

# Myth of Eno Karang and its Meaning in the Society Life of Aru Islands Regency

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**Abstract**—Based on the context of life, humans build their theology of God. If Christianity teaches humans to have a relationship with the land as humans come from the land, the Aru people are just the opposite. The sea context that surrounds and makes life possible for them creates a reflection that humans are actually created from the sea. The reflection is reflected through the myth of Eno Karang: a myth that tells about the beginning of their existence; their ancestors were created from the sea; the sea is the source of life for them; the sea ties their relationship; and the sea becomes a divine means that destroys but saves them. The myth of Eno Karang from Aru people is a myth that shows kinship between human and the sea. Myth is indeed an untrue imaginary story, but myth is a story that underlies and gives meaning to life. Myth is one of the special revelations in contextualizing theology. The reality of the various damage that occurred in Aru is unfortunate. All this destruction was caused by the Aru people having forgotten their cultural roots - their identity - their identity: marine relatives. Through renewing kinship bonding, which is by realizing the aspect of living kinship with the sea and reconsidering various behaviors that deviate from the relationship, Aru will be saved. The myth of Eno Karang invites all creation to live in a harmonious and peaceful relationship.

**Keywords**—the myth of Eno Karang, Aru Island, Theology of the sea.

## I. INTRODUCTION

Myths and theology are interrelated. On the one hand, myth has become a way for humans to reflect on the reality of life that is believed to have a meaning in the process of forming a human being. On the other hand, by departing from context, theology can be formulated as a result of the dialogue of various aspects of life including culture, biblical texts and church traditions so as to give meaning to the reality of human life. GOD is the center of theology, meaning that various human confessions about GOD are made based on the reality faced. This is the uniqueness about contextual theology.

Through it, humans develop a reflection of life based on the real conditions they face.

The human being is a creature created by God who gets the mandate for managing and utilizing the natural surroundings. The mandate does not give authority that humans are rulers who may act arbitrarily. On the contrary, humans must realize that they are God's creation and not God Himself. As fellow creatures, humans are created to be related to other God's creations. In the kinship relationship created humans are called to care for the life of God. This awareness is based on the belief that "God is Good to All Creations". The tradition of creation asserts that God created every element of creation (physical), including human beings (social beings) with a *very good honor*. [1]

The sea and everything in it is a creation that can provide a source of life for humans. Aru Sea contains a variety of riches. Everything there has become a special attraction for anyone. The oldest Chinese manuscript that records relations with the archipelago is "T sien-han-shu" Han Dynasty history book covering a period of 206 years BC to 24 years AC. This note told of the sea-going from the South China Sea to a number of islands in the archipelago associated with paying tribute to Emperor Wu (140-86 BC). Chinese people sailed to the archipelago in search of pearls and precious stones. Pearls were once known only in the Aru Islands. [2]. Aru's wealth, especially marine yields, almost made Aru once referred to as a "metropolis" which was at the end of the world [3].

Unfortunately, lately there have been various natural damage to the sea in Aru due to irresponsible human actions, including fish bombing for large-scale sales to large capacity fishing vessels, mining of rocks and sand on the coast, and even coral in the sea making the Aru sea hostile.

By paying attention to various environmental damage, especially the sea that occurs in Aru, this must be stopped and

the marine ecosystem must be repaired. For this reason, the cultural text about the myth of Eno Karang which emphasizes the friendship and care of the sea by the important Aru people is dug up again. The myth of Eno Karang, if understood properly by all Aru people, will be a source of strong resistance: they maintain their natural resource wealth and respond decisively to any attempt to destroy life. This myth must be developed as a shared wealth throughout the Aru people. The diversity of storytelling is important to study to see the connection but also the common interpretation of all Aru people about themselves. This myth becomes a way to understand the existence of Aru people who always direct themselves to the sea.

Through this myth, they will know their identity better. They will also know how to behave and respond to various realities occurring in their society life. Some of them are inherent in marine life. Their ancestors came from and lived in the sea. A kinship exists between the people and the sea. If their relationship or behavior is not good in living together, the sea will not build relationships and show good behavior to them. If the relationship with the sea is not maintained in a harmonious relationship, it means that the people will harvest their own damage.

## II. METHODOLOGY

This research was classified into field research, which is a research conducted intensively, in detail and in depth on a particular object by studying it as a case and then the data obtained will be processed so that it is useful for learning studies. [4] This research process includes two parts: *First*, the acquisition of data from direct observation. *Second*, the data from writer's analysis/interpretation based on informant interviews.

The procedure of this research began with the preparations made by me as a researcher. The preparation for steps are as follows: (1) *preparations* which include: reviewing the literature, preparing for research designs, specifying the locations and arranging research permits. (2) *conducting research*. All data collection processes go hand in hand with the process of analyzing and checking data and then writing reports.

The type of research used was descriptive research using a qualitative approach. This research will describe how and why myths are hidden; the value obtained from myths, and how the relationship between humans and the sea is seen in theology built through myths.

## III. RESULT AND DISCUSSIONS

### A. Narrative Synopsis of Eno Karang Myth

There are various versions of the Eno Karang myth, but what is used here is that obtained from Mr. Nikolaus Djerumpun. Here is the narration of Eno Karang myth:

The Eno Karang story is a story of contention. The contention was related to the problem of stabbing mermaids. It was a mermaid, but according to history, it was the daughter of Datuk Batu Goyang (*datuk Batu Goyang punga perempuan*), who became a mermaid. Occasionally he came to *Batu Goyang* under a stone. There were two ancestors in Eno Karang, one was from *datu Salai* and the other one was from *datu Korisan*. So coincidentally *Korisan* went to borrow *gae-gae* branch (traditional spears for hunting fish) from *Salai* because *Salai* was a big brother.

After borrowing, on one bright night, he wanted to go find a mermaid. He used the *gae-gae* branch given by his brother. His brother's name was *Jilfar*, while he was *Wolfui*. Suddenly this mermaid was visible from the surface. *Wolfui* thought it was an ordinary mermaid, but actually the mermaid was the daughter of the *datuk Batu Goyang* (*datuk Godor*) who transformed into a mermaid. *Wolfui* stabbed the mermaid. It turned out that the mermaid ran away until the rope ran out and the *gae-gae* branch was broken. Unfortunately *Wolfui* did not tell about the broken *gae-gae* branch to his brother *Jifar*.

Later one day when *Jilfar* was about to go to sea so he told his son to ask for his *gae-gae*. He said, "Go take my *gae-gae*. Tonight I want to find fish". *Wolfui* then said that mermaids had brought the *gae-gae*. The son went back and told *Jilfar*. But *Jilfar* said "It could not be that easy. The *gae-gae* is my life. It must be returned back to me". The same thing occurred three times. At last, *Jilfar* said, "Well then. It was my life, so if it is indeed lost, I will keep swearing for it. If *Salai* thought what he did was right, he will face God himself (*Jarduwaior Jirjir Duwai*).

Then *Jilfar* walked to eastern part of the cape called *Lelewana* as *pamali* cape. He went there to *bernuuat*, asking *Jarduwai* to make his wish come true. After that gale emerged which was followed by big wave. The first wave swept (*sapu*) a little part of Eno Karang island. The second wave made it almost sink. The third wave made the island sink and everybody in the island ran away to the north, south and middle part.

When the island was sinking, humans who got boat might feel grateful. However, for those who did not get any transformed into fish. For *Salay*, after seeing the boats were full of humans, he just hanged (*tagantong*) on the boat, until his body became fish.

Based on existing myths, structural analysis can be made [5], as follows:

#### Episode one (paragraph 1)

The first episode told about how *Wolfui* borrowed *gae-gae* branch. This episode showed the effort for living from

Wolfui, which is by going to the sea. However, he did not own the tool that he could use for working, which is *gae-gae* branch. That's why in the story of kinship between those two brothers, Jilfar and Wolfui, the episode tells Wolfui borrowing the *gae-gae* branch from Jilfar. This episode also tells about the manifestation of *Datuk Batu Goyang's* daughter in the form of a mermaid. The mermaid was often under a rock in the sea. As a human who was used to going to sea, it was unfortunate that Wolfui was not aware.

#### Episode two (paragraph 2)

The second episode tells the story of the broken *gae-gae* branch which belonged to Jilfar. In this episode it was told that after getting the *gae-gae* branch from Jilfar as his older brother, Wolfui then went to sea. He went to sea when the moon was bright. He planned to stab a mermaid. At that time suddenly mermaid appeared but it was actually the transformation of of the daughter of *datuk Batu Goyang*. Wolfui didn't know about it. He thought it was an ordinary mermaid and he immediately stabbed on it. In this episode then it was told that after the mermaid was stabbed, it turned out that the merman was not captured. Instead, the mermaid carried away the *gae-gae* branch which was used to stab it. It was described further in this episode how the mermaid ran away until the rope until it ran out and finally it was told that the stem was broken. This episode told us that Wolfui did not reveal about the broken *gae-gae* branch to his brother Jilfar who was the owner. He hid the truth.

#### Episode 3 (3<sup>rd</sup> paragraph)

This third episode told the story of the result due to the broken *gae-gae* branch. The focus of the problem as a trigger for the sinking of the Eno Karang Island is in this episode, which is the broken *gae-gae* branch. The truth hidden by Wolfui caused Jilfar to be furious. In his words, Jilfar called the *gae-gae* branch as his life. This showed that Jilfar's livelihood was not much different from Wolfui's and when Wolfui could not keep what was lent or in other words was entrusted by Jilfar, this caused problems. The *gae-gae* branch used by Jilfar was lost and Wolfui said it not directly to Jilfar but through his son even for three times. The word *three times* shows that Jilfar was not playing games at all. He was very serious about what he asked for. It was told that one day when Jilfar was going to sea he told his son to ask for his *gae-gae* branch. But Wolfui instead said that mermaids had brought the *gae-gae*. His son Jilfar then told Jilfar. As a result of the broken *gae-gae* branch, Jilfar then asked for divine power to become a judge of the problems he faced.

#### Episode 4 (4<sup>th</sup> paragraph)

This fourth episode tells the climax due to the broken *gae-gae* branch. Jilfar's anger could not be stopped. In his anger, a divine or supernatural figure was called to be a judge who then judged and declared justice. *Jarduwai*, the name of the divine figure, and the sea became the medium of punishment for the broken *gae-gae* branch. In this climax episode it is told how angry Jilfar walked to the

eastern part of the cape named *Lelewana* as *pamali* cape. In that place he prophesied, where he asked from *Jarduwai* to make his wish come true. Then it was told that after that there was a strong wind (gale) followed by big waves. The elements of the sea, which are the waves, slowly sank the Eno Karang Island. This episode revealed that there were three types of waves hitting Eno Karang Island. The first wave swept a little part of Eno Karang Island. The second wave made it almost sank. The third wave made the island sink and everybody in the island ran away to the north, south and middle part.

#### Episode 5 (5<sup>th</sup> Paragraph- finished)

This episode is the last episode which tells about the distribution and use of *belang* by the people of Eno Karang island. As a result of the sinking island, the people tried to save themselves. Previously they all gathered on Eno Karang island but the island sinking made them scatter. It was also told that in the effort to save themselves, there were among those who got transportation (*belang/korakora*), but some did not. For those who did not, it is also told about the ancestors who came from the sea to save them. This final episode tells us that whatever found as a means of transportation, it became their *mata belang* or identification.

### B. *The Meaning of Eno Karang Myth in Society Life of Aru*

From an analytical study of the Eno Karang myth, we get some of the meanings to be conveyed from the story of Eno Karang, which are:

#### 1) Aru's Ancestors are Marine Biota

Aru humans are marine relatives because in the sea their ancestors transformed themselves as **marine biota** and therefore Aru humans must not act carelessly against the sea. They can be likened to humans who have kinship with the sea. The initial story before and after the destruction of the island shows an interesting thing that is related to the name of the character and the type of equipment used. Everything is connected to the sea. *Manggar* family for example means Garopa fish, or *Salay* means boat. Aru people in reality cannot be separated from the sea. The general activity carried out takes place in the sea. Indeed there are businesses in agriculture and plantations, but it is not as big as Aru's interest in the sea. They are sea relatives because they have attachment to the sea.

Season sometimes becomes a determinant of their activities at sea. During Eastern season (May-October), Aru people look for sea cucumbers in tidal areas, catch fish, and collect snails and crabs on the beach and mangrove areas. In this season, land activities also take place such as working on gardens, processing sago, and hunting pigs and deer in the forest/savannah. During Western season (November-April), they focus on activities to the sea such as pearl diving, looking for sea cucumbers in both tidal areas and in the deep sea, and hunting sharks. [6]

It seems that the livelihood in the sea is related to the season and tides. The length of the tides in the Eastern season is different from the length of the tides in the Western season. Likewise there are differences in tides during full moon and new moon (*tai juir*) and during crescent and three-quarter moon (*ermule*). In *ermule*, sea water recedes longer and is clearer than the first (*tai jugir*). Aru people know *nep* and *spring* terms indicating quiet currents and strong currents are related to the tides of the western and eastern seasons, as well as *double nep* and *doubel spring* during transitional season. The duration of tidal currents varies between the north, west or east of Aru. [6]

Aru people enjoy hours of diving. They prefer to build houses around the sea. Above the sea, they build their life. Aru people live on the sea. The sea seems to be the pulse or umbilical cord of Aru People. Like fish, they continue to swim against waves. Various developments including autonomization have indeed provided different colors in the dynamic life of Aru people. However, it must be recognized that their lifestyle remains at sea. The narration of Eno Karang myth shows the attachment of Aru people to the sea.

In any case for Aru people, the sea is their life. Through the sea, they establish communication between them. The sea is a link for them. For Aru people, the ancestors who came from the sea will always guard them when they carry out their works at sea<sup>1</sup>. Like parents, that's how the sea is in their view. Sea is both the father and the mother. When they make mistakes, the sea as parents will be angry with them.<sup>2</sup> With living sources mostly in the sea, Aru people can fulfill their needs. Sometimes when they go to sea, they get a lot of yields, but sometimes they only get a few. Everything depends on *tanuar*. For that, as humans who are often in the sea, every time they go to sea, they should do some *readings (baca-baca)* but still the name of God must be number one<sup>3</sup>.

For Aru people, the sea is so close to them. That is why the procession of welcoming any event always uses *kora-kora* as a sign of welcoming. They believe their ancestors (*datuk-datuk*) are from the sea. Some ancestors (*datuk-datuk*) transform into sea animals such as octopus and dolphins.<sup>4</sup> Most of them believe that their origin was from the sea, originally from Eno Karang. When Eno Karang sank, then they spread<sup>out</sup><sup>5</sup>.

Moreover Aru Islands consist of islands surrounded by oceans. That is why the popular livelihood is at sea. Pearls and sea cucumbers are in the sea. Aru people live from sea yields. Eno Karang Island was once the center of all Aru people. It is ablesed island. Just imagine the green turtle on the island has never been extinct even though it has been captured from the past. Aru Islands are rich in marine yields because sea is to which Aru people depend their life on<sup>6</sup>.

Aru people are great divers. This is because the sea is part of their lives. Now people need tools for diving, then it's not

<sup>1</sup>Interview with Mr. TG, Dobo, 24 July 2015

<sup>2</sup>Interview with Mr. AL, Dobo, 22 July 2015

<sup>3</sup>Interview with Mr. AL, Dobo, 22 July 2015

<sup>4</sup>Interview with Mr. BT, Bpk MD, Dobo, 25 July 2015

<sup>5</sup>Interview with Mr. DS, Dobo, 24 July 2015.

<sup>6</sup>Interview with Mr. MD, Dobo, 25 July 2015.

the case in the past. By only wearing small glasses, they could even *molo* until the water was at the limit of 11 *fathoms*. Usually when they go out to sea, Aru people mostly wear *belang* or boats that have *semang*. Sometimes they sleep in the sea and go home later on Saturday for worship. When they go home, usually a boat or *belang* is full of snails<sup>7</sup>. The attachment to the sea made Aru people symbolize the Aru Islands Regency with pearls, boats and sea<sup>8</sup>.

As humans whose ancestors come from the sea, traditional events such as the welcoming procession, besides using *kora-kora*, also using dances such as Cendrawasi dances or pearl dances. Having life attached to the sea makes Aru people not arbitrary when they go to the sea. There are certain things that become prohibitions that if violated will cause an accident or death for the offender. For example, to dive must be with a clean heart, in a good term with people and must not tell lies. They believe that attachment to the sea makes those who are evil will surely get an accident when going down to the sea. *Lisi* fish will kill people who are evil<sup>9</sup>.

But the Aru are not afraid of the ocean. They are accustomed to wading the seas because the sea becomes their transportation traffic. When drawn from the story of Ursia Urlima, it was found that the two great Aru people (*datuk*) came from the sea. Ursia is a *datuk* that transformed into *kaluyu* fish while Urlima became a whale which was in a language called *wesing wijaro*. For that reason, besides being unable to do prohibited things when going into the sea, they should also prepare for *tabaku*, or betel nut and even coins. All were given to the sea in the hope that *datuk* provided them with sustenance and kept those who sailed from danger<sup>10</sup>.

## 2) The Source of Life for the Aru is in the Sea

Aru Man is a marine relative because the sea becomes a person/figure who protects, gives life and becomes a source of life for Aru people and therefore Aru humans must respect the sea. Sea is a vital means of communication for Aru. The diversity of versions of myth telling leads us to understand the maritime aspects of Aru people since the beginning. The destruction of *Mother* Island forced the entire population to escape. The myth says that the sea is present as a way to take humans to their homes. The sea is not a disaster.

The sea becomes a *relative* who is always attached to the life of Aru people. If previously the sea became the economic foundation for Aru people, when Aru people experienced difficulties, the sea was present as a *way out*. By the sea, the Aru people rediscovered the exit. Through the sea, Aru people were saved. Therefore, it is understandable that the rituals prepared during the livelihood efforts take place at sea. Through the sea, Aru People, can build relationships with each other as well as the surrounding environment. The sea is the source of Aru's life and their savior.

<sup>7</sup>Interview with Mr. PG, Dobo, 26 July 2015

<sup>8</sup>Interview with Mr. MD, Dobo, 26 July 2015.

<sup>9</sup>Interview with Mr. MD, Dobo, 26 July 2015 and indigenous elders, Dobo, 19 August 2015

<sup>10</sup>Interview with YG, Dobo, 11 August 2015

Indeed there are various versions of the origin of Aru people. But by mentioning the myth of Eno Karang, all Aru people feel that they own this story. Although sometimes the narrative is kept secret, but every time hearing about Eno Karang (even the Eno Karangsong<sup>11</sup>), most of them will cry and feel moved<sup>12</sup>. The song is in the *language of the land* so it sounds:

Jaron ken mul, mulan Ursia gen Urlima gen  
Datem ten gwori  
Reff. Kwa wil ruwai Dalem lem gutal  
Dom karang karang Ebasai

According to Mr. PG, the song, if translated, has a profound meaning because it tells the origin of Aru people. He did not translate it per word, but rather parsed the meaning behind those words. Here is the translation of the song:

Long time ago there was a village named Elsi Aron whose people were Ursia and Urlima and at one time there was a dispute or misunderstanding between the Manggar and Salay *datuk* so that Manggar's *datuk* called two waves and drowned the village.

Eno Karang becomes a story of their past together in the land of Aru. Eno Karang is their historical place<sup>13</sup>. From Eno Karang they built a common life. Eno Karang is the meeting place for all *datuk* of Aru<sup>14</sup>. Eno Karang is a place that gives importance to the growth of life of Aru people. Eno Karang is the maritime narrative of Aru people.

The total area of the Aru archipelago is 55,270.22 M2, it turns out that it consists of land = 6,425.77 KM2 and ocean = 48,070 KM2. This data shows the vast size of the ocean that straddles the islands in Aru. As a region with the vast area of sea, the potential of fisheries and marine is the biggest potential income for the region. The Aru Islands Regency itself has as many as 11,306 fishermen (> 14% of the population) with 1,873 groups. The Eno Karang myth lives in the midst of the struggle of Aru people who always directs their life to the sea. The vast ocean makes them concentrate more to the sea. The sea is the source of life and the link between them. The sea is a relative that makes them live. With livelihoods directed to the sea, most of the transportation they use are placed near the sea<sup>15</sup>. A normal vision when we enter Dobo city is numbers of motors/boats or canoes placed near the residents' houses. Settlement of residents in several places such as in Kolam Bom, Dok, or also Sipur shows the facts above. Even though there are other places that are not close to the sea, they prefer to live near the sea<sup>16</sup>. The sea makes them feel comfortable. The sea gives convenience when earning life. As part of the sea, Aru people feel it is more suitable to

<sup>11</sup>Interview with Mr. PG, Dobo, 8 August 2015. He sang it with feeling and his voice was lush. I got goosebumps to hear it because he sang it so solemnly even though he was only inside his house.

<sup>12</sup>Interview with Ms. JK a seller in the market, Dobo, 27 July 2015).

<sup>13</sup>Interview with Mr. DS, Dobo, 27 July 2015)

<sup>14</sup>Interview with Mr. ED, Dobo, 28 July 2015

<sup>15</sup>Interview with Ms. MG, Dobo, 29 July 2015

<sup>16</sup>Interview with Mr. NK, Dobo, 29 July 2015

stay on the sea. Sailing is their life. By sailing, they fulfill their needs. Therefore the most appropriate choice is to build houses near the sea<sup>17</sup>.

Based on myth telling, it was found that society activities in Eno Karang Island were also related to the sea. The spear or stabbing (*tikam-tikam*) of *teteruga* or fish as told in myths shows that the reality of Aru's ancestral society is basically a maritime society<sup>18</sup>. Self-rescue efforts using various means of transport during Eno Karang incident also showed the same thing. The Aru society is a maritime society<sup>19</sup>. The sea is the center of their lives. By sailing, they build kinship with their relatives. By diving to find sea cucumbers or pearls, they struggle to meet their economic needs. By going down to sea, they believe there is life provided by their ancestors.

*Folkore* said that the ancestors of the Aru inherited these natural yields, especially the sea for their grandchildren. Therefore, it must be maintained and used to support them. In *bela* songs (traditional songs) it is said that the before leaving Aru, the ancestors left their "belly cords" which could be interpreted as leaving sea yields such as fish and sea cucumbers. Stories about relations between Aru humans and the sea can also be heard in traditional songs (*bela* or *saba*) in rituals related to the sea, such as *belang*/boat launching, or fishing activities, such as pearl diving. [6]

The wealth of natural resources contained in the sea is very promising. The Aru Islands have great economic potential, considering this region is the richest group of islands in Maluku. The wealth lies mainly in the sea traversing the islands. Various types of fish are found on these islands besides shrimp, gelatin, sea cucumbers and pearls. Currents caused by tidal water make water in coastal areas fresh and rich in acid. The straits in the form of salty rivers that pass between the islands also carry forest humus in the form of various branches and leaves that fall from the jungle in large numbers of cubic tons. All of them provide a wealth of food for all living things in the sea. [7]

Among the types of fish, those suitable for consumption and conserving are *Thrinus sp*, *Scarus pulchesis*, *Caesio chrisozonia*, *Casio caerularius*, *Epinophelus fesco gutabus*, *Sigabus sp*, *Parapeneus sp*. An Australian survey reported that 7 types of shrimp (*Pensus sp*) suitable for export were widely available. Before World War II, pearl processing was carried out, among others, by Australian companies (Celebes Trading Company). For 1971 there were reported production of 54,000 half round pearls and 7,055 full round pearls. Sea of Aru was crowded by Japanese and Taiwanese, often without permission from the Indonesian Government. In 1976 Australia conducted an oil survey.[8]

Turtles are also economic source for the society. On Enu Island on the southern coast, there were once lots of turtles coming to the land to lay their eggs on the beach sand. Since long ago, Aru Islands were very well known for pearls and pearl snails. Now there are approximately 20 private pearl

<sup>17</sup>Interview with Mr. AL, Dobo, 23 July 2015

<sup>18</sup>Interview with Mr. MD, 25 July 2015, Dobo, 26 July 2015, Mr. NR, Dobo, 30 July 2015.

<sup>19</sup>Interview with Mr. AL, Dobo, 22 July 2015

nursery companies in all of these islands. It goes the same for the fish. Fishing from the past until now is still going on intensively. The turtle is also an economic source for Aru people [7]. A new opportunity to improve the economy of other local societies is the sale of snails obtained by diving into the sea floor. Wood and forest products are also a potential economic source for the people of Aru Islands. About 20 years ago, animals and wildlife in Aru Islands were very so many that they could be economic resources.

All the above realities make the Aru people very spoiled with their marine potential. The sea is central to its economic development. In Dobo city, people are competing to come and build houses above the sea. The growing dynamics of development made them fill the city of Dobo and the sea became their place of rest. As a maritime society, their homes are at sea. Sea is not only a place to live, but also for their search activities. Marine products such as fish, snails and pearls remain a target for life's needs. Even the for the sake of meeting the cost of living in the city, they dig and sell coral reefs<sup>20</sup>.

### 3) Relationship with the sea is a mutual reviving relationship

Aru human is relatives of the sea because the sea is a relative that wants all having relationship with it to be in a life relation that is mutually reviving and not destroying and therefore relations between Aru's humans and anyone including the neighbor must be built on harmonious kinship. Above the sea, Aru humans try to fight for their lives. All myth narratives tell of the close relationship as a large family that has kinship and inhabits the Aru Islands with the sea as a connector, unifier, ancestors' place and life-giving place. Therefore, for most Aru people, Eno and Karang are the mother islands of Aru people. Eno and Karang islands are the origin of Aru people. Several different clans with their families show that they are the original ancestors of Aru who lived together. Their existence shows a close kinship dimension to the sea because their ancestors are believed to come from the sea.

Their togetherness is mutual support. In an effort to earn a living or *mancari*, they do not work alone. They work together and sometimes, they ask for help from other Aru people. On this *mother* island, they live their lives. There is not much detailed data about the relationship between them, but it can be implied that they had a kinship. They are brothers. Mother Island, which is Eno Karang, became their starting place. In the sea they depend on their livelihood. They together cannot be separated from the sea. The sea is a relative to Aru people. The sea gives life to them. The sea provides all the needs of Aru's ancestors. As relatives, the sea is attached to them because every time the sea becomes a way that connects them with others.

The destruction of Eno Karang occurred because of mistakes made on land. Spears as the breath of life or the livelihood of other ancestors have been taken cunningly and could not be accounted for properly. The sea as an Aru relative

<sup>20</sup>Interview with several rock pounders in Marbali, Dobo, 1-3 August 2015.

is a relative who does not like things *that are not good*. Reading the story about the existence of the spear/*gae-gae* branch in the hands of Wolfui's datuk shows that there has been a struggle for other people's property. There is a story about the lie behind the struggle. Various versions of stories make us understand the existence of these lies. The lie eventually made the waves destroy the island of Eno Karang.

Spears/*gae-gae* branch is the symbol of ancestors' livelihood. The lost and the breaking of the branch indicates the lost of life that the ancestors are supposed to have. Due to Wolfui datuk behaviors as the lender of spears/*gae-gae* branch is very unfortunate. As the relative, every activity in the sea should be done in a clean heart. Various rituals and the sacredness attached on the sea shows another side of the sea. Eno Karang as the place of living sank because of the sea. The humans who occupied it could not live harmoniously. The sea can be a figure that can easily get angry. Two or three spears mentioned in the narration shows the strategy of sea anger.

Sea biota, like fish, is the *saver* of Aru people. Through myth, it is known that the sea biota plays an important role for the life of Aru people. Sea biota is *the saver* which swallowed up all humans to save them, which guards the human in the way to reach land; which guides humans to find the land even sacrifices themselves to be a stone in order to *save* humans. Aru people are indebted to sea biota.

Besides being the economic source of society in Aru Islands, sea biota always plays a big role for the life of Aru People. Therefore, the naming of family is also identical to sea biota. Two customary systems in Aru Island, *ursia urlima*, are symbolized with sea biota which is fish. The *ursia* clan (*the elder*) symbolizes themselves as *kepala panggayoshark (lesi)*, while *urlima (the younger)* as whales (*bijaro*) [9]. Fish as the part of sea reflects the connection between humans and nature. Sea is the relative for Aru people. Through myth it can be seen clearly of how closed the kinship between humans, who are the ancestors of Aru, and the sea.

Aru people is closed in kinship. After Eno Karang incident, all ancestors tried hard to get a new place to live. During the search, *belang* became their transportation medium to reach the land. The bonding and togetherness they had while being on *belang* helped them to get more closed to each other in a strong kinship which they called *mata belang*. They can stay in different places, but *mata belang* becomes the symbol which reminds them of their kinship bonding. From above *belang* they rowed for the journey of finding a new place to live; from there they shared mutual joy and sorrow; and from which they struggled together to live.

When starting the thesis research, the writer was challenged by Mercy Barends who asked about *mata belang* of the writer's family name as the writer is originally from Aru. It turned out that after conducting the research the writer came to understand the importance of knowing *mata belang* of the writer's family name. It all started from the myth of Eno Karang. The myth will make everyone in Aru (especially the native) felt hesitate to tell any further. It is a sacred story. Even though the people knew little about the content of the story, but they did remember the separation happened in Eno

Karang. They did not exactly how the story went but the story has been a part of the culture of their lives. That is their identity. Telling the myth to others will get goose-bump as the story has a deep meaning for them<sup>21</sup>.

Eno Karang is believed to be the starting point of the existence of Aru people. For those who love in Dobo, no matter how different they are, the story of Eno Karang is also the story of their life. Some said they did not come originally from that area<sup>22</sup>, some said Eno Karang is their second or something place<sup>23</sup>, some said they came after the Eno Karang incident and some said they came originally from the island of Eno Karang<sup>24</sup>. It is very different, but basically this myth lives in their memories and shapes the construction of their thinking that they are related to one another. The connection is symbolized through *belang*, the means of transport, they used during the incident.

To arrive at their present place, the Aru people must go by sea. That is also what happened during Eno Karang incident. When the island sank, *datuk* sailed with coconut *kuming*, *kulibia*, or whatever they could use as their means of transportation<sup>25</sup>. The sea is a link for them. The transport equipment at the time of the Eno Karang incident which they used was then used *mata belang* for their families. *Mata belang* or (*kalaimona*) becomes symbols that glue them. Using certain marker of *belang*, they are identified as part of a large family that sailed together when Eno Karang incident occurred<sup>26</sup>.

That is why during sailing, if anyone sees their *mata belang* and recognizes them as part of their relatives, they will be served as family. For example, there are those who use *mata belang* of mackerel fish, then people who live in the area passed by those who wear such *mata belang* will ask them to come down and drink coffee together. After that their family relation will be explained. The kinship among Aru people is very strong. There is *Jabu Mona*, the older sibling; *Jabu Tafuhan*, the middle sibling; and *Jabu Mir*, the youngest sibling. Sibling is called *jabu* or *bela*. When remembering their siblings, the other sibling can sing while crying. *Saba* is how they called the song<sup>27</sup>.

The existence of *mata belang* shows that most Aru people come Eno Karang Island. For example, *mata belang* like *manggar*, or also *alafui*. *Manggar mata belang* shows garopa fish. *Alafui* at the time of Eno Karang incident did not have anything as a boat. He directly stepped to Murai who had supernatural powers. *Mata belang* actually shows the life of *datuk* who previously lived in Eno Karang Island which refers to *belang* life. They always wore *belang* wherever they go. So, the majority of Aru people belong to different *mata belang* groups.<sup>28</sup>

<sup>21</sup>Interview with WG, 4 August 2015

<sup>22</sup>Interview with Mr. PG, Dobo, 27 July 2015

<sup>23</sup>Interview with Mr.SK, Dobo, 30 July 2015

<sup>24</sup>Interview with Mr.NR, Dobo, 30 July 2015

<sup>25</sup>Interview with Mr.K, Dobo, 30 July 2015

<sup>26</sup>Interview with Mr.MD, Dobo, 25 July 2015

<sup>27</sup>Interview with Mr.AL, Dobo, 22 July 2015

<sup>28</sup>Interview with Mr. ED, Dobo, 28 July 2015.

*Mata belang* united the kinship in Aru<sup>29</sup>. Indeed after Eno Karang incident, every *datuk* was split looking for *kalaimona* or boats.<sup>30</sup>Such situation formed different form of *mata belang*. *Salai*, *korisan*, *barafui*, *gal-gal*, *jirpui*, *kalalei* or *wulafui mata belang* also become *kalaimona* after running away from Eno Karang Island. That's why if Aru people would like to go to other places in Aru Islands they will not face any difficulty as *mata belang* used shows that long time ago all ancestors went out of Eno Karang Island<sup>31</sup>.

Symbols used by different *mata belang*. The ancestors used large, medium, and small *mata belang* and all had names and attributes as identifiers [10], for example:

1. Salay: wearing the attributes of two chickens (male and female) carved from wood
2. Barafui: wearing the attribute of two mackerel fish carved from wood
3. Mangar: wearing the attributes of two karotong fish carved from wood
4. Korisen: wearing the attributes of two roosters carved from wood
5. Jaburer: using the attribute of two white flags
6. Marlai: wearing the attributes of two roosters carved from wood.

The model of large sized boats or *belang* are like Baluk, Inawan, Mangar, Bangat, Sabir, Kurkur, Salalatu and so on. The model was a model of the boat used by the ancestors while saving themselves from natural disasters that afflicted the Eno and Karang islands and the surrounding islands including the Pasir island (*Jin Kol*) southeast part of Eno Island.

Although separate and different, with the symbols, all Aru people can see each other. *Mata belang* unite them. By knowing their *mata belang*, Aru people understand their attachments not only with fellow Aru people, but also with nature, which is the sea. The sea is part of their life because by sea, they exist. The sea is their relative.

#### 4) The Sea as a Means of Divine Punishment that Provides Salvation

Aru humans are sea relatives because the sea becomes an individual who judges and punishes and therefore Aru people must develop a life together on the sea as the life of fellow creatures who are aware of the bonding as relatives. The sea is a sacred thing for Aru people. The Eno Karang *ebasai* incident prevents all Aru people to act carelessly in activities against the sea. The sea becomes a *relative* that can be crossed, but the sea is also a *relative* who must be respected.

The Aru ancestors were at sea. Two waves were called to sink the mother island of Eno and Karang which implies the existence of soul in the sea. A calm soul can cross the ocean, but an angry soul can also cause accidents. The sea provides all sources of life, but must be taken with a clean heart and behavior. The sea reads the hearts of people passing by

<sup>29</sup>Interview with Ms. RG, Dobo, 5 August 2015

<sup>30</sup>Interview with Mr. NR, 30 July 2015

<sup>31</sup>Interview with Mr. MD, 26 July 2015.

because the sea is their relatives. If it is clean, there will be no accident, but if the opposite, then things can be ascertained; the accident might occur. It is not possible to generalize all natural events that occur above the sea, but this is the side of sacredness of sea in the view of Aru people.

The myth of Eno Karang describes the sea relationship with the ancestors of Aru Land. The sea is where their life depends on. The sea becomes everything. The sea is also a symbol of the existence of parents of Aru people. The sea is a father and as a father, the sea always protects them. The sea is a mother and as a mother, the sea always nourishes their lives<sup>32</sup>. They believe in the sea as the person who looks after them. Aru people are relatives with the sea. In the sea their ancestors lived. Above the sea, Aru people build their lives. They are very dependent on the natural resources contained in the sea. However, they believe that the existence of ancestors manifested as sea animals made them unable to act carelessly against the sea. As *relatives*, there is a connection between them and the sea. Certain processions or rituals must be done when someone is about to go to sea or navigate the sea. The sea is a sacred dimension of life for Aru people.

The sacredness of the sea made the Aru people be careful with their behavior when they go to sea. Their relationship with others must be maintained properly. Parents teach to keep their behavior towards women when they want to dive. For example, they should not seduce a girl or someone else's wife. Making other people hurt because of wrong speech also requires caution especially if you want to go down to the sea. Therefore, if there is a dispute, it must be resolved. If it is not noticed, it will be a problem for those who go to sea or sail on the sea. The person who goes to sea must also be guarded. They cannot do bad things. All prohibition if violated will only bear misfortune for those who violate<sup>33</sup>.

Going down to the sea means you must behave well to get what you are looking for. *Datuk* in the sea guard them when they look for their lives. The sea is inhabited and therefore anyone who wants to go down to the sea for example diving, must ask for permission from the sea master. Most of them give (*kasih turun*) *tobako* before diving. Others offer betel nut into the sea. Everything is done with the aim that *datuk* will not hold the sea yields from them<sup>34</sup>.

The sea is sacred but the sacredness can be approached by people who have knowledge of the sacred sides of the sea, for example the sacred names of waves. When you are in the middle of the ocean and the conditions of the ocean suddenly are threatening, by mentioning the name of the wave and lowering the coin, the condition of the ocean will return to normal. It goes likewise with people who know the names of their ancestors, especially those in the sea. Mentioning their names and giving offerings in the form of coins or *tabaku* can also make the ocean shady<sup>35</sup>. All this shows the kinship side that exists between Aru humans and the sea.

<sup>32</sup>Interview with Mr. AL, Dobo, 22 July 2015

<sup>33</sup>Interview with Mr. PG, Dobo, 26-27 July 2015.

<sup>34</sup>Interview with Mr. PM, Dobo, 9 August 2015.

<sup>35</sup>Interview with Mr.AL, Dobo, 22 July 2015.

The sacredness of the sea is also related to the sacredness of the telling of the myth of Eno Karang. Not just anyone can tell it. Only certain people, like the children who have the opportunity to hear it directly from their father, can tell the story. Not just anyone who can listen to the story. That is why there must be conditions prepared for the story-telling process. The condition in question is closely related to the readiness of the person who wants to listen. He must come to listen with a clean heart. In addition, the readiness is also realized in the form of providing *sopi* or coffee as part of doing ritual of the custom<sup>36</sup>.

Averagely, Aru people have *pamali* for the sea. There are many sacred places and therefore cannot be approached. If anyone steps over it, then *datuk* will *loko* them. The example is the death of Rev. Loupatty. According to Mr. DS, his death was because he did not seem to believe in the sacredness of certain places in Aru<sup>37</sup>. Until now Eno and Karang Islands still exist. Since being swept away by the waves, no one lives. However, now things are possible, so if people from outside come, they can get hurt if they have no strong faith<sup>38</sup>.

Aru Island is called the island of wonders. Besides being an archipelago, people prefer to search the sea. Pearls and sea cucumbers are in the sea and not on land. In an effort to get life through the sea, it cannot be done carelessly because the sea is sacred in the eyes of Aru people. For example, once a man from the Dumgair clan wanted to dive. But because he made a mistake, he didn't dive. Formerly, before diving, traditional elders sat, talked and then did *tambaroro*<sup>39</sup>[11]. If this is not done well, people who want to dive can be eaten by crocodiles, or in other words, having an accident. Because the sea is sacred, those who want to dive should take care of themselves so as not to disturb other people's wives or make mistakes with neighbors. If that is the case, then the sea will *lia us*<sup>40</sup>.

The sacred sea makes Aru people unable to eat certain types of food such as octopus. They believe octopuses are their ancestors<sup>41</sup>. Because their ancestors are in the sea, Aru people are not afraid of sea. In fact two big Aru *datuk* are in the sea: Ursia who transformed into *kaluyu* fish and *Urlima* who turned into whales in a language called *wesing wijaro*<sup>42</sup>.

The narrative of sacredness of sea, whether you want it or not, requires a ritual that must take place at sea. The myth of Eno Karang shows that Aru ancestors are related to the sea. They are in the sea. They become part of the sea. As ancestors, they become fathers and mothers for Aru people. They are Aru's relatives. That is why they must be appreciated. After all

<sup>36</sup>Interview with Mr.DS, Dobo, 24 July 2015 and 27 July 2015.

<sup>37</sup>Interview with Mr.DS, Dobo, 27 July 2015

<sup>38</sup>Interview with Mr.NR, Dobo, Dobo, 30 July 2015

<sup>39</sup>The "Tambaroro" ritual is a ritual of praise to the spirits of the ancestors who are believed to be the inheritors of cultural works including *belang* or *letay*. The songs in this rite were conveyed in "land language" guided by a traditional figure and accompanied by tifa and gong (Tiwery,2014: 44)

<sup>40</sup>Interview with Mr MD, Dobo, 26 July 2015.

<sup>41</sup>Interview with Mrs. EW, Dobo, 10-12 August 2015

<sup>42</sup>Interview with MrYG, Dobo, 11 August 2015

abstinence to the sea is followed, certain rituals must also be carried out as a sign of appreciation and respect. Rituals in the form of sucking *tabaku*, removing betel nut, but also coins or cigarettes into the sea are fundamental things that must be done if there is a plan to go to sea. That also applies when dealing with disasters in the middle of the sea. Rituals can also be in the form of *baca-baca*. The ability to know the sacred names of the sea such as the name of the waves becomes part of the ritual that is also carried out if anyone wants to go down to the sea or do any activity at sea.

Aru people who live in Dobo city are a heterogeneous group of people. However, the myth of Eno Karang is an integral part of their lives. The sacred narrative does not make them have no knowledge of it at all. Eno Karang dance or also the Eno Karang song is not new thing for them. In certain customary processes or rituals, this myth re-emerges and makes all Aru people at least understand their attachments to one another. They do not know the full story, but this story gets its own place in their lives. The Eno Karang myth becomes a part of Aru life as a culture that influences the existence of their identity<sup>43</sup>.

Aru people look at the sea in different ways; not just a means of connecting between islands. Their ancestors came from the sea. Crystallization of cultural values is formed in the life of Aru people. They believe in Eno Karang incident that brought their ancestors together, brought down their ancestors and made them present and resided in their present place. All of these caused them to see the ritual in relation to the sea. The sea can't simply be crossed. Rituals in the form of provision and certain gifts must be attempted when a person wants to go by sea or do any activity above the sea<sup>44</sup>.

Mr. AL for example, when he was about to go for a survey in other places, he would prepare for *sopi*, cigarettes, sugar, yellow *tabaku* and Java *tabaku*. He revealed that once he arrived in his destination, he would sit on mat, drink coffee and start telling stories. The customary prayer begins by mentioning name of *Jir Jir Duai* and followed by *Jomjagasira* as their *datuk*. The ritual also takes place during customary meetings.

Against various accidents at sea, indeed as humans, the fate of anyone is unknown. However, if an accident occurs, there must always be a story behind. It could be because the person might be too noisy or they do not appreciate the place visited when crossing the sea. For a sacred place or *musin*, people should not do what they want. If anyone acts carelessly, he will experience an accident there. According to the story of *Tatua*, everything happened for a reason that something might go on in the sea, so he experienced an accident<sup>45</sup>.

*Tatua* usually know names of wave: *sioda* models (male and female twins)<sup>46</sup>. That is why if they go to sea and deal with threatening sea conditions, the ritual is to suck *tabaku* and talk

(*bicara-bicara*) and mention the name of the wave. There are also those who throw away *tabaku*, or also cigarettes and coins as a ritual when going down the sea or crossing the sea. They believe their ancestors will guard them in doing their activities<sup>47</sup>. Aru people are strong in the sea because the sea is like a father and mother to them. Sometimes the sea can be good, but it can also be angry. With most sources of livelihood in the sea, sometimes people can get a little and even lots of yields. It is called not knowing *tanuar*. That is why before going to search in the sea, usually the ritual is by *baca-baca*. That is to say the intention to the ancestors at sea so as to facilitate sustenance for those who will go down the sea<sup>48</sup>.

*Saba* or *bela* for those who will face the sea is a sacred thing. The writer has difficult time to get this. However through Mr. TG<sup>49</sup>, the writer met Mr. HD<sup>50</sup>. He mentioned to the writer that it was not an easy thing at all to give examples of *saba/bela* to other people. But because the writer (he thought) was the part of him (*mata belang: alafui*), then he was willing to do that (*angka hati*). He prayed to God for giving him a good chance in order to be able to tell *saba/bela* to the writer. Then He also did *baca-baca* to the ancestors to ask for permission for the writer.

The following is the *saba* in what he also called as *marey* at the time of *sasi* opening and sea *sasi* closing:

*O ku ya ngar gwata lele o ngata lele  
Datol / reef : o gwata (female datuk) lele gwata  
(female datuk) lele (10 times/repetitions)*

The word "O" is like saying, O God. *Ja* means "here I say", *ngara* means "the offering" but we call it like "charity", *gwata lele*" is *datuk* of *Batuley*. He explained further that it is indeed the name of *datuk* or *Batuley* people, but actually this is for Aru in general. Through *saba* or *marey*, it is revealed that the offering in the form of betel nut, *tabako jawa*, and whiting. He further said, "In this time we did not worship them, young lady, but this is the form of our offering" and the offering will be brought to sacred places where it is believed as the living place of the ancestors.

When further explaining this *saba*, suddenly he showed a slightly different expression when he explained the word *gwata*. He said that *gwata* is the name of the *Batuley datuk* and this is the female *datuk*. He paused and seemed like he got Goosebumps and the writer heard him say that this name was a sacred name. The real name should not be mentioned but because the writer as a researcher is a part of him, then with the previous permission made to *Jirjirduai* and *Jomgasira*, the name was finally given to the writer. He actually forbade the writer to write it but because the writer needed it, he allowed the writer. As for this *saba* or *marey*, according to him, it may be sung when closing or opening *sasi*.

<sup>43</sup>Interview with Mr. AL, Dobo, 22 July 2015.

<sup>44</sup>Interview with Mr.AL, Dobo, 22 July 2015.

<sup>45</sup>Interview with Mr.AL, Dobo, 22 July2015, Mr. MD, Dobo, 25 July2015.

<sup>46</sup>Interview with Mr.SK, Dobo, 30 July 2015.

<sup>47</sup>Interview with Mr.AL, Dobo, 22 July2015.

<sup>48</sup>Interview with Mr. AL, Dobo, 22 Juli 2015.

<sup>49</sup>Interview with Aru traditional community leader, Dobo, 3 August 2015.

<sup>50</sup>Interview with Aru traditional community leader, 3 August 2015.

In addition to above *saba*, there is also another *saba* that he gave to the writer:

*O an sobey o sor balik lah*

*Datol / reef : o kam balik lah o (10 x)*

The word “O” is like saying, O God. The word “*an sobey*” means “thank God as well as ask permission from God to open *sasi*”. The word *o sor* means “heaven of sea” and the word *baliklah* means “He has given it though the sea”, so *sor* can be interpreted as “heaven” which has provided plenty of wealth for example sea cucumber. The *saba* is sung during the opening of *sasi*. For opening the *sasi*, the place for betel should be placed (*kasi dudu*) the followed by raising their mind and heart, first to Jirjirduwai, then to *datuk*.

The meaning above shows a very interesting ecological side because in the midst of various acts of damage and destruction of nature that occur in lots of places, especially in Aru, the myth of Eno Karang is a cultural heritage that must be maintained. This myth is a story of friendship with nature which then counteracts exploitative actions against nature. The myth of Eno Karang has a high ecological value. Humans have a bond with nature where humans are created to relate to nature. Nature is a part of them; nature is not a different personal; nature, which is the sea is an Aru human. The myth of Eno Karang as a myth of Aru people without realizing it based on the meaning obtained gives a renewal spirit for Aru people. Without them realizing it, the era of globalization and autonomization has shaped their character as human beings who forget the nature of the beginning of their existence. They ignore the deepest side of their identity as human beings who are attached and who grow with the sea. They forget they are related to the sea.

#### IV. CONCLUSIONS

Thus from the research/analysis of the myth it can be concluded that:

1. The Myth of Eno Karang is a myth that talks about relationships created between human and the sea:
  - a. Aru humans are sea relatives because their ancestors manifest themselves as sea biota and therefore Aru humans must not act carelessly against the sea.
  - b. Aru humans are sea relatives because the sea becomes a person who nurtures, gives life, and is a source of life for Aru people and therefore Aru humans must respect the sea.
  - c. Aru humans are sea relatives because the sea is a relative who wants everybody that has relationship with the sea to be in a life relation that is mutually reviving and not destroying and therefore the relationship between Aru people and the others including their neighbor must be built on harmonious kinship.
  - d. Aru humans are sea relatives because the sea becomes a person who judges and punishes and therefore the Aru people must develop a life together on the sea as

the life of fellow creatures who are aware of the bonding as relatives.

2. In the reality context of Aru Islands Regency, the myth of Eno Karang in its implementation shows the damage of kinship relationships that humans make to the sea as their relatives
  - a. Aru humans shows themselves not as a sea relative and therefore Aru humans act carelessly against the sea. They do waste disposal into the sea.
  - b. Aru humans shows themselves not as a sea relative and therefore Aru humans do not respect the sea. They build sand and marine reefs mining.
  - c. Aru humans shows themselves not as a sea relative and therefore Aru humans do not build relationships on the basis of harmonious kinship. They make a living in the sea without paying attention to the sustainability of sea biota.
  - d. Aru humans shows themselves not as a sea relative and therefore Aru humans forget their identity as sea relatives. They allow and take constructive actions without regard to the *marine* side attached to them.
3. The reality of the damage to kinship that humans make to the sea as their relatives is caused by
  - a. The sacredness of myths and narratives that cannot be done by just anyone and in a situation that is not well prepared creates the obscurity of self-image as a human being related to the sea. Oral speech which can sometimes only be told by certain people makes it difficult to simply tell the myth narratives. Likewise with the meaning. The myth that tells about the kinship between Aru people and the sea is only known by a handful of people.
  - b. The era of autonomization and globalization makes various changes included in encounters and social relations between people who live in Aru Islands. The encounter meant makes Aru society deal with other cultures and causes mutual influence of between cultures. The lack of knowledge for the myth and the strong attractiveness of the other culture becomes one of the parts that perpetuate the “waning” of the indigenous culture of the Aru people as a society that is related to the sea
  - c. The increasing cost of living (and education - which is sometimes limited) makes Aru people seem to use every means to meet their needs. As humans who are related to the sea, they should protect the sea, but for the sake of *a kilogram of rice and the education fee for children*, they are willing to mine the sea. With makeshift equipment that is empty-handed, they dig hard and sharp sea rocks. Aru people as sea relatives who are supposed to guard the sea in reality become perpetrators of the destruction of the sea in the name of fulfilling the needs and survival of human life.

The development effort which does not pay attention to the marine sea as the basic identity of Aru people adds the long list to the cause of sea damage. Various government policies have not provided a supportive space for the development of

Aru people as the people of sea. They prohibit mining but they also become one of the consumers in sand and coral reef mining.

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