

One Village One Product:

The Coastal Festival Design

Yanti Heriyawati*

Pascasarjana ISBI Bandung
 Bandung, Indonesia
 *yheriya@gmail.com

Abstract—This article aims to discuss ritual as one of the signs of maritime culture. This is revealed through the certain characteristic of how rituals toward the sea such as *nadran*, *sedekah laut*, and *labuh saji* are held by the coastal community. Ritual as an event presents in a spare time as the form of liminalities. The varieties in the holding of the ritual is interesting to be formulated in a model of the event which is sustainable and contextual with the era. The analysis uses Ross Derret thoughts on major elements, processes and relationships contributing to festivals which relate Place, Residents, and Visitors. Contextually, those important elements are adopted to formulate the model of Coastal Festival based on the context of coastal festival in West Java. The success of the holding of the festival either on the values or the commerciality needed as the model of the holding of the event, regarding philosophy, program roadmap, empowerment process, integration networking, creativity, sustainability, incubation, and destination. Each regions may show their model of the holding of the event adjusted to the certain characteristics and products which are produced.

Keywords: *model, coastal festival, maritime culture, ritual*

I. INTRODUCTION

Ritual conducted by the sea society is an artefact. Archeologically, there are several maritime sources, among others are, the society living in the sea and in the sea shore. Beside their thinking and behaviour, there are the human works such as artifact, feature, and ecofact taking roles in their life [1]. Ritual as one of maritime culture artifacts is the way how the society make meanings of their life. Ritual schemes present ideological alternatives to everyday knowledge [2]. Sea as the source of their living is conquered by reading the nature signs. The ritual signification as the ancestor's inheritance still needs to be transmitted to every generations so that the contextual local values are not fading.

The holding of ritual which is based on interpretation to actualize local values is still needed at the mean time. The ritual will be accepted fluidly by the generations to signify the values. It needs the process of transformation to be accepted contextually. Transformation is meant to transform local values as the foundation in living in the society, the nation, and the state [3]. The study is begun by identifying the significant elements in the ritual as the basic for the development.

The actualization of ritual is conducted through the redesign of ritual in the form of festival. The management is an important part of the art festival [4]. This can be done in two strategies. First ritual as the foundation, the values are analysed to be maintained; second the model of holding the festival is designed adjusted to the society which keeps developing. The term festival is more easily accepted by each generation; ritual is the basic of the holding, since the ritual involves the society, while in the festival there is the testator generation.

Festival is a quite intimate term nowadays. Festival is understood as a party. Each of the events can be signified. Tomas Pernecky states that *...events are presented as agents of transformation – capable of facilitating ideological, social and cultural developments in a community and society at large* [5]. If transformation is taken as media transfer, it means that the structure of local genius is embedded in a festival. Thus, festival nowadays is an expression sphere and exploration in the process of signifying the structure or system of life. Interpretation is conducted as an adaptation process in constructing ideology and cultural identity developing fluidly. Derrett confirms that Festivals and events provide authenticity and uniqueness, especially with events based on inherent indigenous values; convenient hospitality and affordability; theming and symbols for participants and spectators [6]. Festival represents the identity of the owner and the holder of the event either those regarding the city festival, mountain, or coastal.

II. METHODS

The coastal festival grows based on the ritual integrated with the local genius. The study is developed on the analysis of significant issues in the holding of festival. The analysis adopts Ross Derret's view on important elements in the holding of festival. The approach is applied to relate among the elements to develop the festival, as the following Ross Derret's analysis model:



Fig. 1. Major elements, processes and relationship contributing to festivals.

Festivals can emerge from the congruence of three major elements: the destination (place) in which they are held, the people who reside in that location (and within the region) and the visitors who are attracted to the festival. All of these are underpinned by the physical landscape in which they collaborate. The specific features of the local landscape and the lifestyle choices of residents are under scrutiny because they provide the region's 'identity' [6].

The three significant reasons for the success of festival are purpose, agent, and venue. This approach directs the analysis toward coastal festival which is potential to develop because of the local values are embedded in the three elements.

III. RESULTS AND DISCUSSION

A. The Construction of Identity Through One Village One Product

The most original content of festival is local wisdom. This is not only as the attraction of the event but also the strengthening of sociocultural identity of the society. This is in line as Deret states that *Community cultural festivals that share their 'culture', which in turn becomes the 'content' of the tourism experience for visitors, demonstrate how regional and local distinctive-ness can influence festivals* [6].

The coastal charm is not only because of the landscape but culturally it contains the distinctiveness and local wisdom. Pangandaran, Cirebon, and Sukabumi show the characteristic of maritime ritual. In Cirebon, there is a ritual called *nadran* relates a lot to the artefact of Sunan Gunung Djati tomb. The ritual is conducted starting from the tomb to the estuary. The festival is signed by the procession of the society creations. The series of the event are: expressing together prayer in the tomb which is opened by playing *terbangan* music; taking trip to the estuary for floating the offerings to the sea and praying in the estuary; doing *tahlilan* in the area of Gunung Djati tomb; having procession; performing *Budug Basu* shadow puppets.

The objective of art or cultural festival and events in Indonesia often is to celebrate cultural tradition and the heritage of the community [4]. For example, the coastal festival in Cirebon, Sukabumi, and Pangandaran. The festival is the party of the people and in fact the party with the authorities or

the king. This can be seen in the procession of Nadran in Cirebon, a characteristic festival. Respective Gunung Djati people express themselves by making *ogoh-ogoh* which is then carried in the procession. They are really enthusiastic about expressing themselves. They enjoy either as the creator or the audience enjoying the creation. There are dozens of *ogoh-ogoh* are made and carried into procession. It can be seen that there are supports from the authorities either from the local, *keraton*, and the central government especially the tourism ministry. Festival merges the relation of their roles. Togetherness, job sharing, role awareness, and tolerance are formed into the sea feast. Respective parties enjoy and appreciate each other.



(Courtesy: Yanti Heriyawati, 2015)

Fig. 2. *Ogoh-ogoh*, Gunung Djati people creations are carried in Nadran procession.

The coastal festival in Sukabumi is based on *labuh saji* ritual. There are two characteristics of the holding of the event. The first is held by the government together with the community especially fishermen around Fish Auction Place (Tempat Pelelangan Ikan (TPI)); the second is conducted by the other group of fishermen in different spot. Specifically, the process of the holding and the meaning are different. However, both have similarities on the precise time estimation. The festival involving the government is held based on profane viewpoint, while the one conducted by the society still maintains the sacred values.



(Courtesy: Yanti Heriyawati, 2016)

Fig. 3. Carrying the offerings to be floated on the sea and the atmosphere of festival *labuh saji* Sukabumi.

The festival held together with the government is more commercially managed as the feast or the fishermen gratitude. The venue is in the quay around the fish auction spot. The event can be celebrated by the merchants to sell something in the provided booths during the night market or morning bazar. The art performers are ready to perform. The opening ceremony has been prepared to welcome the arrival of the regent or other authorities. Then the sea ritual is held. All coming people may go on board to the sea while the regent as the main character float *tukik* and *benur*.

Ritual become the strategic media for the construction of identity as well as the building of solidarity among the people

[7]. This similarly happens to the sea ritual held by Patuguran society. The ritual is more sacred. The way the fishermen express their gratitude can be seen on the opening by performing distinctive coastal arts. The most different from *labuh saji* ritual is the floating away the head of buffalo. This is done to attract big fish coming closer to the area the fishermen fish. It is their local wisdom. They do not consider this as a polytheistic activity. Such ritual is interesting either to interpret or to be seen artistically as the object of photography.

The coastal festival held by *Pangandaran* people is also called *hajat laut*. The observation on September 1, 2019 shows that the festival is also supported by the government, especially Pangandaran Regent. The crowd can be seen in the opening by the Regent. A luxurious stage is built in a spacious field. The invited guests are welcomed by a special procession. Besides, there also speech, poem reading, and performing arts performance. Unfortunately, the floating away item are flowers which cannot be explained logically regarding the purpose.



Courtesy: Yanti Heriyawati, 2019

Fig. 4. The opening ceremony of *hajat laut* in Pangandaran, 1 Muharam 1441H.

In a different venue, the festival is crowded with the event of *larung saji* (throwing offerings to the sea) and water party. All the surrounding inhabitants come to the fish auction spot then go aboard sailing to the sea. They throw together the offerings to the sea then they spurt the water to each other. They are all wet and happy. This is their gratitude. This activity is then continued by the performance on the stage provided. There is a performance of *ronggeng kaler* on the whole night. All the people coming can dance together.

Each of coastal area in West Java has coastal festival. They respectively have their own characteristic that can be developed as a destination. Each of the region can show their identity adjusted to the social and cultural context. This is in line with what Derret states [6]:

A better understand-ing of the cultural identities of host communities in tourist destinations shows festivals holding a significant position in three areas of the human condition. They celebrate a sense of place through organizing inclusive activities in specific safe environments.

Local wisdom can be explored from each of the rituals to strengthen the event. As a destination attraction, tourists have strong reasons to come. The prominent products can be also created as creative products that can give income for the fishermen. The role of community is imperative for the festival. The community makes connection with each other, builds a community, and presents the works of the community [8]. The community with various characteristics can be gathered to develop their potentials. Since not all the inhabitants are

fishermen, the government facilitates cultural and creative sources that can be developed by the community. In this case, the people can be empowered in their economy and can be balanced in their life.

B. Design of Coastal Festival



Fig. 5. Design of coastal festival.

Festival as an event of together crowd refers to the term by Donal Getz. Donald Getz states the character of an event: No matter hard one tries, it is literally impossible to replicate an event; by definition, they only occur once [9]. Therefore, festival is arranged to give and build a memorable impression, atmosphere, and image. Festival is a cultural feast which is always being favoured by the society. Festival has sociocultural implication from the ritual and the feast. A celebration actualizes and constructs an intellectual experience [9]. The coastal festival based on ritual has their own characteristic influenced by cultural and natural setting. There are similarities and differences in the holding of the festival. The purpose is the same as the expression of gratitude to the God. Their gratitude are expressed through sacred elements in the ritual. The feast is the sign of the people togetherness.

The various holding of the festival refers to the tendency of the coastal local wisdom. The model offered here can be adopted to strengthen the coastal festival in West Java. The following is the design of the festival together with the elements.

- The opening ceremony of the festival. The feast is held by the people, the custom communities, and the government by inviting guests and tourists.
- *Ritual larung laut* (the sea floating ritual). The sailing to the sea by the fishermen boat by bringing offerings to

be floated, such as: buffalo head, the fish seed, and kind of offerings.

- Performance. The coastal performing arts can be performed on the night or the day. The most distinctive is *wayang* performance.
- Sharing session or *sarasehan*. This is a space for all parties to share and build connection.
- The market of creative products and the coastal culinary. This is to show and sell the coastal people creative products, they are art works, handcrafts, and foods.
- Photography exhibition and film show. Exhibition is a significant element to show the creative products and photography works regarding the sea, and film about the sea.

IV. CONCLUSION

The basic elements of holding a festival is philosophy, program roadmap, empowerment process, networking, creativity, sustainability, incubation, and destination. These values become the spirit of the holding of festival, so that the success is to embed the local wisdom of the era. In the same frame through different expression. The specialty of the festival may develop as the identity of the region. The spirit of enlivening the tradition to build the cultural identity attracts the public. Festival can be held with a specific design as a celebration based on local wisdom for international destination.

ACKNOWLEDGMENT

The study is the result of applied research funded by DRPM Directorate General Strengthening Research and Development, Ministry of Research, Technology and Higher Education, Republic of Indonesia. Gratefulness is also expressed to LPPM ISBI Bandung for all support. The limitless gratitude is also for fishermen, resource persons, departments of culture and tourism West Java, and the ancestors for the smoothness of the research.

REFERENCES

- [1] Mundardjito, "Paradigma dalam Arkeologi Maritim," Jakarta: Jurnal Wacana, vol. 9, no.1, p. 13, 2017.
- [2] W. James, *The Ceremonial Animal: A New Portait of Anthropology*. New York: Oxford University Press, 2003, p. 108.
- [3] Y. Harmawati, "Nilai budaya tradisi Dieng Culture Festival sebagai kearifan Lokal untuk Membangun karakter bangsa," *Jurnal Urban of Society's Arts*, vol. 3, no. 2, p. 83, 2016.
- [4] R. Ida, "The New Link Between Art Festival and The Media: The Engagement of A Media Insitution in Surabaya Art Festival." *Jurnal Humaniora*, vol. 26, no. 2, p. 181, 2014.
- [5] T. Pernecky and O. Moufakkir, *Event as Societal Phenomena dalam Ideological, Social and Cultural Aspects of Events*. New Zealand: CAB International, 2015, p. 2.
- [6] R. Derrett, *Festivals, events and the destination dalam Festival and Events Management An international arts and culture perspective*. Burlington: Elsevier Butterworth-Heinemann, 2004.
- [7] Y.Z. Rumahuru, "Ritual Ma'atenu Sebagai Media Konstruksi Identitas Komunitas Muslim Hatuhaha Di Pelauw Maluku Tengah," *Jurnal Kawistara*, vol. 2, no. 1, p. 45, 2012.
- [8] J. Masunah, "Creative Industry: Two Cases of Performing Arts market in Indonesia and South Korea," *Jurnal Humaniora*, vol. 29, no. 1, p. 109, 2017.
- [9] D. Getz, *Event Studies: Theory, Research and Policy for Planned Events*. Oxford: USA, 2007.