

## **Jugong as Traditional Fishermen's Formal Aesthetics in Karangtalun Village, Cilacap**

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Jugong is a traditional fishing boat that holds great significance for the fishing community in Karangtalun Village, Cilacap. It is valued for its aesthetic qualities that are expressed through its unique characteristics. This paper explores the functional value of the jugong, the process of its creation by the fishermen, and the artistic expression involved in its design, with the ultimate goal of revealing the aesthetic value of the jugong in general. In order to approach, understand, and reveal the aesthetic values of the jugong, which comes from the village fishermen as cultural actors, this research uses the ethnoart perspective as a method. In order to reveal the functional values, we use functional aesthetic theory as an approach method. In addition, to understand how fishermen create jugong, we use mimetic style theory and the aesthetic theory of expression to reveal the fishermen's attitude and behavior during the process of jugong creation. The study results show that the aesthetic value of the jugong is reflected in the traditions that impose strict rules on the fishermen. The community also appreciates the sensitive attitude of the fishermen towards their cultural products by respecting their identity and pride, which includes their aesthetics.

*Keywords: aesthetic, expression, fishermen, jugong, value*

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## INTRODUCTION

In Indonesia, various types of traditional fishing boats are a feature of each region. Traditional boats are very important in the lives of the fishermen. They consider the sea as a place of art and culture. Each region has its own unique characteristics that are expressed through the aesthetics of different types of boats (Imron 2020, 3398). Jugong is a traditional fishing boat from Karang Talun Village, Cilacap, considered to have aesthetic value. The wooden boat is a beautiful piece of craft that has specific values that represent it (Ridwan 2019, 74). The aesthetic value of Jugong is viewed as a social product by the fishing community in Karangtalun Village, Cilacap because it is valuable to their way of life.

These decorations can radiate beauty (Melling, 2002: 175). Adriati (Adriati, 2004: 96) states that traditional fishing boats are considered works of art, not just functional artifacts, because they have decorations on other parts as well. The beauty of Jugong is expressed through its visible features, mainly the hull that displays carvings and decorative ornaments. The wood material on the hull of Jugong is also considered aesthetically valuable. Although wood materials are often perceived as heavy and difficult to work with and manufacture, they evoke nostalgia (Mastrangelo, 2016: 315).

In this study, an etnoart perspective is used because the emic strategy reveals the aesthetic values that come from the fishermen as the owners of the Jugong culture. According to Ahimsa-Putra (Ahimsa-Putra, 2005: 39), etnoart perspective reveals the meaning of aesthetic values of a society's cultural products. In the case of Karangtalun Village in Cilacap, this perspective reveals and explains a common understanding of Jugong's aesthetic values. Evaluating the aesthetic value of a cultural product should consider the relationship between expressive and functional values (Palgunadi, 2007: 190). The relationship between these values is a strategy of adaptation for practical use, which affects the impression of beauty.

Studying aesthetics in objects such as boats is significant because it is important to reveal a cultural product's beauty to a broader society. Traditional fishermen's cultural products deserve a more in-depth elaboration so that their potential can be utilized to the fullest (Wijaya, 2016: 1). (1) why Jugong aesthetics exist, (2) what aesthetic values exist in Jugong, (3) how the fishermen's experiences result in aesthetic values with Jugong, and (4) how the fishermen express their creativity. The value

issues that form these aesthetics are summarized in the main research question formulated as how do the fishermen express the aesthetic value of the jugong? This research question aims to reveal the aesthetic approach of the fishermen in Jugong

Etnoart perspective can be applied to the tools used in various cultural activities. The results can be used to develop them further. The development of tools enables the emergence of new methods and expressions to enhance the quality of cultural products themselves. Art forms that receive support from the elderly have a strong belief in the myths and values inherited from their ancestors. The support of fishermen as actors in the Jugong cultural product is crucial due to their contribution to the aesthetic value of its meanings.

Traditional Cultural Products (TCP) are a significant tool for communicating aesthetic values. Boats are a means of livelihood and an expression of cultural identity, as explained in this study. This refers to the esthetics of traditional fishing boats throughout Indonesia (Qin, 2019: 2) and (Sunani, 2019: 6). The jugong, as a TCP, clearly has an intrinsic value which demonstrates identity.

Proposed a theory on the aesthetic value of imitation in cultural products, stating that mimetic aesthetics, which imitates the appearance of an object, must be supported by technical mastery. Jugong is also considered to imitate, shadow, and emulate previous Jugongs because the physical transformation of form and function is still similar and proportionate.

The theory of functional aesthetics emphasizes that beauty can be found in the function of a product (Andrews 2011: 45). The value of functional aesthetics suggests that beauty and function are interrelated. The practical benefits of Jugong to rural communities are not only economic but also provide a comfortable and safe tool for use. Basically, traditional fishing boats are built to meet various needs related to practicality, aesthetics, symbols, and combinations of the three, according to the situation, form, and conditions of their lives.

Ridley's theory of expressive aesthetics states that good art can communicate the feelings and emotions of its creator to the audience through the use of artistic elements. Additionally, the fishermen's emotional attachment to the Jugong reveals its cultural significance. The Jugong is appreciated by the village community due to the continued belief and trust in the product as a tool for fishing and livelihood. Additionally, the emotional attachment

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### Conceptual Framework

Traditional fishermen, as cultural actors, base the aesthetic value of their cultural products on the support of their ancestral knowledge and intrinsic values. These two elements provide the fishermen with the technical mastery to produce culturally valuable products. Technical mastery also provides the idea of creating cultural products by imitating previous ones. Technical mastery facilitates the expression of the fishermen's cultural products. The functional value, imitation technique, and expressive attitude will reveal the aesthetic value of Jugong as a cultural product of this village.

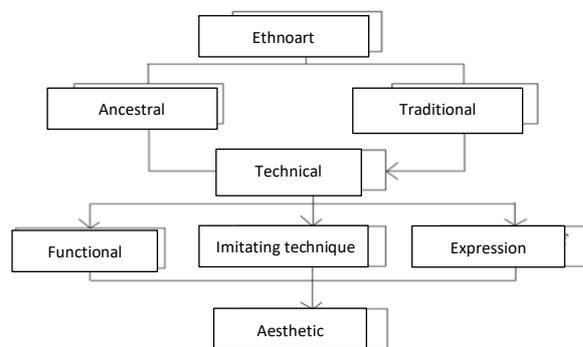


Figure 1. The Concept of Aesthetic in Fishers in Jugong

Studies using the ethnoart paradigm reveal the meanings of art and produce descriptions of phenomena based on the perspectives of the community. Aesthetic knowledge can be revealed through the testimony of fishermen or people living with jugong. The support of the ancestors means that social facts are the common ways of acting that a society uses, and at the same time, their existence is independent of individual manifestations. Durkheim's basic assumption in this definition is that social phenomena are real and influence the consciousness and behavior of individuals (Durkheim, 1887: 77). The social material facts in the form of the Jugong boat hull tend to be more easily understood because they can be directly observed. The field of marine biology is based on geographical factors, lifestyle, and ethical characteristics of local cultural groups. The raw material technology in marine biology colors the lives of fishermen in Karangtalun Village and is directly maintained by the community.

Technical mastery is demonstrated by perforating a single-hulled boat (Salam 2008, 1). The term 'dugout' is used because it is carved from a single piece of wood that is hollowed out to create a resting space. The imitation of technical mastery in both

functional and aesthetic aspects has formed values that are in line with the old Jugong (Paula, 2019: 3). The functional value of cultural products is that boats become a means of transportation in society. It's born from the thought of their own needs, desires, and fears to fulfill the necessities of life. (Horst, 2002: 1). The evaluation of a work successfully fulfills its function. If a work achieves its goals and functions well, it can be considered to have functional value (Van Fleet, 1992: 89).

The technique of imitating the fisherman's view is to imitate the idea that the boat is made of a single wooden trunk, known as the mimetic style. Theory of mimesis explains that the empirical world does not represent the true reality but can only be approached through imitation, including shadowing and emulation (Feldman, 1990: 26).

The formation of the Jugong hull is also carried out by fishermen with their expressive attitudes. Expressive attitudes can communicate the feelings and emotions of the creator to the audience through the use of artistic elements (Papanek, 2005: 46). The fishermen's expressive attitudes are found in the ornaments on the hull, which usually have symbolic meanings. Expressive attitudes arise from interacting with people and the environment and then obtaining social, expressive modes from their culture. Symbolic forms are expressed through basic elements such as letters, numbers, and other symbolic shapes that are easy to understand.

The aesthetic value of Jugong is evaluated by fishermen due to its foundation in technical mastery that embodies the expressive attitude of the fishermen, the functional value of Jugong, and the technique of imitation that is rich in social and material facts. Formal aesthetics suggest that the beauty of a work lies in the formal or technical elements used in it. The formal of aesthetics is the analysis of a work in terms of its form, color, composition, and other visual elements, which interact to create an aesthetic experience that is pleasing to both the artist and the viewer. Jugong is not merely decorative or playful; it has a significant background in the life of its creator.

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## RESEARCH METHOD

The primary data source location was obtained directly from the Karangtalun Village in Cilacap. This area provides visual and verbal primary data as it is a gathering place for Jugong fishermen and artisans. A qualitative method was chosen to reveal the overall picture of the Jugong phenomenon as it appears in the research location. The qualitative method also studies Jugong in its natural context, that is, understanding and interpreting the meaning attached to it by the fishermen. Qualitative research seeks answers to questions that highlight the emergence of sociocultural experiences while obtaining meaning from the aesthetic value of the products contained. (Denzin and Lincoln 2011: 6). The qualitative ethnoart perspective reveals the aesthetic values that originate from the fishermen as the owners of Jugong culture.

The data related to Jugong is taken from relevant documents. The verbal data consists of statements related to aesthetic values. The data visual includes information on (1) the shape of the Jugong hull, (2) the ornaments on the Jugong hull, (3) the process of making the Jugong, (4) the type of wood used as material, and (5) the indirectly related documents.

Distant observation was obtained from similar literature on Jugong. Participatory observation was conducted by following the fishermen's activities and observing the process of Jugong formation. Distant observation was obtained from similar literature on Jugong. Distant observation was obtained from similar literature on Jugong. The results of both distant and participatory observations were documented in the form of important notes and object photos.

Interviews were conducted with sources directly and indirectly involved with the research object, including fishermen, jugong owners, jugong makers, traditional boat researchers, and enthusiasts. The interviews were conducted in Bahasa Indonesia to ensure that the informants understood the questions and to obtain natural and relaxed data, often resulting in unexpected findings.

Documentation includes observation notes, literature notes, observation photos, and discussion or interview notes. Observation notes are taken on the elements of the Jugong hull. Photo documentation is useful in clarifying the purpose and intent of the displayed data. Interview results are documented in the form of notes or transcripts that are written and recorded.

Data analysis was conducted on three groups of Jugong element data, namely categories with functional value themes, imitation techniques, and expressive attitude themes. The results produced data presentation on interpretations of aesthetic values.

## RESULT AND DISCUSSION

### Functional value

The idea of Jugong is as old as the existence of humans in this region. The discussion of the functional value of Jugong is not just seen as an artifact but is also considered by fishermen to have values that can be taken as life lessons. The idea of Jugong is as old as the existence of humans in this region. Some of the prehistoric caves in Indonesia have paintings of boats on their walls, showing boats with a single hull (mono) that are perforated without a cadik and with a cadik (Salam 2008, 1). Technology can be viewed as both instrumental and anthropological, serving as a means to an end for human activity. Culture is interpreted as the entirety of human knowledge, which functions to understand the environment (Geertz, 1992: 5). The behavior of fishermen is then translated into their own needs for their fishing gear and as a means of controlling their behavior in the river. The boats that exist in society are a means of transportation that originated from the consideration of their own needs, desires, and fears to fulfill the necessities of life (Horst, 2002: 1).

### Tools for shaping

The work area of fishermen directly interacts with and relates to their natural environment. The interaction between fishermen and nature in aquatic areas is an easy way to improve their abilities. Fishermen's ability to provide feedback in response to their main and supporting fishing equipment is crucial. Skilled fishermen make use of simple tools.

There is no need for a lot of equipment or a lot of space to do jugong. Just a structure made of bamboo or other wood to support the trunk. The construction of wooden boats requires minimal tools and facilities (Dijkstra, 1995: 153). Bamboo plants have been and continue to be used for boat

construction in Asia due to their fast growth, strength, and lightweight nature (Baptista, 2012: 7). Bamboo is a type of stem that can be bent relatively easily. As cultures became more advanced, it was discovered that different materials could be used to produce these jugongs.

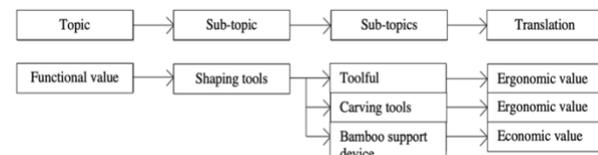


Figure 2. Diagram of analysis of the sub-topics related to the tool for shaping

Fishermen use these tools and skills because they find them comfortable to use. The bamboo support as a tree prop is chosen by fishermen for economic reasons. The economic and ergonomic values in terms of functional value aspects are aesthetic interpretations for fishermen.

### Wood material

The basic material for making the hull of Jugong comes from strong ironwood. The cultural practitioners' interpretation of the Jugong shaping tool involves the use of simple carving tools with skill. The scarcity of large trees ultimately limits their use to calm lakes and non-turbulent rivers. Wooden boats were very popular at the time because of their versatility and the variety of woods available for their construction (Baptista, 2012: 12). The materials used to make Jugong include imported types of wood, such as *damar laut* and teak. It is important to note that this text has not been altered in terms of content. The hull unit is made from *damar laut* and ironwood or other types of hardwood. If fruit trees are available, fishermen prefer to use them. Use of a single wooden beam from a tree as a means of water transport by hollowing out a wooden boat (Thufail, 1993: 30). A good fruit-bearing tree is effective as bait for catching a large amount of fish and yielding a bountiful catch (Joulanda, 2015: 9). Some fishermen use local fruit-bearing trees to make Jugong. In his book, mentions that the dense teak forests consist of the teak tree species from India, which are found in almost all forests in the eastern districts of Java (Raffles, 1817: 17). The most valuable and high-quality teak trees are located in the central districts between Semarang and Sidayu, especially in Blora, Jipang, and Padangan. Jati Sungu'u is the best type of teak tree for shipbuilding. The wood from the teak tree is sourced from the dense forests in the northern part of Central Java (Semarang) and from the East Java region. The teak wood is transported through the Yogya-Cilacap railway lines, which were first opened by the Dutch

East Indies government in 1888. Meanwhile, sea damar and meranti wood can be obtained in the Banyumas region (Zuhdi, 2002: 30).

Due to the condition of the river current, which is not too strong, the use of buoyant wood is necessary. Coastal fishermen require a tool that can safely and comfortably reach the fishing location and carry equipment. The differences in the size of the jugong are mainly due to the different sizes of the trees that are obtained. It is easier for fishermen to identify ownership of naturally shaped trees due to differences in tree size. Jugong has always been associated with aesthetic appeal through the use of natural materials. From the selection of wood to the manufacturing process, everything embodies local wisdom and cultural values that serve as a guide to the lives of fishermen (Zafarmand, 2003: 2).

The material used for the processed boards further develops wooden boats. Its purpose is to increase buoyancy and capacity (Thufail, 1993: 30). Teak wood boards are flexible and have high fiber. Engineered wood boards have a nostalgic feel in the form of their wood fibers (Sadjali, 2018: 58) and (Hudson, 1981: 279).

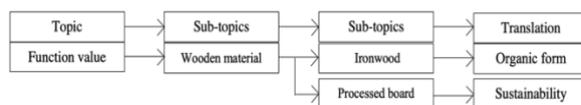


Figure 3. Diagram of analysis of wood materials sub-topics

The interpretation of fishermen regarding the functional value of wood is divided into two options: the choice between ironwood trees and processed boards. For fishermen, ironwood trees provide Jugong in their natural organic form. With the development of processed boards, the natural form of Jugong can be represented and preserved by using processed boards. For fishermen, ironwood trees provide Jugong in their natural or organic form.

### Imitation Technique

Diniafiat (2021) said that in Plato's theory of mimesis, a work of art is evaluated as a representation of reality on the basis of the artist's own ideas, and it is important to avoid the addition of new content to the text. Basically, fishermen wooden canoe as part of the Javanese community, are known for their religiosity and are strongly influenced by a spiritual mindset and nature (Herniti, 2012: 389).

### Imitating beliefs

The fishermen use the laboratory knowledge passed down from their ancestors. They incorporate it into the jugong. They have faith in the same type of boat that their ancestors used, which is made from

different materials or trees but serves the same purpose (Horridge, 1986: 200). There are various historical stories about Jugong that evoke memories of the past. They have become a belief for every fisherman to preserve and maintain Jugong. Jugong is admired for having gone through the challenges of the sea, which means the maritime knowledge that the fishermen have gained from the empirical experience, the aesthetic experience, the laboratory results, and the inheritance of their ancestors.

### Tradition shadowing

Continuity and regularity are considered normal for an event. Change is considered a form of social deviation (Lauer, 1973: 9). The traditional fishermen of Karangtalun Village adhere to and practice the customs and norms of their culture. This ensures that the cultural values of the fishing community are always preserved. It is undeniable that the ancestral traditions that have long been established and developed will continue to be normative values in their daily lives. Tradition is the continuity of the past in the present. It's not just the fact that the present comes from the past (Praditaningtyas, 2014: 1). The cultural tradition of the fishermen of Karangtalun village is the result of a long process of formation of a traditional system.

In this region, traditions of deep meaning and value are born. They are the manifestation of local wisdom. The old society used to hold activities in the form of various ceremonial traditions or rituals. The most closely related to the life of fishermen are traditions such as *Slametan*, *Sedekah Laut*, and *Jumat Kliwonan*. *Sedekah Laut* is a traditional activity rooted in the Islamic community, while *Slametan* has been performed for generations on *Jumat Kliwonan* (Kusnadi, 2002: 27).

### Exemplification of natural wisdom.

As part of the Javanese coastal community, fishermen have a concept of adapting to nature. Instead of succumbing to disasters, they have the ability to accurately analyze and measure the power of nature and choose to align their lives with it (Rochyat, 2023: 178). Known as "*memayu hayuning bawono*," the early fishermen had a philosophy of giving meaning to their lives by beautifying the world. They interpreted this philosophy by improving their physical and spiritual environment. These physical and spiritual environments have aesthetic and humanistic values. Parents teach us to maintain coral reefs, create artificial reefs, and repair fishing gear like nets and damaged boats. Forming a boat that tries to follow the movement of the water is another element that teaches us to be friends with nature.

Javanese culture responds to deadly and destructive disasters by completely surrendering to fate without taking much action to save themselves (Koentjaraningrat, 1984: 438). *Nrimo* means surrendering to the conditions of nature and the will of God. This is a common practice among the community to sustain their livelihoods (Prihatin, 2017: 138). Fishermen in Desa Karangtalun spend their time repairing their boats, making nets, and borrowing money from landowners to meet their daily needs during times of fish scarcity caused by seasonal drought.

*Nrimo* was once seen as a means of legitimizing the exploitation, coercion, and oppression of marginalized fishermen through a biased set of policies. Currently, this Javanese philosophy is perceived by traditional fishermen themselves as legitimizing their unchanging impoverished and oppressed conditions despite changes in power. This legitimacy is a secret agreement made by fishermen, which can have negative consequences at any time, especially in certain conditions involving nature. They work hard not to earn a large income but because diligence and hard work are part of religious demands. The belief system will have an impact on the capitalist system (Ritzer, 2012: 44). This belief is also present in Islam, which considers work an act of worship only when accompanied by gratitude. The attitude of harmony with nature is often observed in traditional fishermen, who exhibit a tendency towards laziness and relaxation during seasons of low catches. The importance of material, especially economic, is crucial in determining ideology. Diligence and hard work are not pursued solely for the purpose of obtaining a large income but rather as a religious obligation.

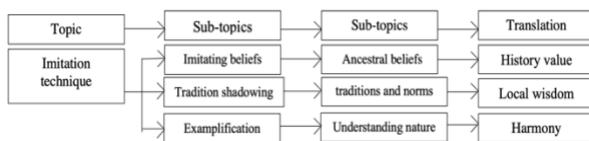


Figure 4. Technical imitation topic diagram analysis

The concept of fishermen using mimetic techniques is interpreted through their belief in the historical values of Jugong. The fishermen's style of shadow play is interpreted as being based on strict norms and traditions, resulting in the creation of a cultural identity or local wisdom through Jugong.

**Expression Attitudes**

The concept of Jugong is closely linked to the behavior of fishermen. Jugong is created by hollowing out large tree trunks or by arranging processed sheets of boards to form a boat structure. Jugong was the first type of boat called a dugout because it was carved from a single log. The wooden

tree is hollowed out for a dugout with the energy of the carving process. (Paula 2019, 2). Teak or damar laut trees are carved to form a seat or container.

**Expression technique**

Precise and beautiful work results from the seriousness of fishermen as woodcarvers. Fishermen equate precision with the technical term 'aesthetic expression. Through practice, their skill in Jugong carving improves, and their results become more refined. The traditional technique of wooden boat building has been in continuous evolution over time (Thufail, 1993: 36).

Firstly, the carving technique is a boat-building technique based on the characteristics of the river's nature, the availability of tree species, the use of boats, and the type and method of fishing in the river (Paula, 2019: 2). The fisherman carves a piece of log into a hatch cavity by chiseling a hole through it (Firth, 1958: 66). The aesthetic expression is seen in the resulting hatch space. The carving skills of each fisherman are not the same, and there are always certain characteristics that distinguish them from other carvers. Craftsmen take great care in selecting and shaping wood to form the Jugong, which creates a higher bow for the boat and ensures safety. The shape of the Jugong varies depending on the carving technique used. It is important to note that ownership can be easily recognized.

Secondly, the plank grafting technique explained that the Jugong plank-making technique is by weaving (Thufail, 1993: 33). Boat building with this technique starts with connecting the planks as the "hull skin". Then, the ivory is installed to strengthen the skin structure. This technique has been in development in the Pacific islands and Southeast Asia, including Indonesia. The discovery of the weaving technique is an expression of the fishermen's aesthetic. To make a wooden riverboat seaworthy; additional planks must be added and installed on both sides of the boat. These planks are arranged and mounted on the boat's hull (Firth, 1958: 66). The arrangement consists of two, three, or more planks that are adjusted to the length of the existing planks. The planks are joined without using nails; fishermen often find a strong tying system. Various methods of joining boards are adapted to the customs of each region, with the aim of preventing water from entering through gaps in the boards. To achieve the required curvature of the board, follow the contour of the boat by burning it first (Sadjali, 2018: 58).

### **Expression on hull**

Traditional wooden boats in Indonesia are considered sophisticated as they were built during a time when maritime technology was not yet advanced. The shape of the Jugong bow conveys a message of courage and optimism in carrying out the current mission. The hull is designed to remain stable and not move on the water. The sensitivity of the target prey to motion is the main reason for this. Waves caused by the movement of the hull will cause fish to move away. The recommended stability and balance equipment, in this case, is a flat hull design. A single hull is able to maneuver well in shallow waters and can avoid threats from the riverbed. The rest area for fishermen is designed to follow the flat surface of the hull, allowing for freedom of movement, especially for the fishermen's legs. This design emphasizes the catch results.

Safety is of the utmost importance, and flat-bottom boats are the most suitable for use in this area, as the low waves of the river are crucial for safety and stability. The riverbed depth has been filled with mud and materials from upstream, causing the riverbed to be invisible. This is due to the sedimentation in the downstream or estuary. To ensure comfort, a single-hull design is formed due to the calm surface of the river. The slightly elevated bow is intended to break waves and prevent water from entering the resting area.

The bottom of the hull is flat to further enhance stability. The aesthetic aspect of a single-hull unit is not a significant concern. The bow and stern are designed according to their respective functions. The stern of the boat is designed as a fisherman's seat, with the rear portion serving as a compartment for the tinting engine. The design prioritizes function over aesthetics.

The Jugong has a flat bottom hull that is 4 to 5 meters long and 45 to 60 centimeters wide. The height of the hull ranges from 50 to 60 centimeters, measured from the bottom to the lip of the hull. The wood thickness, measured at the edge or lip of the hull, ranges from 2cm to 2.5cm due to the uneven surface of the wood.

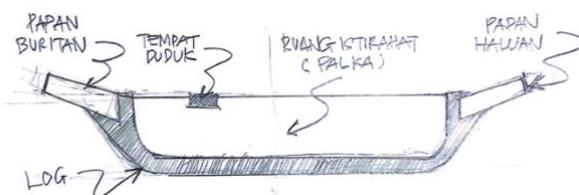


Figure 5. Jugong elements

(Source: Author's Document)

The shortened tail is used as a tube holder for the outboard engine. A slightly flat stern is used by fishermen for rowing. The jugong is made from a single piece of wood or a large, long block of wood that is hollowed out in the middle, leaving the sides of the block of wood. The bottom of the hull is thicker than the edges of the hull. The bow and stern sections are fitted with separate boards or wood with the possibility of forming an angled slope.

Jugong reflects the fishermen's in-depth knowledge and expertise and strengthens their credibility. A wooden log from a large tree is crafted into a wooden boat with an elegant shape and precise surface finish. The craftsmen carve with consciousness (Hornell, 1973: 265). There are also differences in the way Jugong is formed, caused by the fact that each fisherman has different skills. This makes it easier to recognize ownership. The creation of art prioritizes aesthetic functionality, resulting in forms that align with the design's intended purpose: (1) to convey disorder for the sake of order, (2) to create understanding from misunderstanding, (3) to raise awareness from unawareness (Sunarto, 2014: 137).

### **Expression on ornaments**

The marker on the hull includes decorative patterns such as pattern motifs, letter motifs, and waterline motifs. The traditional fishermen's handmade boats are considered valuable and can bring pleasure to people. Psychologically, traditional fishermen desire recognition for their boat-making skills. Jugong is also considered beautiful because the fishermen add personal aesthetic touches, such as inscriptions and numbers, to the hull using paint applied to the outer edge of the bow (Sachari, 1987: 1).



Figure 6. Markers on Jugong

(Source: Situmorang, 2019. Archived from the original on July 17, 2020.)

In jugong, signs in the form of writing have two significances: signs of meaning and signs of beauty. Writing on jugong also has intrinsic value. stated that value refers to the object's positive attributes, purpose, or interest (Gie, 1976: 39). The wooden Jugong and processed board Jugong have ownership marks in the form of ornamental ornaments. Paint is used to add a number or writing mark. Water boundary patterns on Jugong indicate the depth of the hull that enters the water. The natural pattern on

the upper part is produced from the color of the wood or board, while the bottom has a painted pattern as a water boundary.

The hull of a vessel can be protected from marine biota attachment, such as sea shells, by painting lines or colors on its bottom. Some owners or water boundary markers choose not to use paint. Dark colors, like black, can be used if dyes are applied to avoid attracting marine life (Loupatty, 2012: 48). The benefit of using paint on wood is its flexibility to change patterns and repaint if the color fades.

Painting the hull of a boat serves the purpose of protecting it from weathering and marine animal attachment (Ariany, 2014: 28). It also helps to smooth out marine life that would otherwise settle on the bottom of the hull, which can weigh it down and impede its speed. To differentiate between boats, fishermen or individuals use limited codes that are affixed of their Jugong.

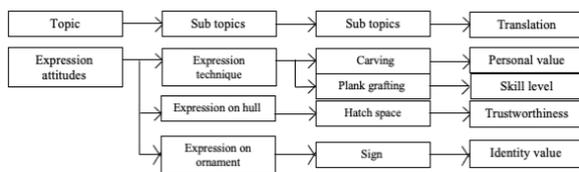


Figure 7. Diagram of analysis of fisher expression attitude

Fishermen interpret the scraping technique with individual value, which may differ from that of other fishermen. Similarly, the grafting technique is valued for its expertise, as other fishermen seek to acquire the same knowledge. The fishermen's expressive attitude is reflected in the hull sculpture, particularly in the movement of the hatch, which serves as their resting space. The fishing community values the expertise of the fishermen in making hatches and entrusts them with this task.

**CONCLUSION**

The aesthetic values of Jugong are reflected in the fishermen's use of wood as the main natural material. They choose between ironwood trees and processed boards based on economic and ergonomic considerations, which are interpretations of aesthetic value for them.

Jugong's formal aesthetic value is reflected in traditional values that impose strict rules on fishermen. This contributes to the emergence of Jugong's cultural identity and local wisdom as a cultural product. Fishermen harmonize themselves with nature by emulating the ways of their ancestors, as they cannot fight nature. This aesthetic

impression of harmony is evident in the way fishermen use Jugong.

The formal aesthetic value of jugong also can be seen in the expressive attitude displayed by fishermen and appreciated by their community as a form of respect for their cultural identity and pride. This expressive attitude is demonstrated through the writing on the hull of the jugong, which represents a local wisdom.

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