

THE ANALYSIS OF KERIS FROM AUTHORITY AND WORLD CULTURAL BEHAVIOR

Addiina Purnawangsih, Slamet Subiyantoro, Edy Tri Sulisty

Sebelas Maret University

addiinapurnawangsih@gmail.com

Abstract: The objective of the study is to describe Keris from the point of view of cultural elements. This research is anthropological by analyzing art branch of art that is Keris, where its position is culture, which has seven cultural element. Technique of collecting data with observation, interview and analysis of document / archive contents. Stages of analysis is done by collecting data, data reduction, data presentation and verification. The study concluded that Keris has religious meaning, source of livelihood, social organization, local knowledge, language, artistry and technological meaning. All elements of culture inherent in the keris possess each form of ideas, social behavior and physical form.

Keywords: Elements of culture, Art, Keris, a form of culture

Introduction

Keris is a masterpiece (adiluhung) in the field of metal forging. The noble values that exist in it helped shape the way of thinking and behaving society so as to give the color of the identity and character of the Indonesian nation. Keris is always attached and present in the midst of society as a means of completeness of life that is considered important. The existence of keris also shapes the way of thinking and behavior of Indonesian society to find the character and cultural identity.

With the fact that the existence of a keris is the result of various values inherent in the culture of Javanese society, in its embodiment, the kris is a work that becomes the crystallization of the state and identity of the owner community. The kris is not only a heritage or a weapon that has the function of being a media of self-preservation, in the realization of Indonesian culture, kris is more likely to become an heirloom that can contain various noble values about local wisdom of culture both as ritual objects, pride, and personal identity etc.

To examine it, the theory of cultural elements that includes seven elements such as religion, livelihood, social organization, local knowledge, language, arts and equipment / technology system are used. (Koentjaraningrat, 1990).

Research Methods

This research is anthropological with cultural perspective, or precisely the elements in it including the form of culture. More in-depth information is explored further by analyzing the contents of documents / archives in cultural centers such as the kris museum. Another technique of gathering is with in-depth interviews and experience involved in the location of kris making. Data sources are explored with informants,

places and events and archives / documents. So that data is completely valid done triangulation methods and informant review. For data analysis done by stages of data collection, data reduction, data presentation and verification on a continuous basis.

Results and Discussion

1. Keris and Religious Elements

The religious system can be interpreted as an integrated system of religious beliefs and practices related to sacred matters and unreached by reason. Religious system which includes, belief system, value system and life view, religious communication, religious ceremony.

In the idea of Javanese traditional society, keris is believed to be a magical object that is believed to have the power that can bring the expectations of the owner. There is a Javanese belief related to the meaning and function of the keris.

Keris has elaborate symbols, unique and varied wearing procedures which showcase the greatness and diversity of such a meticulous and high culture. Keris is one means of understanding the relationship of man and his God. In the process of copywriting the work of a dagger masters continue to pray and recite the holy mantras so that the work produced is really good and perfect. Praying and reciting these mantras demonstrates nobleness in the creation of kris can not be separated from the spiritual level of religious understanding of the Godhead. A master is an expert in art. The foundation in its creation is not independent of the symbolic languages of nature or the behavior and order of life of its time.

In the level of social behavior towards kris becomes more privileged. This manifestation is responded to by culturally specific treatment through certain rituals. The ritual is intended as a socio-cultural activity based on the belief system of the local community in view of two opposite worlds, namely the world here (*kasad nata*) and the world there (above). Both must be put together because it is believed that balance or harmony will only occur through the process of marriage of both worlds through sacred activities called ritual. It is understandable that beneath the visible reality is present and its existence is believed to be a very decisive reality in the context of religion.

The strength of religion in *kaitanya* with kris is supported by some elements such as time, tools, and masters. Time is an aspect that contributes to the value of a sacredness. Time adds to the situation of how certain moments are purified and distinctly different at other times. So it is not strange if every Friday night equipped with offerings and burns of incense. It is meant as a magical object and is treated especially because certain moments have sanctity.

Equipment such as offering elements with various forms is a symbol *maknawi* believed by the community as a series of sign system that has its own message. There are tools such as jugs, seeds, and beds and void and bolsters, lights and so on. All this proves that the equipment makes the atmosphere perfectly sacred. Equipment has an important role in religion.

Similarly, people who are competent like masters, experts who make keris or certain ritual actors are usually the people of choice. A master does not merely emphasize the

process of making it, but also explore the other knowledge that support his skills. If a master just deepens the process of work only then his work will be raw and tasteless. A master also deepens the knowledge of other, especially religious teachings. This teachings to mature the depth of his soul so that in the achievement of calm can proceed creatively.

The Javanese Islamic community believes the keris as a magical object and has the power, it will perform the ritual offerings to worship and to admire the contents of the kris. This is not only within the scope of the kris alone, but on all types of objects considered supernatural powers and is a magical object. Equipment such as offering elements with various forms is a symbol that is believed by the community supporters as a series of sign systems that have its own message. Equipment such as roses, side dishes, jugs, and white cloth proves that the equipment makes the atmosphere perfectly sacred.

b. Keris and Living Livelihood Elements

Early concept of artists in this case is a master who creates a kris prepared for the consumer in order to meet his needs. The master is trying hard to fulfill what his customers want. The shape and quality of kris is made as beautiful and as much as possible in order to attract the attention and consumers or keris collectors. The economic element underlie the presence of kris making.

For consumers or keris collectors after having can be functioned as library objects in ceremonial ceremonies sacred, as a collection of identity objects and as a complement to the interior of the room to be more attractive or placed in a certain place because of its own belief system. For artists or craftsmen keris products are assets of economic commodities to improve their living standards as a source of income to meet daily needs. For others such as collectors, keris exporters and intermediaries of kris production activities are activities to meet the source of income. Thus the kris is a potential economic asset for the source of livelihood.

Physical form produced is a dagger whose dish must be favored by the public or collectors. Keris in this case is an economic asset because it is used as a product that led by these stakeholders as a source of livelihood for the producers. Thus the activity of the beginning to the last process of creating a keris product is not separated with economic goals for the relevant actors.

c. Keris and Element Society or Social Organization

Humans are essentially social beings other than the existence of individual beings. Social organization is a group of people whose members feel one with each other. The organizations created are nothing but to help facilitate the permissible interests. Relation of kris with social organization among others lies in the behavior of the process of realizing the kris. Creating a keris is basically the practice of the social organization itself. Activities ranging from providing raw materials, equipment and the process of forming a kris to finishing and marketing always involves the human element as a form of social system. Even the relationship between the keris craftsmen is also

reflected in the form of bonds of craftsmen for the common interest as well as the padepokan. The yard that accommodates the needs of the craftsmen is nothing but a form of social organization. Thus the presence of a keris can not be separated with social activities that are accommodated with social organizations.

At the concrete level found the form of the handicrafts of the people who managed to collect keris craftsmen. The padepokan manages the members' needs associated with the tour program. The hope is that tourism activities and crafts can synergy complement each other and encourage each other. Similarly, each unt craft equipped with an organizational structure, is a form of behavioral results of managing keris. It can be utilized as a medium to build communication work to achieve the common goal of the continuity of a productive handicraft business based on social form. Thus the form of personal gathering on business unit, or padepkan is basically the physical form of organizational elements in relation to the presence of keris products.

d. Keris and Local Knowledge Elements

Every ethnic citizen has a system of local knowledge (science) which is commonly called ethnoscience. Anything you call an art object such as a keris can not be separated from the local knowledge stored in it. Keris structure as a form and container therein contain content that contains local knowledge. Many local wisdom of Javanese culture is implied in the symbols contained in the structure of the keris. The content of cultural messages is often inserted through visually stored media and then used as a source of local knowledge. Local knowledge as reflected in the kris is located on the side of the technology, knowledge of raw materials and some tools. For those who believe, certain kris can increase the courage and confidence of someone, in this case the owner of the dagger.

Keris can prevent the outbreak of disease and plant pests. Keris can also get rid of and disrupt spirits. Keris is also believed to be able to help its owner facilitate the owner to make it easier to find trusted to be utilized tuahnya, so that the object is considered to provide safety assistance for the owner and the people around him. Most of the Javanese people consider the kris has an exaggerated power or supernatural powers, not even a few who say there are jinns or supernatural beings who dwell in kris.

e. Keris and Language Elements

Language is a beautiful pronunciation in the cultural element and at the same time becomes the primary means of intermediary for human beings to continue or adapt the culture. There are two forms of language that is spoken language and writing language. Keris has a wider and deeper sense of symbolic significance for the Javanese community. Understanding of everyday kris by the public is generally regarded as a sharp weapon that is sleek and bladed straight or squiggly. In the life of the Javanese society, the situation is more open, the meaning of the keris is growing in meaning in line with the development of the language-sense and symbol system that is understood by the society. Keris is understood as a maknawi connection that tends to be more abstract and profound (philosophical), so that contextually follows certain language-

sense. Some of the proverbs that flourish in the community show against such symptoms. For example, a proverb that says "ora kris yen ora hard" (not kris if not strong or firm). "Kekeran aris aris" (keep yourself with keris). The notion of a kris like that, shows that the term keris actually contains a special understanding of the presence of strength or ability that does not materialize, comes from within yourself and the look of yourself as well. As a force, a keris is seen as an instrumental factor that functions in certain circumstances.

The social kris is manifested through collective behavior in ritual ceremonies. On this social symbol is meant as a message communicated to other collective members. Because the message through metal media, the message is not directly understood but must be understood sign system and marker in the form of elements of shape, color and so forth. Why is that because the language communicated is a way that must be read arrangement apparently until then obtained information of its contents well, as well as messages to be conveyed by artists or creators. Then it is clear that the keris is a language in which there is a cultural message from the Javanese ethnic, of course the language reflects the views or ideas of the Java community.

f. Keris and Elements of Art

Keris is one of the works of metal art that became the uniqueness of Javanese culture. Keris which originally served as a stabbing weapon, now has many functions in ritual activities and cultural arts. The book "Kalangwang" explains that Javanese society (Indonesia) is a worshipping society of beauty (Zoetmulder, 1983: 33).

If noticed the blade of kris, either straight or painted kris, flame or flame form, or the shape of the luk or the cuddle (smoke) in the censer while being samadi (prayer). This is an artwork with a high imagination. If the kris is viewed in its entirety with its warangka and upstream it will look harmonious unity. Various farina form and completeness of kris show the values that reflect the beauty (high art work, noble) dab more symbolic.

Artwork is a personal expression of the artist in seeing things and is a medium to show his actualization. In this case the making of kris, of course is the master. Therefore it can be concluded that the kris as a work of art merupakan results of contemplation and the deposition of experiences and views of a master.

Keris comes with the terms symbols as a form of expression of an artist (master) in capturing the symptoms of the environment when the kris is made. In kris art work is reflected from the dhapur kris form, pamor motif, warangka shape, upstream shape, pendok motif, selud motif and so forth.

g. Keris and Elements Technology

It can not be denied that utuk realize the work of kris always needed materials and tools as well as ability, technical skill pelakuya. Equipment is an important element because to facilitate the work in making a dagger. To produce a high-quality kris needs to be considered the accuracy, diligence and precision in the process of making a dagger that can produce a keris that has high value. Material is a medium that will be processed and formed into a valuable art product. The medium of creation of the keris used

consists of wrought iron about 15-8 kg, steel about 800 grams, 300 grams of pamor or nickel about 125 grams and good quality teak wood charcoal, as for forging fuel. Iron used to make kris with carbon content (dirt) 0.5-1.7%, because it has the nature of hard to melt and can be forged at high temperatures. The quality of iron is strongly influenced by the presence of other elements, especially natural elements or carbon, although only a few percent. Good iron to make kris on condition that does not break if burned and soft enough and not too hard, before mixed prestige material before washed. The tools used to make the kris are quite traditional among others 1) Paron is a large iron used as the foundation for iron of kris candidates, 2) Large hammer is a tool used to forge iron, steel and nickel. The hammer is used to forge three seeds with the size of 5 kg, 3 kg and 1 kg, 3) Sapit is a large pencil for cutting iron, 4) Miter serves to make ricikan, 5) Chainsaw is used to cut the raw material according to the size (7) Canggem (Tang, Capit) is a tool for clamping a dagger for easy work, 8) A Stone of Sharp (Wungkal) is useful for sharpening the blade and smoothing the kris blades.

The process of making a dagger is as follows the first time the iron is burned and forged constantly or repeatedly to remove the rust, in order to get the iron that is completely clean or pure. The iron that has lost its rust is marked by sparks that come out of the iron. The characteristics of clean iron when burned and forged are iron is incandescent when burned. The burned and forged iron has shrunk from 15 kg to 8 kg.

The clean iron is then folded and cut and in the center of the nickel mounted. Before nickel is mixed with iron, first the nickel is thinly forged as thick as + 1-1,5 mm, the length of the nickel is the same as the iron that has been cleaned.

Nickel placed in the middle of the iron then tied into one stubborn, iron-nickel-iron bandage, then burned and forged. The iron that has been wrought with the nickel is melted into one, the iron that has been melted is called saton. The saton iron is then forged again until it becomes long, then the binoculars and the piece is closed on the prestige. After that it is then forged again to be long and folded again and so on until a few folds depending on the desired pamor. In folding at least 16 times so it can get 32 pamor layers. However, at least iron can be folded to 16 times, sometimes just folded 10 times the iron has been broken, therefore must be good at choosing iron for keris material and in folding and forging should be careful.

After forging the iron and pamor layer is successfully created, now which is done according to our tastes, the prestige that was produced was shaped landscape (mlumah = Java). If we want it to be skewed (Java = unfortunate) then the way it is done is cut up the pamor layer and then compiled, and burned, continue to be forged into one, and will produce a pamor that is tilted.

The next process to make kodokan, iron that has been plated pamor or saton was cut into two equal parts long, then draw a pattern or kodokan. iron saton which has been drawn kodokan both, in the middle of a steel given as much as 1 kg that has been forged to be flat about 5 mm thick and already formed kodokan. then the three kodokan are tied into a stubborn with a wire with steel position kodokan in the middle and flanked. Then burned and forged this process is called "nyilaki". As stated Sumintarsih (1990: 97) "Nyilaki namely kodokan pamor, kodokan steel and kodokan pamor burned and forged

into one as much as 9 times with a temperature of 1100 0C". In the process of this nyilaki must be considered really thin thick so that the form of prestige can be evenly and in accordance with the desired. In this way will get a good kris.

After the process is completed then the next will make a keris, with how to make a pattern on zinc because zinc is easier to cut and draw. After the finished pattern, affixed to the iron that will be made keris, then drawn and cut in accordance with the pattern by using a saw. Before cutting aside a little keris for marijuana and pesi. In making the pattern there are two kinds of form leres (straight) and the shape of the luk (winding). The patterned iron will be forged again. This forging is also through the combustion process, and the process of forging with the base of the kris is made thicker than the tip. After the forging is complete then keris keris dikipiskan by forged the edges and right. This process is called gloss.

After going to be set up forwarded by making keris ricikan. For example, make the pea flower, part of the jalen, bribery, kruwingan. At the stage of making ricikan used tools such as miser, gerenda, chisel, etc .. The process of making the kris globally and finishing techniques in providing decoration requires equipment and technology systems. Technical ability to use equipment in manipulating the medium to obtain desired results. Thus the kris can not be separated with the context of equipment and technology systems. It is impossible without the support of the necessary technology and equipment systems.

D. Conclusion

Keris is a masterpiece (adiluhung) in the field of metal forging. The noble values that exist in it helped shape the way of thinking and behaving society so as to give the color of the identity and character of the Indonesian nation. Keris is always attached and present in the midst of society as a means of completeness of life that is considered important. The existence of keris also shapes the way of thinking and behavior of Indonesian society to find the character and cultural identity. Basically to interpret a certain culture re-interpretation step required. In the framework of kris culture is part of the arts. But in the interests of the analysis of the position of the kris art can be equated parallel with the culture. Because the position is the same as the culture that has seven elements, the art of art also has seven elements of culture that is religion, social organization, livelihood / economy, local knowledge, language, arts and technology system. Thus to dig the value of local wisdom such as kris. Keris as a result of the Nusantara culture Adi luhung has been going on in such a long span of time, its role and function has penetrated the conflexity of life of the people of the archipelago. Through the kris can be understood to what extent the level of culture, technology, social strata, politics, art, understanding of spiritual and religious and other social joints.

Based on the findings it can be suggested especially to the keris craftsmen that in order to preserve the existence of kris, reinterpretation is needed through developments related to tourism objectives. For academics can revitalize through scientific studies with various approaches such as with analytical ethnography. In this way can show the meaning of a variety of kris, thus allowing more broad meaning.

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