

Ornament Art on Traditional Boat: Creative Expression of Fishermen Community in Jepara Coast

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Abstract—Human as the part of culture has the desire to decorate equipment that they possess to look prettier and aesthetic. The desire to realize pretty look is human natural desire including the fisherman in Jepara coast. The fishermen need to express visual form that is comfortable and harmonic to be seen. The existence of many ornament visual expression on a fishing boat will never be apart with the relation of their needs in receiving the values that are worth and pretty. This study aims to analyze the problem of an embodiment of ornamental art on the traditional boat as a creative expression of Jepara's fisherman society viewed from the aspect of aesthetic style, function, and symbolic reflection related to the cultural character of coastal society. The research method was conducted by using a qualitative approach. Data collection was done by observation, interview, and document technique. The data analysis procedure was done through the reduction, presentation and verification phase. The results showed that as follows. First, the aesthetic representation of the ornaments on the boat, predominantly, shows a decorative-stylistic style developed from the motives of vines of traditional wood carvings in the local town. Second, the art of ornament on the boat not only has a function as a decorative (aesthetic) element to beautify the look of the boat but also to coat the boat body to be watertight and maintain the durability of weathering material of wooden boat. Third, as a creative expression, the ornamentation of the boat, which appears to have a diversity of shapes, bright and contrasting colors, and spontaneous cultivation techniques as they are, symbolically reflect the cultural character of coastal communities there are straightforward, open, and spontaneous.

Keywords—ornament, traditional boat, coastal, fisherman

I. INTRODUCTION

Jepara is one place that located on the north coast of Java. Technically Jepara has a width of 1.004,132 km² with the coastline length of 72 km and an ocean of 1.845,6 km². Because it has wide marine territory, some of Jepara people work as fishermen. The number of fishermen in Jepara Region is 13.090 persons that widespread in 9 districts which are, Kedung, Tahunan, Jepara, Mlonggo, Bangsri, Kembang, Keling, and Karimunjawa.

The boat becomes main equipment for a fisherman for working. Most of the fisherman in Jepara still uses simple and traditional boat. The type of boat that used is called *Sopek*. This type of boat is made from wood even though there is an influence of fiber trend. Most of the boar in

Jepara has two kinds of size they are a small boat with a length of 5,5 m and width of 1,2-2m and bigger boat with length of 11 m and width of 4m.

Based on early observation in Wiso estuary of Ujung Batu Village in Jepara and Kanal estuary of Demaan/Pakisaji Village in Jepara, it can be seen that some type of boat that gathered is scenery that is unique and interesting. The variety of fishing boat that lines up on the coast is seen from the aspect of type, size, shape, function and moving system. This variety is getting stronger for the ornament that is attached in each boat. The pattern of the ornament has various color, style, and form. The creation of the ornament is also one effort of the fishermen in giving their boat identity.

The ornament is painted, other than has the function to keep from wood decay by water, the painting is expected to produce ornament pattern that is so pretty and attractive. Somehow, the boat maker will always need to express a visual form that is comfortable and harmonic to be seen. In this context, the existence of many ornament visual expression on a fishing boat will never be apart with the relation of their needs in receiving the values that are worth and pretty. This thing is the same as Cassirer [1] statement that said a human has the desire to decorate equipment that they possess to look prettier. The desire to realize pretty look is human natural desire including the fisherman [2]. Therefore, boats that are painted with certain ornament are the reflection of fishermen desire to actualize the aesthetic value concept that they belief. Ornament decoration on the boat is a representation of art existence for fishermen. The decorations that are various and simple had a quality that is beautiful come from the maker creativity that can give satisfaction for fishermen. As a human who lives in the coastline culture cannot be apart from the desire to express something no matter how much is the aesthetic quality.

Understanding the aesthetic needs of the fishermen as the community on the coast is a phenomenon that is rarely got attention. From the cultural point of view, fishermen in Jepara are a community which had the culture of Javanese Coastal. Koentjaraningrat [3] stated that cultural and art lifestyle of coastal community is mostly affected by knowledge, values, and their faith, that is Islam puritan in one to another aspect that is egalitarian and open. It is different from the remote area's art that is more closed.

Therefore, the art style of Jepara fishermen looks like it cannot be apart from egalitarian and open values because community art is basically cultural expression or representation of a community [2] [4].

For the wider relation, the boat production and design process are close to the social, cultural, global economy context that moves dynamically. The purpose of this research is to analyze the cultural shaping and expression pater of fishermen community in Jepara in the background study of coastal and lower class economy society in Jepara. In this globalization, the idea of shaping typology also complete understanding about the ornament design style on the boat is expected to reveal one of the arts cultural aspect that is open an egalitarian in nowadays context in order to understand holistically. This problem can be found as a series of conclusion with an explanation that is valid can become a reference for further optimal development.

Based on the background, the main problem is (1) How the ornament style aesthetic realization on fishermen boat of Jepara? (2) How the ornament function of fisherman boat in Jepara, and (3) How the realization of ornament style aesthetic of the fishermen boat in Jepara can symbolically express the coastline community character.

II. METHODOLOGY

The approach of the study used a qualitative approach. The target of this research, as entitled "Ornament Art on Traditional Boat: Creative Expression of Fishermen Community in Jepara Coast" covered three main things as follows: (1) the realization of ornament style aesthetic on the fishermen boat in Jepara, (2) ornament function to the fishermen boat in Jepara, and (3) the realization of ornament style aesthetic of the fishermen boat in Jepara as expression symbol of the coastline community character. The subject of this study was fishermen boat in Jepara estuary. The location of the research was Jepara Region, especially in the coastline estuary of Jepara that is in Ujung Batu and Demaan/Pakisaji.

The data collection technique that is used in this research was observation, deep interview, and documentation. The operation for this technique was flexible a fit as the developing condition in the field. As for fit as qualitative research characteristics, the instrument that was used to collect the data was the human instrument, it was a research team (leader and member). The data checkup technique was through data resource triangulation process and data collection technique. Besides that, the triangulation process also is done with the other data collection technique such as interview, observation, and document. The data that could be collected were analyzed with qualitative analysis approach. Especially, the operation from this analysis utilization would be implemented through an analysis model of the interactive cycle as suggested by Miles and Huberman [5]. The analysis procedure was undergone through reduction, presentation, and data verification.

III. RESULT AND DISCUSSION

A. *The Aesthetic Realization of Ornament Style on Fishermen Boat in Jepara*

Based on the observation in Wiso estuary Ujung Batu Village in Jepara and Kanal estuary of Demaan/Pakisaji Village, all boats in Jepara appear with various colors. All parts of fishermen boat especially the outer side such as flank, high, seats, *omahan* or shelter had been painted with bright color. Boat flank that is one part of the boat that is the widest and constructed by planks arrangement on ivory structure is the dominant color of the boat.

Among those parts of the boat, only the high and flank in front and rear part only that is painted with ornament. Front or rear high and flank in the structure of the boat is the most important part to be decorated and given an ornament to beautify it looks. The ornament placing should be paid attention to the harmony of the part that is decorated especially the high and flank. The ornament on Jepara boat is dominated by flora motif with various shape and color. The ornament intentionally exists so the boat looks prettier. The additional ornament has no relation with the construction so the shaping is painted in the form of 2 dimensional painting or decorative picture. Besides that, the creation of the ornament also becomes one of the fishermen's efforts to clear the identity of the boat.

The ornament painting process is done after the boat construction is finished. After the boat construction is finished by the experts, the next step is the basic painting process all the boat outer surface. The paint function is to help to prevent sea water poured into the boat. Therefore, the painting of the ornament can be done after the basic painting process.

The most expected thing of a boat owner becomes prettier through the ornament painting. Therefore, the shape and creation is completely in the boat painter's hand. The media of the ornament that is used by the painter consist of ingredients, tools, and technique. The ingredients are wood paint Glo-*Tex* and Avian. The tool that used the creation is painting brush with various sizes. The solvent that used to melt the paint is kerosene. The gasoline is used to clean the painting brush after utilization so the attached color in the brush fur can be released.

In the outline, the boat ornament creation is divided into three steps. The first step of the ornament creation is theme decision or subject matter. Second is the sketching on the wood. The third is the ornament painting to the wood. The ornament theme in the acquisition is done intuitively by the painter. In this research, Ari Sugiyanto, 35 years old, is a man that only graduated of MTS (Madrasah Tsanawiyah) that always get an offer to work on boat painting. Boat orders that are constructed by Bapak Supomo as boat constructor expert in Demaan Pakishaji Village in Jepara will be painted with basic painting at the same time the ornament painting too in his boat workshop.

Ari, in search of ideas especially ornament motif shape was inspired by daily life since he was a little boy in Jepara. Many things he directly watched, experienced, selected to become some inspiration in creating ornament motif. Therefore, the themes that Ari S. (35 y.o.) painted is taken

by the Jepara sculpture shaping with flora motif as the main motif. Some of Jepara motif sculpture that become inspiration is always explored to be actualized into boat ornament motif form ideas. Many forms that had been actualized in the sketch book will be done in reflection to decide the final motif. Therefore, Ari S as the creator of ornament motif form will first explore the ornament design in the paper. He realized that the ornament that he is going to make should have aesthetic value and comfortable when seen by the wider community as an appreciator. The verification step is the final step where the motif form in ornament design sketch in the chosen book will be visualized into boat ornament design. The boat constructor will always have the need of visual expression that is comfortable and harmonic when seen. The beauty of the ornament appears when the realization can display the beautiful composition at the same time expressing harmonic, elegant, and conformable circumstances.

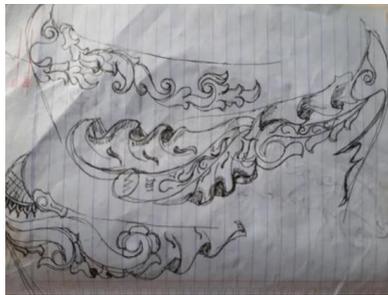


Fig. 1. Boat ornament design created by Ari in a paper. ornament motif design already in detail but still no colour

B. Structure, Style and Aesthetic Value of Boat Ornament

The ornament art on the boat covers three component structures which are subject matter, shape, and meaning. The combination of those three will produce a beautiful unified organization. Generally, the ornament structure on Jepara boat has the same shape as Jepara sculpture. Here are the characters of Jepara ornament: (1) flora motif is a dominant motif that is used, presented in stylization form, arranged in flowers stand, (2) clustered motif such as fan and fruits with odd number, (3) direction and motion of plants presents balance motion to left then to the right and so on, (4) animal motif that is painted is bird that combined with plants, and (5) composition that is used in the sculpture mostly symmetrical. In short, the boat ornament structure, presented in this table.

Table 1. Visual typology of decoration variety

Visual Typology of Jepara Boat Ornament	
Aspects	Description
Application	<ul style="list-style-type: none"> High Flank or Boat's Body
Theme (Decoration style)	<ul style="list-style-type: none"> Flora Motif (Plants) Borrows the Jepara ornament sculpture in the form of tendrils from leaves, stem, and flower that is arranged in <i>lung-lungan</i>. Tendrils ornament on the boat is simplified and plain with bright and strong color domination.
Motif variants	<ul style="list-style-type: none"> Flora Geometrical

Ingredients (Ingredients-Finishing)	<ul style="list-style-type: none"> Wood paint Glo Tex and Avian Afduner solvent, kerosene or gasoline
Function	<ul style="list-style-type: none"> Beautify the boat. More durable boat Boat identity
Technique	<ul style="list-style-type: none"> Manual brushing color
Meaning	<ul style="list-style-type: none"> Boat decoration The boat that has writing is meaningful as gratitude, safety, success, and blessing.

Table 2. Characteristic of motif ornament type

<p>1. Flora Motif</p> <ul style="list-style-type: none"> The ornament used flora motif especially leaves and stems with tendrils or <i>lung lungan</i> . The ornament has through simple stylization . The motif has an elongated and swerving characteristic. Using bright colouring even in the background or the motif subject. Every motif created use black line contouring. There is no text in the boat flank.
<p>2. Geometrical Motif</p> <ul style="list-style-type: none"> The ornament used elongated areas that are arranged repeatedly with bright colour. In a glance, the elongated area is more identified as a colourful line. The ornament has elongated and static characteristic. Using bright colouring. The elongated background and motif sometimes blurry because the colour is almost the same. Each motif that created is without contouring line. The lining looks like an illusion because of the different colour.
<p>3. Geometrical Motif</p> <ul style="list-style-type: none"> The ornament used flora motif especially leaves and stems in

- tendrils or *lunglungan*.
- The flora ornament motif has through simple stylization.
 - The ornament motif has an elongated and swerves characteristic.
 - Using bright colouring even in the background or the motif subject.
 - Each motif is painted using black line contouring.
 - There is text in the boat's body.
 - The text is only for identity.

Many ornament style is chosen based on geometrical and natural style. When observed, the ornaments in the boat can be categorized into natural style. Especially and specifically this natural sculpture style completely adopted the Jepara sculpture. Because it follows Jepara sculpture, then the shaping mostly looks like Jepara sculpture. The ornament aesthetic will become more qualified when expressing extrinsic values. Somehow, the true ornament is not having a specific meaning. Boat ornament does not have symbolic values or brings message to be meant by society. There is no symbolic value outside the physical artwork. The ornament in the high and body of the boat has the basic function of decoration only.

However, when observed by its shaping expression, the true ornament will reveal a meaning by impression feeling or emotionally. Based on the formal analysis that is done in intrinsic aesthetic before then the expression that expressed is dynamism, flexibility, and open also simple. The explanation can be seen in the following picture.

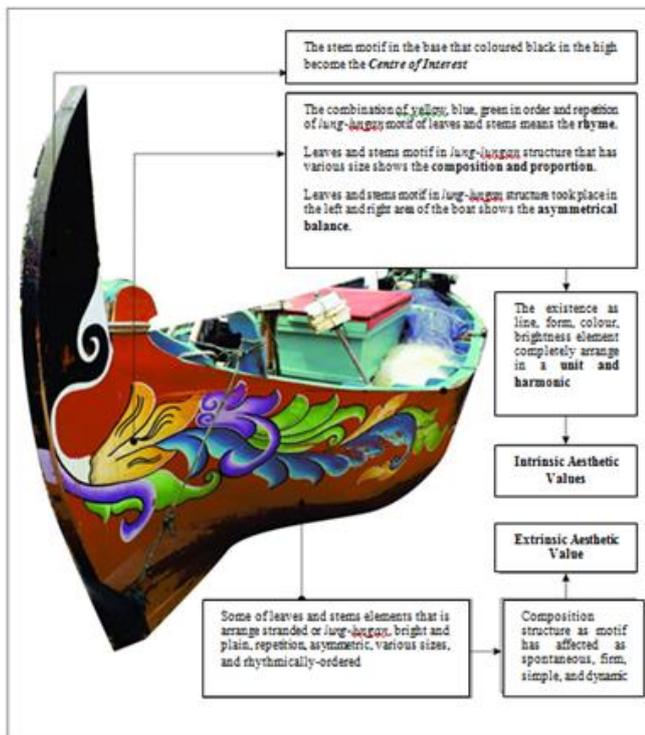


Fig. 2. The aesthetic of intrinsic and extrinsic of boat ornament in Jepara with flora motif (plants) that are arranged in *lung-lungan*

C. The Ornament Function of Fisherman Boat in Jepara

The ornament is a general sign in daily life and often ignored, underestimated and even controversial. The definition according to Glăveanu [6] placing the ornament in the aesthetic field is assumed as decoration only. So it can

be said that generally ornament is created for the decoration purpose. Specifically, ornament art discussion in fisherman boat in Jepara cannot be apart to the context of coastal culture beside as the application goal. The ornament art, in relation to culture, becomes one of the human expression that is closely related to primary, secondary and cultural needs fulfillment [2]. Therefore, it can be understood that in the ornament artwork of fishermen boat represent its usefulness to the fishermen needs fulfillment.

In the beginning, the painting of boat is encouraged by the desire of the boat owner to cover the boat's body and its equipment in order to keep the durability. The painting of the boat is further to develop as social needs (communication) that are also contained by dreams, hope, and prayer, then as a cultural fulfillment that is boat identity of Jepara. Ornament visual artwork on fishermen boat in Jepara is a representation of coastal culture paradigm with a specific and simple genre that is expressed through color, line, and shape, the three elements that are dominant in boat ornament painting. Fishermen boat ornament artwork is having a position as decoration varieties by its own function. Based on that, it can be confirmed that the ornament of the boat in Jepara is not the only function as an aesthetic element but also covers the boat so that the boat is impermeable from the sea water and also keep the durability of the wooden boat.

The ornament aesthetical function is to beautify the look of decoration product so it can be an artwork [7]. It is clear on the products of ornament painting of fishermen boat in Jepara. The fishermen believe that the boat that they owned is not complete with only a basic painting the boat owner (fishermen) needs local painter service to paint the ornament. Here are some pictures of ornament in the boat's body that function as decoration also the identity of the owner. The fishermen boat ornament in Jepara beside its aesthetical function also has a constructive function. The front and rear part of the boat's body is not only as boat shape but also strengthen the boat. On this part also applied some motif as decoration variant or boat ornament. The constructive function of the structural decoration motif means that the ornament can be used as a suspension, support, connects or strengthen the construction. The boats constructed in some main parts which are, boat's body, boat's pole, bumper, stands also rope propagator.



Fig. 3. Ornament variants as aesthetic and constructive element of Fishermen Boat

In other aspect, the ornament can be functioned as cultural expression. Cultural expression places arts as the media to pour ideas in cultural context. The poured cultural expression on the fishermen boat ornament in Jepara more reveals as cultural “identity” widely and personal identity of the owner/painter narrowly. Identity is contained in the ornament in visual or verbal. Jepara culture characteristic is renowned as a sculpture city that becomes the determination of the ornament. Fishermen boat ornament is inspired from the shape of tendrils or Jepara sculpture motif. While text identity usually writes a prayer or a certain name.

D. Ornament Style on Fishermen Boat in Jepara: Coastal Cultural Community Symbolic Character Expression

Art is one of the cultural elements that are universal [8] [9]. Symbolically, it is one of the cultural expressions that have some specific characteristic. The symbol is the main component of culture. Therefore, culture can be understood as symbolic systems [10] [11]. Art can be seen by its position, as the expressive symbol that realized in some aesthetic shape.

Therefore, as a cultural symptom, art is a symbolic system that the realization revealed in the shape that has aesthetic value. It is become a cultural expressive symbol that aesthetically reveals the values or character of the community. Stating Geertz [10] opinion, those meanings are in the form of ideas, behaviors, considerations, desires, or beliefs, also abstractions of certain life experiences.

Jepara that is located on the coast generally has the cultural character that is open, spontaneous, simple, egalitarian, rude in speech (in Javanese ngoko). This thing is confirmed by Thohir [12] that coastal community shows some characteristics which are: the behavior tends to be simple and spontaneous; rude in speech (uses ngoko); while the religion tends to be Islam puritan and high enough mobility. In solving the problem tend to be straightforward. Social tend to be more egalitarian. These all can happen because it is influence by coastal environment condition that is open, hard, and full of challenge. Fishermen in Jepara, that depend on the sea, their cultural character is made by the adaptation to the environment condition. With those characters, they socialized, interact, or express to fulfill the needs, including the desire to express art or aesthetic.

Based on the research result facts that are in the previous sub-chapter about ornament aesthetic, style, and function realization on fishermen boat in Jepara, it can be seen that the ornament visual is not only decorative-stylistic but also shows various shape, spontaneous, bright and contrast coloring, also simple. This symptom, when related to the coastal community cultural character is explained as follows.

First, ornament motifs on the boat that is dominated by tendrils (vines), adopted and modified the sculpture furniture motif. Jepara that renown as sculpture city culturally is central sculpture production even for decoration or ornaments for furniture products. Sculpture cultural environment has inspired and influence the production of fishermen boat ornament in Jepara. The identity of Jepara with its sculpture makes the ornament motifs on fishermen boat encourage them to show their identity as Jepara people. By the ornament motifs that are developed by furniture

sculpture, they can show their uniqueness or characteristics as fishermen from Jepara in interaction with another fisherman outside. Therefore, the hidden expression of ornament motif shape of tendrils has the function as an identity sign.

Second, even though it comes from main motif of tendrils that developed from furniture sculpture, it does not mean the ornament shape of the other boat is the same. The symptom that is revealed in the ornament shows various realizations. In addition, to some other motif as isen-isen become the difference between one and the other. Even to difference firmly many fishermen add text with certain names to their boat. They are not fanatic in one motif only even the idea is the same. These diversity facts show the open characteristic to opportunity for additional elements that are adapted. Various ideas are the realization of open, tolerant, and appreciate the diversity that becomes a coastal community characteristic. Therefore, symbolically on the fishermen boat in Jepara can be seen in the way of open character expression toward diversity.

Third, fishermen boat ornament motif in Jepara, when seen from distance, looks pretty, flexible, and attractive. But, when seen in closer, the artwork seems rude and simple in shape. The work tends to be serious, complicated, and not seen detail. Otherwise, the motif shape that created looks not flexible in the countering lines created by the combination of different color. The revealed line seems stiff or broken, which means even in curves it still not in streamline as seen in the furniture. The careful and detail work the shape into rude and simple.

Fourth, from the coloring, it can be seen that the ornament of the fishermen boat in Jepara shows primary colors, bright, and contrast. Primary colors such as blue, red, and yellow that is combined with the secondary color green, white, and black to the ornament motif look glamour and pierce. This coloring is functional when the boat is ridden, especially when in the dark of the night, they can see clearly the other boat. These colors fit the coastal environment that is hot and full of challenge. This becomes the character maker of the fishermen that tend to like bright colors (heat) that contrast. The color choosing, symbolically, is really reflected the character of the firm and brave to face a challenge with big optimism by the fishermen community which lives in the coast yang. Besides that, the reality in the field shows that the ornament painter is not financial-oriented only, but it is because of the fraternity, relationship, friendship, and neighborhood life.

Those facts, somehow, has proven that the ornament style on fishermen boat in Jepara has expressed symbolically the character of a coastal community culture that is open, spontaneous, firm, brave, rude, egalitarian, and simple as it is. Therefore, when it is said that art is one of the symbolic expression of community cultural character realization, it is proven through the realization of style expression to the ornament art of the fishermen boat in Jepara as the example. Schematically, the analysis can be abstracted into this symbolic expression of fishermen boat ornament in Jepara framework picture below

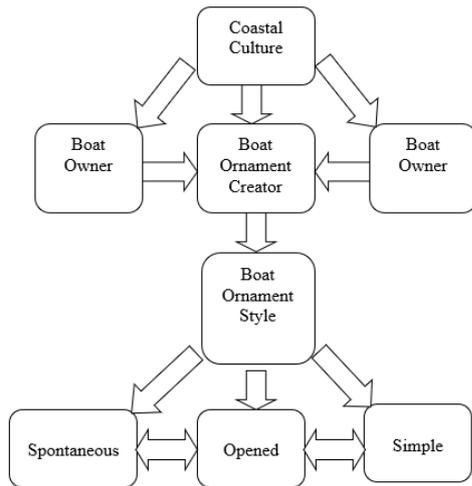


Fig. 4. Framework of symbolic expression of coast cultural community character ornament style to the Fishermen Boat in Jepara

IV. CONCLUSION

The results showed that as follows. First, the aesthetic representation of the ornaments on the boat, predominantly, shows a decorative-stylistic style developed from the motives of vines of traditional wood carvings in the local town. Second, the art of ornament on the boat not only has a function as a decorative (aesthetic) element to beautify the look of the boat but also to coat the boat body to be watertight and maintain the durability of weathering material of wooden boat. Third, as a creative expression, the

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