle Theory of Meaning.

Methods

This research uses a descriptive qualitative method with the theory of Charles Sanders Peirce's semiotic analysis approach. According to Moleong, 2006 (in Salsabila & Candraningrum, 2020) qualitative research is research that aims to understand the phenomenon of what is experienced by the research subject. The qualitative approach in this study is used by researchers as a process of looking at the phenomenon under study related to the Bangka culture depicted in the Martabak Bangka film. The population of the study is the film "Martabak Bangka 2019" with a duration of 1 hour 45 minutes. The sampling technique in this research is purposive sampling, where the researcher takes certain samples specifically. The samples used are scenes from the film Martabak Bangka, totaling 17 scenes that contain elements of Bangka cultural local wisdom. Then the whole scene will be classified into analysis units that describe Bangka culture. Martabak Bangka film is the subject of the research, while the object of the research is the interpretation of Bangka culture contained in the film. This research identifies the role of signs in the Martabak Bangka film that contain elements of Bangka community culture.

Data collection techniques are using documentation and observation techniques. The documentation technique is to find data about a phenomenon in the form of notes, transcripts, books, newspapers, magazines, inscriptions, minutes of meetings, agendas, and all things that support it (Siyoto, 2015). Observation is carried out by making direct observations of the object of research and the unit of analysis by watching and observing

the dialogues and various scenes in the film "Martabak Bangka". After that, researchers recorded, sorted, and analyzed according to the research model used. The data analysis technique used by researchers by doing several stages as follows; selected by selecting parts that represent Bangka culture in the Martabak Bangka film, the next stage is classified by classifying parts that can interpret the diversity of Bangka culture, then analyzing the classified parts using Charles Sanders Peirce's semiotic triangle theory, namely Representamen, Object, and Interpretant. The last stage is interpretation, which is interpreting the results of the film analysis by giving theoretical opinions and drawing conclusions to find out how Bangka culture is displayed in the Martabak Bangka film.

To test the validity of the data, researchers used triangulation techniques. Triangulation is a way to obtain valid data by using a multiple-method approach (Bachri, 2010). The triangulation technique used is data source triangulation, which uses more than one data source such as documents, archives, interview results, observation results, and documentation that are considered to have different points of view. The diversity of data sources used to provide a level of data validation can be verified properly. Dalam penelitian ini, peneliti menggunakan dua sumber data berupa data primer dan data sekunder. Data primer adalah data yang diperoleh langsung dari objek. Data untuk mengkaji sebuah objek dalam film diperkuat dengan data sekunder yang diperoleh dari sumber literatur terpercaya yang mendukung data primer.

Result

Martabak Bangka is not just set in Bangka, this film displays Bangka's identity with strong Bangka cultural elements. Most of the actors in Martabak Bangka are Bangka natives. It even features the Governor of Bangka Belitung, Erzaldi Rosman, and his wife as one of the actors in Martabak Bangka. The existence of Martabak Bangka film is a communication medium for branding the potential of local wisdom in Bangka to the public. The title of the film "Martabak Bangka" is taken from Bangka's culinary specialty as a branding activity of Bangka's identity, so that when the name Bangka is mentioned, the first thing that comes to mind for people from outside Bangka about this region is Martabak Bangka. The following are the researcher's findings in Martabak Bangka based on Charles Sanders Peirce's semiotic study. This research identifies 17 signs of Bangka culture in the film scene, without intending to reduce the essence of the message and purpose of the story as a whole. The results of the research are classified into four main discussions, namely multiculturalism in Bangka culture, upholding solidarity, preserving nature, and respecting ancestors. The discussion is in the form of the meaning of the signs and markers of Bangka culture contained in the film Martabak Bangka. In the film, there are various Bangka cultures in the form of Campak Dance, Bangka Belitung Malay Zapin song, Dambus art, Lempah Kuning, Martabak Bangka, Nganggung Sepintu Sedulang custom, and Songkok Resam. Here are some pictures that are scenes from the film Martabak Bangka as elements of Pierce's Semiotic Theory analysis:

Multicultural in Bangka Culture

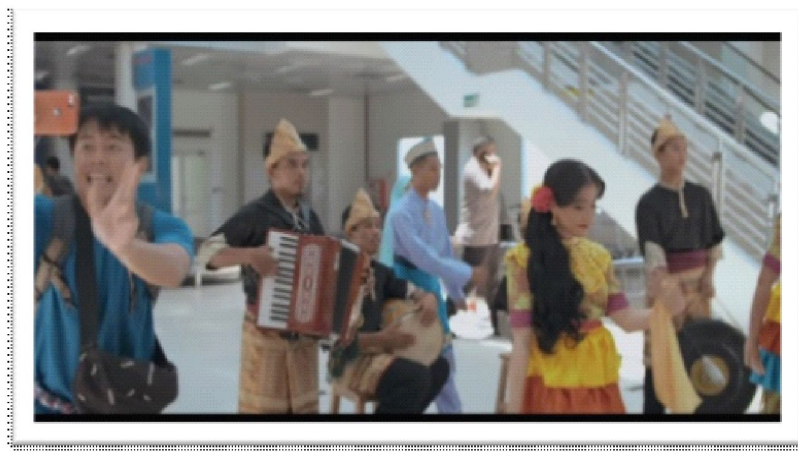


Figure 2. Asep documents the Campak Dance art activity.

The scene in Figure 2 is a Campak dance performance as a Representamen of the Sinsign type. The scene is shown at 14:30-15:13. The objects are Akroodian musical instruments, Dendang, and the Campak dance with its distinctive brightly colored clothing, this object is classified as a symbol type. The interpretation in this art scene is a symbol of the multicultural society of Bangka. In general, dances in this art are accompanied by traditional music and songs with rhymes. The dancers in the performance of Campak Dance exchange rhymes that contain invitations and jokes about matters relating to the life of the surrounding community. Campak Dance is presented differently in each region of Bangka Belitung because of local community environmental factors, and the assimilation of diversity between cultures also affects its development. One of the cultural assimilations found in Campak Dance clothing, accordion, and violin musical instruments is a blend of Portuguese culture (Nugraha et.al., 2021). Another variety of assimilation from the art of Campak Dance is Dendang Campak Dance which emphasizes the customs and culture of the Bangka Malay community. Such as the clothing used in Campak Dance covers the *aurat* (body parts required by Islam to be covered) and female dancers use handkerchief properties. This treatment symbolizes the prohibition in Islamic religious norms that women and men should not dance in direct contact with their hands. Another meaning of the handkerchief is that maintaining cleanliness is part of faith as well as part of the religious norms of Muslims (Rahman, 2018).

The presentation of Campak Dance in the film illustrates the core meaning of Campak Dance in general, including the joy of *bujang-dayang* (young people) in the Bangka Belitung Islands, as a form of gratitude for the gifts given by the Creator. Despite the various differences in presentation, the core meaning of this art is still inherent in the art of Campak Dance in general. More detailed Nugraha et.al. (2021) explained, "bedincak" is a stage in the movement of the Campak Dance which can be interpreted as dancing or swaying. At this stage of the movement, self-expression of joy and happiness by dancing together. Thus, this bedincak movement can represent the core meaning of the Campak Dance. Then the bright colors of the clothing reinforce the meaning of the cheerful movements, this can reflect togetherness, harmony, and beauty in the diversity of life of the people in Bangka. Multiculturalism in the art of Campak Dance is found in the clothing used, male participants are shown in Malay cultural clothing while women are shown in identical European-style clothing, namely Portuguese clothing. The musical instruments used are also a combination of these two cultures, accordion and violin instruments that adopt European musical instruments, and local Bangka Malay musical instruments, namely drums and gongs (Nugraha et.al., 2021). The interpretation in this Campak Dance art scene is of the Decisign type.



Figure 3. The man in the white shirt sings the Malay Zapin song.

In Figure 3, the scene at the duration of 23:30-23:46, the man in the white t-shirt sings a song with the following lyrics: "*Nyanyian Zapin, Zapin Melayu dipersembahkan. Budaya Bangka budaya Melayu [...]*" ("Zapin singing, Malay Zapin is presented. Bangka culture Malay culture [...]"). From this scene, we can find the representamen in the form of the song "Zapin Melayu Bangka Belitung" which is a sinsign. The object is the lyrics of the song Zapin Melayu Bangka Belitung which is classified as a symbol type. Interpretant in the lyrics of the Bangka Belitung Malay Zapin song provides information to listeners about the diversity of Bangka Belitung society. In Malay art, it has the function of strengthening identity and cultural character (Takari, 2013). Zapin Melayu is one type of traditional Malay folk art. Zapin art is performed with the accompaniment of typical Zapin dances, traditional music, and songs based on poetry and rhymes. Malay songs tend to express representations of the daily experiences of the people (Wiradharma & Yusari, 2017).

The Bangka Belitung Malay Zapin song as a whole uses multicultural associations to describe the diversity of Bangka Belitung society. This can be seen from the lyrics of the song. The initial lyrics of the song mention two ethnicities that coexist in one culture, namely ethnic Malay and ethnic Chinese. The song lyrics are as follows: "*Budaya Bangka budaya Melayu Islam kek Cina, bersatu padu dalam ikatan rumpun melayu*" ("Bangka's culture of Islamic Malay and Chinese culture, united in the bond of the Malay family"). Ethnic Malays as well as ethnic Chinese are ethnic groups with large populations on Bangka Island. Bangka Belitung has the largest ethnic population composition, namely Malay Bangka and Belitung around 69%, and ethnic Chinese with a population of 11% (Kavin, 2016: 12 in Sya et.al., 2019). In the next lyrics, there are also lyrics that mention the phrase "serumpun sebalai", which is the motto of the Bangka Belitung Islands Province which contains the multicultural values of its people. For centuries, Malay culture has been able to acculturate various cultures very well (Takari, 2013). Here are the lyrics of the song: "*Marilah dateng ke negri kami sayang, negrihah kami serumpun sebalai, silahkan dateng ke negri kami sayang, negrihah kami serumpun sebalai*" ("Please come to our country dear, our country of serumpun sebalai, please come to our country dear, our country of serumpun sebalai"). The solidarity of the relationship is evidenced by the ethnic Chinese population in Bangka remaining safe (Permana, 2002:4 in Sya et.al., 2019). This interpretation is of the decision type.



Figure 4. Malay youths and Liuna perform the Dincak Dambus dance in the Dambus art form.

In Figure 4, the scene at Duration 1:15:00-1:15:08 is a representamen of Bangka Dambus art of the *sinsign* type. *Objects* in the scene are Bangka Dambus musical instruments in the shape of a deer head, poetry, and Dincak Dambus dance followed by Liuna and Bangka Malay youths in the Dambus art series. The type of object in this scene is a symbol. The Interpretant in this art scene is a sign of diversity and harmony in Bangka society. Dambus is a traditional musical instrument of the people of Bangka Belitung Province that has been passed down from generation to generation by their ancestors. Dambus art is played accompanied by songs and a typical dance called the Dincak Dambus dance. [Pratama \(2018\)](#) explains that the origin of the Dambus musical instrument is a product of Bangka's local genius which is identified from the Darat people (land dwellers) on the island of Bangka. In its development, the art of Dambus music was influenced by various cultures, namely the Bangka Darat People (land dwellers), and the Middle East, and also indicated to have influence from Chinese Culture. The assimilation between cultures has shaped the current style of Dambus Traditional music typical of Bangka Belitung Province.

The meaning of diversity in Dambus art is illustrated through the Dincak Dambus dance which is participated by Liuna an ethnic Chinese with young people of Malay ethnicity. Meanwhile, the pantun poems in this art are indeed part of the Dambus art series, so Bangka's cultural identity is also contained in the pantun. According to [Ratih \(2012\) in Wulansari \(2016\)](#), the role of the pantun is not only as a language maintenance tool by maintaining the function of words and thinking skills but also has a very strong social function. This function is in line with the film scene that tells the association of Liuna, who plays an ethnic Chinese, with ethnic Malays. The scene depicts a form of harmonious community collectivity in diversity. This kind of thing was conveyed by [Nata et.al., 2016 \(in Sya et.al., 2019\)](#) that, the association of ethnic Chinese with ethnic Malays is intertwined regardless of racial differences as if there is no barrier between the two.

The meaning of diversity and harmony of the Bangka community in this art can be explored through the history of Dambus. In [Pratama \(2018\)](#), Dambus was originally named as a "stringed instrument" played by Darat People. Pratama hypothesizes that the shape of Dambus, which resembles a deer, is an assimilation of various cultures on Bangka Island. This indication is not only based on the phenomenon of the Dambus shape, but also based on the use of animal skin membranes on the Dambus, the playing pattern, and the Bangka traditional costume which uses the red color close to Chinese elements. Bangka is known for its Malay and Chinese cultures as these two sub-cultures dominate the island ([Pratama, 2018](#)). The combination of cultures in Dambus art is found in the style of songs with rhymes with a distinctive melody from a combination of tambourine, tambourine, drum, gong, and violin instruments.



Figure 5. A Dambus artist cleaning his Dambus.

Scenes highlighting Dambus music are also found throughout the duration of 23:36-25:31. In Figure 5, the scene displays the typical Bangka Dambus form more clearly through the character who acts as a Dambus artist. In line with the multicultural meaning of Dambus culture, [Satya & Maftuh \(2016\)](#) also observed that the multicultural symbolization of Bangka society is represented on street signboards in Sungailiat City, Bangka Regency. The street sign is written in three languages, namely Indonesian at the top, then Arabic and Mandarin.



Figure 6. Lempah Kuning served at the dining table.

In the scene Vina says to Jaya: "*Ku siapi lempah kuning dulu ya bang, di depan*". The "Lempah Kuning" that Vina is referring to is the name of the food that she will serve as shown in Figure 6. The representamen found at duration 1:18:32-1:19:57 is "Lempah Kuning". The object is the food that Vina serves to eat with Liuna Aunty, Jaya, and Aisha. Lempah Kuning is an icon-type object. The interpretation is that "Lempah Kuning" is a traditional Bangka food that has long been a sign of warmth in togetherness and kinship. Elvian & Afriasnyah in www.mongabay.co.id (2021) describe Lempah Kuning as a legendary food from Bangka. This culinary is one type of soupy food as a side dish for the people of Bangka. Lempah Kuning as a typical Bangka cuisine is a cultural product of assimilation between the Darat people (land dwellers), Laut people (sea dwellers), and the Malay ethnicity. The use of spices in this dish is inseparable from the influence of Middle Eastern, Arab, Indian, and Chinese cultures who stopped by, or until now their descendants have settled in Bangka Belitung. So it is natural that yellow spice becomes a symbol of the harmony of the community because there is a sense of togetherness and kinship in diversity.



Figure 7. Vina, Liuna aunty, Jaya, and Aisha at the dining table with Lempah Kuning & martabak cake.

In Malay etymology, lempah comes from the words glue and rempah. Lem means to glue or unite, while rempah means spices. This meaning is signaled in scene image 7 through the togetherness of Vina, Liuna Aunty, Jaya, and Aisha at a dining table with Lempah Kuning. Thus, this scene represents the multicultural society of Bangka where in this scene cultural diversity is seen in the togetherness between characters from various ethnicities, Chinese and Malay. The word kuning refers to the yellow color of turmeric, one of the spices used as a typical Lempah Kuning ingredient. The use of turmeric to create a golden yellow color is symbolic of wealth, happiness, and glory (Elvian & Afriasnyah in www.mongabay.co.id, 2021). It can be concluded that this wealth refers to the diverse cultures of Bangka people from various ethnicities who live in harmony with the abundance of natural products.

Throughout the film, there are many panoramic views of the Bangka coast. In addition to the beauty that can be enjoyed to refresh the soul, the people of Bangka have long relied on the sea for survival. Included in the processed Lempah Kuning is fish from sea hunting. In the scene in Figure 7, the scene also presents ethnic Chinese Martabak cake dishes on one table with Lempah Kuning dishes simultaneously. The scene that shows these two Bangka culinary specialties further strengthens the representation of Bangka's diverse culture, which is a symbolic meaning of the multicultural society.



Figure 8. Martabak cake footage.

In Figure 8, the footage that highlights the making of the cake in the duration of 0:37-1:12 found the representamen is a sign in the form of Martabak Cake. The object used is an icon in the form of Bangka

culinary specialties. The interpretation is the diversity of traditions in Bangka, which is associated with the Bangka Martabak cake. Most Indonesians recognize martabak cakes as terang bulan cakes or sweet martabak cakes from Bandung. As many martabak cake sellers in various regions of Indonesia labeled their brand with the name Martabak Bandung. [Manggarayu \(2017\)](#) in [Brenda and Kusumaningrum \(2020\)](#) explained that this sweet martabak was made by the Cen family from Bangka Belitung who moved to Bandung and built the Hok Lo Pan (martabak cake) business next to Moi Yan's Bandung noodle shop.

The association of Bangka martabak cake means tolerance between races and religions in Bangka society. Martabak cake is the result of the assimilation of two cultures, namely ethnic Chinese and ethnic Malay. As the film centers the story of the two dominant ethnicities in Bangka (Malay and Chinese) as an illustration of the diversity of its society. In terms of the history of Martabak cake in Bangka, [Agustin \(2018\)](#) explains that martabak cake was originally an ethnic Chinese culinary specialty brought to Bangka by immigrants from China, namely the Khek or Hakka tribe. This food is only made for consumption among families of ethnic Chinese. Over time, there was a social fusion of the two ethnicities, one of the largest in the Bangka Belitung area. The ethnic Chinese community then adapted to the values and norms of the people in Bangka, namely Bangka Malay. Martabak cake still has a good taste and can be consumed by the Bangka Malay community ([Agustin, 2018](#)).



Figure 9. Aisha delivered Hok Lo Pan Jaya's order to Vina.

The multicultural meaning of Bangka people in this culinary is also found in the scene at 50:03-50:50. The scene in Figure 9 is a symbol-type object. The scene depicts Aisha of Malay ethnicity and Vina of Chinese ethnicity together selling mini Martabak cakes at their workplace restaurant. [Takari \(2013\)](#) explains, Malay culture has an openness to foreign elements but is accepted adaptively without leaving the Malay identity. Namely, it will be adjusted to its traditional concepts which are based on syarak and syarak based on Kitabullah in realizing balance. The existence of social exchanges that form the cultural assimilation of these two ethnicities, makes martabak cake known outside the Bangka region as Bangka's culinary specialty. This can be seen from the typical food sales activities outside the Bangka Belitung area which sells many martabak cakes (hok lo pan) as Bangka Martabak ([Agustin, 2018](#)).

Upholding Solidarity



Figure 10. Asep attends the Nganggung traditional

The representamen in Figure 10 at 59:53-1:01:15 is the scene of the Bangka community's Nganggung traditional event. This representation is a *sinsign*. Dulang, the traditional food of Nganggung Bangka, is a symbolic object. The interpretation is that the Nganggung Sepintu Sedulang custom is interpreted as a symbol of the local wisdom of the Bangka people who uphold brotherhood. Nganggung Sepintu Sedulang is a tradition of eating together. The food is brought by the community from their respective homes to the mosque or meeting hall using a container in the form of a dulang, and has a distinctive cover called "tudung saji". The food is usually served to the local community as well as to guests from all walks of life, including tourists. The scene where Asep is told as a guest from outside the Bangka region who participates in the Nganggung traditional event is a sign of hospitality, openness, and brotherhood in Bangka society. [Ferianda et.al. \(2022\)](#) describe the meaning of the atmosphere of eating together in the Nganggung culture illustrating togetherness and intimacy and cultivating a sense of caring for others regardless of race or social status. The depiction of this scene is also represented by the meaning of the green color on the serving hood which reflects an attitude of hospitality, fertility, kinship, and friendship. Community groups have common eating patterns and also eating habits as a group habit, which illustrates the way a culture sets standards for individual behavior in groups related to food ([Misnawati et al., 2019 in Ferianda et.al., 2022](#)). Its activities in the Nganggung culture reflect Islamic educational values such as promoting unity, mutual cooperation between villagers with Ukhuwah Islamiyah or solidarity based on Islamic values ([Elvian, 2014 in Ferianda et.al., 2022](#)). The value of the spirit of mutual cooperation in Nganggung culture is found in the activities of the community who flock to bring dulang food from their respective homes to the Mosque. This wisdom value can be found in the slogan of Bangka Belitung Province "Sepintu Sedulang", where the same weight is carried lightly ([Heningsih, n.d., 2019 in Ferianda et.al., 2022](#)).



Figure 11. Temple Building Side by Side with Mosque Building.



Figure 12. Vina at Nganggung Traditional Event.

The implementation of the Nganggung tradition in this film takes place in a mosque directly opposite the temple, which is a place of worship for the Konghuchu people as shown in Figure 11, the scene at minute 59:53. Furthermore, in Figure 12, the scene at the 1:01:07 minute tells the story of Vina, an ethnic Chinese in Bangka, attending the Nganggung traditional event held by the ethnic Malay community of Bangka. These two scenes are symbol-type objects as a marker of tolerance in the Nganggung Sepintu Sedulang custom. The meaning of tolerance that wants to be shown is reflected in the form of solid Bangka community collectivity. Phenomena like the scenes in the film are often encountered in the real life of the Bangka community. As [Satya & Maftuh \(2016\)](#) also observed, on holidays, people who celebrate provide various kinds of food and drinks that are usually served on holidays. They will hold an open house, which means the event is open to anyone who wants to come. Activities such as traditional events and celebrations of religious holidays are often used by the Bangka community as a means of friendship. From the results of the researcher's observations, one of them was during the implementation of the tradition of Buka Puasa Enam in Jada Bahrin village and the tradition of Mandi Belimau in Limbung hamlet, Bangka. These traditional celebrations were attended by people from various ethnicities and religions.

Summarising the findings of [Ferianda et.al. \(2022\)](#), eating together in Nganggung culture has the aim of strengthening the relationship between fellow citizens to create harmony and peace in social life. This meaning can be seen from the activities of nganggung participants gathered regardless of social status, young and old, ordinary people to officials sitting together enjoying food in a dulang. The dishes in the dulang consist of various types of food that illustrate the diversity of Bangka society. The round-shaped dulang symbolizes Bangka's dynamic and flexible society ([Ferianda et.al., 2022](#)). This meaning can also be interpreted as a form of mutual understanding of differences and upholding similarities. To create a harmonious relationship in the diversity of Bangka society.

This element of local wisdom is also found in the traditional Dambus musical instrument from Bangka. In general, Dambus is identical to the shape of a deer's head. According to Elvian in an article from the Kemdikbud cultural website written by [Arman \(2019\)](#), deer or antelope are important animals in Bangka society. For example, in the Nganggung tradition, it is said that deer or antelope meat is the most noble or majestic food to be served at the Nganggung tradition. Thus, the researcher found that the wisdom value contained in Dambus is still related to the wisdom value in the Nganggung tradition of the Bangka community, which is to establish close togetherness. The people of Bangka have lived in harmony since the past, classified as a society that has a high tolerance for diversity. The scene of Liuna, an ethnic Chinese, participating in the Dincak Dambus dance with her Malay friend represents a symbol of tolerance, harmony, and solidarity in Bangka's diverse society. This scene has been described previously in the discussion of Dambus art, scene in Figure 4.

The phenomenon of harmonization between ethnic Malays and ethnic Chinese in Bangka can also be seen in the historical Bangka Martabak cake. The scene in Figure 8 is a product of the assimilation of these two cultures, a form of the collectivity of the people of Bangka in upholding the solidarity of togetherness. The people of Bangka recognize the Hakka motto "Thong Ngin Fan Ngin Jit Jong", which means that Chinese and Malays are the same or equal. This motto is the result of the Chinese and Malays living together for over three hundred years. The feeling of fate they experienced during the Bangka War gave rise to a sense of unity and solidarity to fight together ([Sya et.al., 2019](#)). Thus, the interpretant in the Nganggung traditional scene is of the decision type.

Nature Preservation

In the previous discussion, the scene in Figure 3 in the song Zapin Melayu Bangka Belitung found a meaning that describes the multicultural society of Bangka. Furthermore, in the lyrics of this song, information was found

about local wisdom related to nature and the surrounding environment. Among these forms of wisdom are preserving nature and skilfully processing natural resources. The following song lyrics are related to this wisdom, as follows: *"Bangka Belitung pulaunya indah mempesona, objek wisata ade dimane-mane, hasil bumi nye melimpah ruah, hasil laut nye tiade terkire"*. Then when viewed from the background of the places highlighted in the film, among them are tourist attractions in Bangka, namely Batu Bedaun Beach in picture 13 scene at minute 42:50, Puri Tri Agung Beach in picture 14 scene at minute 54:40, and Kaolin Lake in picture 15 scene at minute 1:22:00. The scenes depicting these tourist attractions are icon-type objects.



Figure 13. Batu Bedaun beach.



Figure 14. Puri Tri Agung beach.

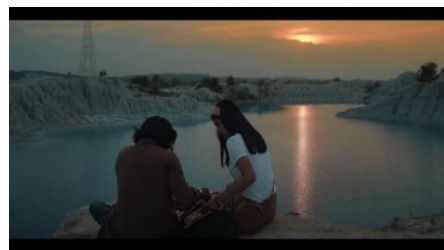


Figure 15. Kaolin lake.

The beach setting in the film is closely related to the representation of the ancestors of the people of Bangka known as Orang Laut (Sea Dwellers) who have the expertise to utilize natural resources from the sea. Index markers related to local wisdom in Bangka are also found in the scene at 49:20- 53:23 duration when Jaya and Asep stop by the restaurant where Vina and Aisha work. The object is a miniature fishing boat as shown in [Figure 16](#). The menu offered at the restaurant is also processed from marine products including pempek, lempah kuning, and grilled fish.



Figure 16. There is a miniature fishing boat in the restaurant where Vina & Aisha work.

Bangka people have long lived side by side with nature and depend on nature for their livelihood. The value of wisdom that is still inherent in the people of Bangka related to nature is found in the Lom Tribe, the oldest tribe on Bangka Island. The Lom tribe is also located in Air Abik. The Lom people are very protective of their forest areas ([Rizaldy, 2013](#)). Tin mining is severely restricted, and only the local community is allowed to manage the earth of their area. The concept of preserving nature has been known to the people of Bangka for

a long time by the ancestors with the term "kelekak". The concept of Kelekak is also known as an agroforestry system, which combines forest plants and agricultural plants practiced in an area of land, owned and managed by a group to be utilized together for generations. [Wulansari \(2016\)](#) explained that the natural products of Kelekak can be enjoyed by many people such as descendants of the owner of Kelekak if Kelekak is a family inheritance, and can be enjoyed by the local community if Kelekak becomes public property. Among the Kelekak in Bangka is Kelekak Lukok in Kemuja Village, Kelekak Lubuk Bunter in Kimak Village, and Kelekak Ketipeng in Pangkalniur Village. Kelekak has a socio-cultural function, the value of wisdom in Kelekak culture is a symbol of kinship between the community.

Honoring Ancestors

The story in the film *Kue Martabak Bangka* also found the concept of wisdom in the form of obedience. The element of wisdom represented is a form of respect for ancestors, as well as upholding inherited wise values. The film depicted through the head attribute in the form of "Songkok Resam" typical of Bangka.



Figure 17. The man in a white shirt wearing Songkok Resam.

Figure 17 scene at duration 1:19:58-1:20:37 shows Asep with a man who uses a songkok is a sign type of representamen. The object is a head attribute used by a male figure including the type of object in the form of a symbol. The interpretation is that the songkok used is a typical Bangka Songkok Resam. The scene of the man using the Resam songkok is shown the identity of the Bangka people through traditional attributes. Identity is expressed through symbols. Symbols refer to the main ideas or concepts that shape everyday behavior so that they become the characteristics of members of a cultural group ([Collier in Samovar & Porter, 2003: 412, cited in Zubair, 2021](#)). Songkok Resam is closely related to cultural customs in Bangka, this male head covering tool is often used in everyday life and during traditional ceremonial activities of the Bangka Malay community, both young and old, from officials to the general public.

[Pratiwi \(2017\)](#) explains that the relationship between Songkok Resam and Bangka cultural customs stems from the habit of people in the past always wearing traditional clothes with head coverings when performing traditional ceremonies. The idea of making resam as the main material for making Songkok Resam is because this fern-type plant grows a lot in the Bangka Belitung area. The use of the Songkok Resam has become a tradition of the Bangka Malay community both in traditional events such as Nganggung Sepintu Sedulang, Rebo Kasan, Buang Jong and in everyday life and when granting ([Pratiwi, 2017](#)). Therefore, the Songkok Resam reflects the identity of the Bangka people, which contains local wisdom values in the form of obedience. Maintaining and preserving the identity of local wisdom is part of honoring ancestors. The meaning of obedience in Songkok

Resam is also found in its function which is often used in worshipping God. Songkok is not just a head accessory but a self-reminder to empty the heart of arrogance and sinfulness (Pratiwi, 2017).

Diperkuat oleh adegan pada *scene* durasi ke-1:28-2:12 ketika pak Wongso berkunjung ke Jaya di kedai martabak manis peninggalan Koh Acun. Pak Wongso mengatakan kepada Jaya: "*jangan lupa, sekalipun dunia berubah jangan lu ikutin. Pegang tu prinsip lu baik-baik!*" Dialog dalam *scene* ini adalah *object* jenis indeks yang menandakan kearifan lokal berupa kepatuhan. Prinsip yang dimaksudkan Pak Wongso adalah segala hal yang berkaitan dengan resep kue martabak yang telah Jaya terima dari mendiang Koh Acun. Sebagaimana diketahui dalam dialog pada menit ke-12:37-12:43, pak Wongso mengatakan: "*Sampai akhirnya lu dipercaya mewarisi resep martabak buatannya*". Zubair (2021) menjelaskan, bahwa bagi orang Tionghoa penting untuk menghormati leluhur, karena ada anggapan bahwa jika seseorang menghormati leluhur maka orang tersebut bisa dipastikan juga bisa menghormati orang lain dan menghargai orang lain. Konsep kearifan ini juga selaras dengan adegan yang menggambarkan tokoh yang diperankan sebagai ketua adat Melayu di Bangka. Pada gambar 18 adegan di menit ke-50:37, Jaya dan Budiman bertemu dengan Atok Bahar yang berperan sebagai ketua adat Melayu. Atok Bahar merupakan *object* jenis indeks yang menandakan adanya aktivitas atau hukum adat istiadat yang masih berlaku di masyarakat Bangka. Sebagaimana tokoh masyarakat pada umumnya, ketua adat adalah sosok yang disegani. Sebab ketua adat sebagai pemimpin kebiasaan normatif dalam mengimplementasikan warisan kearifan yang luhur.

Reinforced by the scene at duration 1:28-2:12 when Pak Wongso visits Jaya at the sweet martabak shop left by Koh Acun. Mr Wongso told Jaya: "*jangan lupa, sekalipun dunia berubah jangan lu ikutin. Pegang tu prinsip lu baik-baik!*" ("Don't forget, even if the world changes, don't follow it. Hold on to your principles"!). The dialogue in this scene is an index-type object that signifies local wisdom in the form of compliance. The principle that Mr. Wongso is referring to is everything related to the martabak cake recipe that Jaya received from the late Koh Acun. As known in the dialogue at minute 12:37-12:43, Mr. Wongso said: "*Sampai akhirnya lu dipercaya mewarisi resep martabak buatannya*" ("Until finally you were trusted to inherit his martabak recipe "). Zubair (2021) explains, that for Chinese people it is important to respect ancestors because there is an assumption that if someone respects ancestors then that person can certainly also respect others and appreciate others. This concept of wisdom is also in line with the scene depicting the character played as the Malay traditional leader in Bangka. In Figure 18 at the 50:37 minute mark, Jaya and Budiman meet Atok Bahar who plays the role of the Malay traditional leader. Atok Bahar is an index-type object that signifies the existence of activities or customary laws that still apply in Bangka society. Like other community leaders in general, the customary leader is a respected figure. This is because the customary leader is the leader of normative habits in implementing the noble heritage of wisdom.



Figure 18. Jaya dan Budiman bertemu Atok Bahar.

The introduction of the identity of Atok Bahar, who plays the role of customary leader, is told in the 59:35-59:44 duration in the following dialogue: "*Nanti sekalian saya kenalin ke Atok Baha!*" ("I'll introduce you to Atok

Bahar"), said Budiman. *"Atok Bahar, siapa ya?"* ("Atok Bahar, who is it?") asked Jaya. *"Atok Bahar itu masih saudara saya, Beliau itu ketua adat masyarakat Mapur"* ("Atok Bahar is my brother, he is the traditional leader of the Mapur community"), Budiman explained to Jaya. It can be concluded that the two ethnic groups on the island of Bangka both adhere to the heritage of noble customs as a principle of life. The implementation of a custom is realized through respect for the ancestors and these values are preserved. The interconnectedness of these local wisdom values has been depicted throughout the film through Bangka's diverse cultures as described above.

Discussion

The local wisdom of the Bangka community is formulated in the Bangka-Belitung slogan "Serumpun Sebalai" as a symbol of the spirit of togetherness, prioritizing equality and mutual respect in order to create a harmonious community life. The local wisdom of the people of Bangka was born from local ideas sourced from various patterns of action, environmental conditions, and the results of cultural diversity in Bangka. These ideas guide the behavior of the people of Bangka to live a harmonious and prosperous life and have the ability to accommodate and integrate various elements of outside culture into the original culture. This character is among the personality traits of local genius, which has the ability to absorb and also process foreign cultures according to their own character and abilities, without losing their true identity. Therefore, the people of Bangka can give direction to their cultural development.

For a long time, Bangka people have enjoyed doing things that are related to togetherness. This solidarity relationship has created a variety of cultures that illustrate the unity of Bangka society. The people of Bangka are a flexible society, as evidenced by the various cultures of Bangka, which are the result of cultural diversity. The abundance of natural products and the beauty of the panorama have long created the skills of the people of Bangka in processing resources and preserving them. The value of local wisdom in Bangka society can provide physical and mental well-being for its people.

[Gunawan & Rante in Suardi \(2017\)](#) cited by [Amin & Ikramatoun \(2018\)](#) stated that, basically, a multicultural society is a society consisting of various tribes, each of which has a different cultural structure. Multicultural societies have heterogeneous characteristics, namely the pattern of social relations between individuals in the community is tolerant and mutually accepting of differences in each social and political entity. So that each other can coexist peacefully. Multiculturalism in Bangka society is formed from their perspective in responding to differences in culture, ethnicity, and religion by prioritizing equality and mutual respect. The Bangka people's perspective becomes their character, which is then included in the motto of Bangka Belitung Province "Serumpun Sebalai". This idea becomes the principle of their life to create welfare, prosperity, justice, and peace through deliberation and consensus (Quoted from the Bangka Belitung Islands Province Profile Book, 2019 on the website serumpun.babelprov.go.id).

Martabak Bangka is a response to the globalization that may erode the noble values of wisdom. Therefore, it is necessary for the people of Bangka, in particular, to always maintain, care for, and defend local customs. Even though the world is changing, the spirit of noble values must not fade. The presence of this film can be a literacy medium for the people of Bangka to preserve their cultural heritage.

Conclusion

In Martabak Bangka, there are explicit and implicit meanings behind the scenes, characters, or properties used in the film. Martabak Bangka is associated as a connector of diverse cultures in Bangka. From the findings of the cultural meanings in the Martabak Bangka film, there are several conclusions. First, Martabak Bangka is

presented to show the phenomenon of harmonization of solidarity relationship between Bangka people in diversity. The meaning of the sign is depicted through multicultural markers in Bangka culture including the art of Campak Dance, Bangka Belitung Malay Zapin song, Dambus art, Lempah Kuning, and Bangka Martabak Cake. Secondly, local wisdom markers of Bangka people were found in Bangka culture, in the form of the meaning of upholding solidarity found in the Nanggung Sepintu Sedulang custom, Dambus art, and Bangka Martabak cake. Then the local wisdom marker in the form of the meaning of preserving nature, is found in the lyrics of the Bangka Belitung Malay Zapin song. The last is the local wisdom marker in the form of honoring ancestors, found in the Songkok Resam.

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Author's Contributions

This research was conducted by Sarihul Mustari and Yudha Wirawanda. Sarihul Mustari designed the research, collected the data, and processed it. Yudha Wirawanda provided input from start to finish and provided input in the results and discussion of the research. All authors contributed to discussing the results in the final manuscript.

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