

Muncar's Marine Culture: Ritual, *Ojek* Ships, And Hunting Boats

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Abstract Muncar fishing community holds a *petik laut* ritual every year. *Petik Laut* is held on the 15th of Sura, when the sea water is high tide and the fishermen take a rest. This paper aims to explain Muncar's maritime culture which is one of the identities of the people of Muncar, starting from rituals, *Ojek* ships, and hunting boats. Existing sea rituals and sea transportation modes are part of the maritime culture of the people of Muncar. Rituals that have the nature of performance are likely to become cultural destinations to present domestic and foreign tourists. The fishing boat transportation mode has economic value and supports the economic strengthening of the people who work as fishermen. By using the ethnographic method, the research begins by collecting library data that is supplemented by field data obtained through observation, participation, and in-depth interviews with selected informants, namely the chairman of the Muncar fishermen community, cultural figures, and fish market managers. The results showed that the Petik Laut ritual is an expression of the identity of the fishing community of Muncar which showed cultural diversity, namely Islam, Java, Madura, and Using. The fishing boat transportation mode shows sailing space and sovereignty over the sea which is the source of livelihood for the fishing communities of Muncar. Various maritime cultural potentials have the potential to be the basis for the development of creative industries.

Keywords: marine culture, identities, transport mode, *petik laut*

1. Introduction

Culture as a set of values lived by the supporting community will continue to echo throughout the life journey of the community. Rituals as part of community culture build community cohesiveness vertically and horizontally. The ritual of *petik laut* comes from the people of Muncar, Banyuwangi Regency, East Java. The *petik laut* takes place every year in the month of Sura, the first month on the Islamic calendar. The implementation of *petik laut* coincides with the high tide and the fishermen do not go to the sea. Determination of time shows the existence of human relations with nature, especially fishing communities with the sea. Such knowledge, attitudes and traditions have the potential to be developed as a basis for conservation using the Coastal human ecology approach presented by [1].

The ritual is an expression of gratitude for the fish catch and safety previously obtained. Furthermore, there is hope that in the future the abundance of catches and safety will be awarded. As a cultural expression, *petik laut* ritual expresses the right of fishermen in managing the sea as their source of livelihood. Placement of these cultural events in the Banyuwangi Festival Calender (CBF) can significantly increase the number of visitors. CBF was published through the official website of the Banyuwangi Regency Government as well as an effort to introduce the Banyuwangi culture, especially maritime culture to the international community [2][3]. In the field of maritime and introducing Muncar maritime culture, Banyuwangi has performed as a venue for the International Workshop on Fisheries for Asia Pacific Countries and the International Workshop on Aquaculture for African Countries which took place on July 16-21, 2018 and was officially opened jointly by BRSDM Secretary Maman Hermawan. The activity was attended by 28 participants from 24 countries of Asia Pacific and Africa [4].

The results of Setiawan's research [5] show that the Muncar Banyuwangi sea-picking ritual is a form of acculturation between Islam and local values. Ocean-quoting rituals undergo transformation, which was originally based on Animism and Dynamism evolving into a form that is based more on Islamic beliefs. As a cultural phenomenon, sea picks have elements of ideas, activities and artifacts which are a marriage between Islam and local culture. The research has not touched on the potential of Muncar's nautical culture for the development of the creative industries. Suryanegara, et al. [6] conducted a study of the Bajo ethnic social culture. However, it has not yet led to the development of cultural potential as a basis for the development of creative industries. Research conducted by Husain [7] shows the existence of a culture of service as a knowledge system as a result of thinking of fishing communities in responding to their environment. Research has not yet led to efforts to optimize the maritime cultural potential of the Langkah fishing community of Tanjung Luar Village, Lombok. Thus, it can be seen as optimizing the potential of marine culture into something new and potentially developed and applied to fishing communities outside Muncar.

Rituals are part of a culture that expresses people's respect for supernatural forces. The honour is the root of the religiosity of the Nusantara community who at that time did not know religion. The powers are personified by designations, such as *danyang*, *mbaureksa*, watchman, or other similar terms. Ritual as an expression of religiosity in view [8] contains seven dimensions, namely: (1) doctrine and philosophy, (2) narration and mythology, (3) ethics and legality, (4) rites, (5) experience and emotions, (6) social and institutional, and (7) material. Narration and mythology are formulated using language media which includes rituals for special purposes [9].

In China, the results of research conducted [10] showed the impact of meeting rural communities with Confucianism and the mechanism of meeting the two cultures. The

promotion of Confucian rituals in the countryside changed the rural social structure and local popular culture. These changes created lineages and territorial organization as well as modifications to the local temple system and previous ritual traditions. The modification is not top-down because local cultural elites choose and use Confucian rituals as symbols of justice and aristocratic culture. Their typical attitude toward ritual is more syncretistic than fundamentalist. These cultural gatherings were mediated by groups who had a strong interest in promoting royal palaces and culture and preserving local ritual traditions. They facilitate the mixing of Confucian rituals and local ritual traditions and drive the hybridization culture process. In the view of Rappaport [11], rituals are performative and as events that refer to something and enforce it. Thus, rituals cause something to happen and tend to be invariant. Thus, the ritual is repetitive and meets the conditions set and in effect from the past. Therefore, rituals tend to be resistant to intervention in the sequence of events and their beauty.

The contents of the ritual consist of actions and speech formalized according to requirements, time, and location. In many ritual events, the community as the perpetrators put the ritual as supra temporal. People do not know and tend not to want to know, since when the first ritual was held. The community lives the ritual experienced, is always present and is valid forever. The reasons for making rituals can vary, but are always significant experiences and involve individuals as part of a collective that has the same experience or is influenced by those who have experienced [12]. Modern society, as conveyed [13], sees ritual as stemming from social tragedies that create emotional bonds and shared moral awareness, such as the tragedy of Princess Diana, French soccer player Zinedine Zidane, and social tragedies in various countries (political crises, power struggles, mass killings) which can be tracked what causes and when it starts. This research is focused on efforts to optimize the potential of maritime culture as a base for creative industries including the marine tourism industry which demands beautiful and clean spaces such as those that are continuously promoted to maintain the cleanliness of the marine environment. This is in line with Noeminena's research [14] of fishermen in Finland who strive for a healthy marine environment regardless of how far they live from the coast and even if they do not use the sea itself [15]. The development of marine tourism is in line with the research results of Herona et al. [16] which places a multipurpose sea, including as a tourist destination. Clean sea, healthy environment, and multipurpose become opportunities for tourist attraction to do various types of marine tourism, ranging from biodiversity as developed in Suzan Island and the western part of the Karaburun Peninsula in Albania [17]. The biodiversity is also supported by the existence of natural, cultural, historical and archaeological potential. The diversity of potential and diversity of functions is an opportunity to develop a variety of marine tourism offered to tourists.

2. Research Method

This research uses ethnographic methods. Crew data collected from library sources in the form of news, articles, papers, books and research reports. Library data supplemented with field data were obtained through observation, participation, and in-depth interviews with selected informants. The selected informants designated as informants were ritualists, cultural figures, and community leaders in the fishing community of Muncar. Data analysis was carried out semiotically by placing each symptom as a cultural event that was related to the other symptoms as a whole. Data interpretation is done by calculating the relationship between data as a whole to get a comprehensive conclusion.

3. Results And Discussion

Petik laut is a village-based clean culture ritual for the sea. In general, this maritime culture-based ritual takes place in every coastal region which is a fishing boat port, such as in Pancer, Grajakan, Payangan, Situbondo, and Pasuruan. In the Special Region of Yogyakarta and Central Java, it is known as *labuhan*, which has a different myth than in East Java. Specifically in Muncar, *petik laut* is held by taking appropriate time according to the Javanese calendar year which begins in Sura or in the Islamic calendar of Muharam month. The implementation date is also taken when the fisherman does not go down to the sea, which is the 15th, when the full moon is marked by natural signs of high tides.

The *Petik laut* ritual begins with the formation of an organizing committee. In 2019 the chairman of the committee was Mr. Hasan Basri who is also the Chairperson of the Muncar Fishermen Association. Since about three months before, he had been appointed as the committee chairman. A series of preparations have also begun, such as preparing art which will be held at the time of sea picking rituals which will be held on a date 15 September 2019.

Interview with the chairperson of the *petik laut* committee in 2019, Mr. Hasan Basri obtained information that the activity will begin on September 14, 2019 with activities to prepare *gitik* offerings. *Gitik* is a miniature boat commonly used by Muncar fishermen. The *gitik* is beautifully decorated and contains various offerings which will be carried out in the sea at the time of the *petik laut* ritual, September 15, 2019. The main offerings are the heads of goats, which are studded with gold fishing rods. The gold fishing rod was made by the Regent of Banyuwangi or other representative officials. The making and preparation of *gitik* offerings is carried out at the Muncar Village Hall.

At noon around 14:00 *ider bumi* is held, the *gitik* marches around three villages which became the concentration of fishermen's residence on Muncar Beach. After that, the *gitik* offering is buried in the village hall of Muncar. Then throughout the night various activities were carried out, namely: (1) recitation of Quran, (2) *macapat*, and (3) *tirakatan*. In the morning, *gitik* is taken to the location of the *petik laut* ritual, which is at the Muncar fish auction. From the stage of performing the *petik laut* ritual, *gitik* is launched towards Sembulungan Beach in a sea carnival, a *gitik* carrier ship accompanied by other fishing vessels containing fishing communities

3.1 Gandrung Performance

From Muncar beach, *gitik* the parade is brought to Sembulungan Beach. In the area of *pelawangan*, *gitik* is released and brawled over by the fishing community. The water passed by *gitik* is then scooped up and poured into the body of the ship. They believe that the water will be a source of safety for their ships in conducting activities at sea.

Gitik trip accompanied by *Gandrung* dancers who are on a boat carrying *gitik*. Arriving in Sembulungan, *Gandrung* is held in the grave yard of Sayut Yusuf's great-grandfather. The performance is witnessed by the fishing communities living on Sembulungan Beach and the Muncar fishing community who participate in the march accompanying *gitik* from Muncar to Sembulungan. *Gandrung's* performance at Sembulungan Beach shows the integration of culture, especially Madurese culture with Using culture in Banyuwangi. This phenomenon is a space for cultural integration which is the potential of the community to jointly develop the Muncar Beach region as a tourist destination. Another potential that has the potential to be developed is a variety of creative culture-based industrial products by utilizing local materials, such as shells, crab shells, and fish bones.

Alternative development of creative industries that have the potential to be developed in

Muncar needs adequate assessment. The study requires cooperation between the fishing community, academics, and financiers. Through mutually beneficial cooperation, primarily by involving the fishing community, a creative culture-based industrial development program has the opportunity to improve welfare for the fishing communities of Muncar.

3.2 Muncar's Fishermen Transportation Mode

Fishing boats have several types of sizes that are determined based on the weight and size of the ship. The size of the ship will determine the fishing ground and the distance of the ship to enter the fishing area. The unit of measure is the Gross Tonnage (GT) which shows the overall volume of the ship. Based on these measurements, ships operating in the Muncar area are divided into the following four groups. i.e: (1) 5 GT with 2–3 crew members, (2) 5–10 GT with 10–15 crews (3) 15–30 GT with 20–35 crews, and (4) 30 GT and above with 40–50 crews. The size of the ship is correlated with the number of vessel crews, catches, and initial capital. Ships of size 15–25 GT require an initial capital of around 5–6 million rupiah. The smaller the size of the ship also reduced its initial capital. The initial capital is to buy fuel (diesel) and ice. Ships with a size of 5 GT go down to the sea around 22.00 because they are waiting for the big ships to pass, so that the net does not obstruct the journey of large vessels that pass through the small boat catchment. In the fishing community there is an agreement that large vessels do not catch near the coast which is the catchment area of small vessels. In addition to providing space for catching small vessels as well because the size of large fishing nets will run aground to the seabed so it is easily damaged.

3.3 Fishing Areas

Ships of size 10–20 GT spread nett off the coast of Muncar. In the deep sea the ship can do surface fishing or deep sea fish. Considering that large ships cannot dock near the shore, the vessels (fuel and ice) and the crews are transported by motorcycle taxi. Income of Ships is calculated based on the sharing of agreed results. Typically, the proceeds from the sale are reduced by the initial capital, the owner of the ship, and the remainder is divided for crews. In this way there is a catch variable to be one of the determinants of ships' income. Results of information from the Chairman of the Fishermen's Association, Mr. Hasan Basri, the ship's men tend to choose the profit-sharing system rather than being paid a fixed rate.

In general, fishermen use one boat and a small portion uses two boats. If using two ships, one boat is devoted to carrying fish and pulling the net, while the other boat carries crew and nets. Either with one ship or two ships, crews are led by a boat captain who determines the direction and fishing ground. Conventionally, each fisherman has a specific catchment area and inter-ship fishermen establish communication using radio. Therefore, if there is a ship that is experiencing difficulties it will immediately be informed ashore and if there are vessels that have raised fish and there are still many fish found in the waters of the area, it will be informed to other fishermen who are nearby.

3.4 The Potential of Maritime Culture and Creative Industry Development

The fishing community has the characteristics of resilient, tough, and honest. The characteristics of the community are potentials that can be developed to support the development of a creative culture based on marine culture. In addition to community characteristics, another potential is a coastal environment that has the potential to be developed as a tourist destination. Whereas in the field of art, it has often been held at *petik laut* on H-2 or H-1 is pencak silat among fishermen.

The potential of natural tourism that can be developed as a tourist destination in Muncar

and its surroundings is Sembulungan Beach, which has an object for pilgrimage, the tomb of Buyut Sayid Yusuf. The tomb is every year a pilgrimage destination for fishermen when performing *petik laut* ritual. On the same day, the tomb yard was held in a Gandrung performance. In Sembulungan there are also historical relics, in the form of caves with cannons inside.

The trip can continue to the protected sea which is a diving arena. The next object is the Banyu Biru Bay which has a pearl shell development. Banyu Biru Bay is located in Tegal Dlimo District. Pearls are produced annually around 120 kg and are exported at a price of Rp 150,000.00 / gram. Thus the pearl oyster business is one of the *prima donnas* that can be developed in Banyuwangi and has the potential to contribute to the country's foreign exchange and local revenue (PAD) of Banyuwangi Regency. Mangrove forest on Cemoro Beach is also a charm. The starting point can take advantage of Kalimoro Beach, Muncar to get to the fish auction pier and proceed to Sembulungan Beach, Banyu Biru Bay, and Cemoro Beach. During this time, the tourism potential has continued to be discussed, but has not been realized because there has been no assistance. The development of this marine tourism package requires the support of human resources (HR) who act as financiers, organizers, and program executors. Therefore, as one of the products of the creative industry requires the participation of academics, entrepreneurs, the fishing community, and the government.

As a pioneering tourist destination, the activities required are information on the potential possessed by Muncar Beach and its surroundings. The history of the Muncar Coast region to become the largest fishing port in East Java and number 2 in Indonesia needs historical information. The history is related to the figure that was placed as the ancestor of the fishermen, namely Buyut Sayid Yusuf who came from Madura and opened the fishing village of Muncar. This includes the history of the implementation of the Muncar's *petik laut*. All that needs to be mastered by tour guides who are friendly, reliable and material.

As a first step, sea transportation for tourists can use one of the boats owned by fishermen and is specifically designed to transport tourists. Considering tourists need security and comfort, planning and design need to be consulted with sea transport architecture. Other safety and comfort is the need for security and health patrols. Presented by Mr. Hasan Basri, a model developed in Senggigi Beach, Lombok, and West Nusa Tenggara. Health services for marine tourists, available an ambulance ship that is ready to serve tourists who need help. The design of developing Muncar marine tourism potential requires potential support in the field of other creative industry products based on marine culture. Some of these potentials have been developed in the form of creative industrial products in the form of souvenirs, salted fish, shrimp paste and *sambal petis*. This is what distinguishes the research of Setiawan, Suryonegara, and Husain. The development of the marine tourism industry along with its associated industry has the potential to improve the welfare of the fishing communities of Muncar. Muncar nautical potentials that become tourist destinations include the protected marine nature of Banyu Biru, cultivation of pearl shells (Kayu Aking Beach), mangrove conservation (Cemara Beach) and coral reefs (Banyu Biru Beach), as well as history and religion (Sembulungan Island).

4. Conclusion

Previous description shows that Muncar's *petik laut* as a clean village ritual based on marine culture. The implementation of the Muncar's *petik laut* ritual revealed a mixture of Islamic, Javanese, Madurese, and Using cultures. This phenomenon shows that the Using

community is open and accommodating to the entry of foreign cultures brought by migrants who come from outside Banyuwangi.

Muncar's *petik laut* as a culture of fishing communities shows the dimensions of sociality, religiosity, historicity, aesthetically-performative, and economics. Collaboration takes place between community members and cross-village fishing groups in the Muncar Beach area. Religion is symptomatic of the use of prayer and pilgrimage to the tomb of Buyut Sayid Yusuf, who is believed to be a pioneer of the fishing village of Muncar. Pilgrimage is as a form of historical awareness to honour figures who have contributed to the people of Muncar. The preritual art performance and the title of infatuated dance in the grave yard of the great-grandfather Sayid Yusuf express the aesthetic-performatic dimension. Whereas the title of the expo of local industrial products, it expresses an economic dimension that shows the achievements of the community in developing creative industries.

Diverse modes of transportation in terms of size show a further effect on the need for initial capital to go down to the sea, the labour required, the amount of catches, and normatively and culturally regulated social obligations. Large size vessels that do not allow close to the shore give rise to work mechanisms in fishing communities, such as the emergence of motorcycle taxis that transport catches from ships to land, transporting crew members, and various necessary facilities, such as fuel and ice.

The development of a marine culture-based creative economy in Muncar has several alternatives, such as sea trips, historical site destinations, mangrove forests, pearl oyster culture, and various processed fish and other marine biota products. The development of marine tourism requires investment and protection from the government.

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