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Sunggingan Artifact Project on Javanese Keris of Surakarta Gayaman Warangka

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Abstract—In 2005, UNESCO gives to Indonesia recognition for Indonesia *Keris*. *Keris* is traditional dagger that can found in apart of some islands in Indonesia, specialty in area who establish kingdom, *kasultanan*, and *kasunanan*. Until now, research about *Keris* topics is very rarely. In this research of *Keris* from Surakarta, researcher has a goal of making artifact projects to implementation meaning of tradition and religion by making *Sunggingan* on *warangka gayaman Surakarta* style. In that *warangka*, researcher put visual implementation for representation *Keris* blade, the *Keris* style comes from, and social status the *Keris* owner by looking the *warangka*. *Sunggingan* usually adapted on puppet shadow from Surakarta and Yogyakarta. The conclusion in this research creates an implementation of graphic visual *Sunggingan* on *Keris warangka Surakarta* by enamel paint. Researcher use methods literacy and experimental for this study. The conclusion of the research is *Sunggingan* in *Keris warangka Surakarta* style, and the impact of the research is implementation new repertoire to the *Sunggingan Keris warangka Surakarta* style, which is before there has not been kind the *Sunggingan* like that.

Keywords—*Keris*, *Warangka*, *Sungging*, *Gayaman Surakarta*

I. INTRODUCTION

As one of the traditional weapons that received recognition from UNESCO, *Keris* is cultural heritage that needs to be preserved. Many people and young generation do not know and interested with *Keris*, it is unfortunately that this problem can make extinction of the *Keris* culture. Because of that, researchers do research about *Keris*, to understand the cultural heritage in which many noble values in the inside of *Keris*.

Keris is one of traditon dagger weapon which it spread in Indonesia and other region on South East Asia. In Indonesia, *Keris* can found in some region who establish kingdoms, *kasunanan*, and *kasultanan* which it is centre of culture in era before independence. One of the caretaker of the tradition related to the existence and contiunity of *Keris* is *Kasunanan Surakarta* in Central Java.

These are some sources of literature book and previous research that discusses about *Keris*; According to Doyodipuro, *Keris* is an artifact wich in it contains mistic element. The *empu* who makes *Keris* can give positive or negative element, according to the orders of the *Keris* owner [1].

Misteri Keris book explains briefly about the parts of *Keris*. The book explain Surakarta *Keris*, but that book does

not explain *Keris* in detail and specific. Likewise with the discussion of the *Keris warangka* are not detailing, just discuss *gayaman warangka* ang *ladrang warangka* Surakarta style. In the book it is precisely told the style of the *Keris* maker or *empu*, from Pajajaran kingdom age until *Kasunanan Surakarta* age [2].

There is a book that tells the details of the Javanese *Keris* by Haryoguritno Haryono. There are many photos and illustrations in the book of *Keris Jawa* antara Mistik dan Nalar, to make it easier for readers to understand *Keris*, especialy Javanese *Keris*. This book explains the origin of *Keris*, process of making *pamor* in *Keris* blade or *bilah*, *Keris warangka* types, and also the procedure for using *Keris* intraditional dress. In this book also explain about Surakarta's *warangka Sunggingan Keris* [3].

In the book *Kris Hilts* by Ghiringhelli, reviewed various kind of *hulu* or handle or hilts from many region in South East Asia. The book presented various types of *Keris* hilts accompanied by photos are classified base on the characteristics of each region who establish *Keris* [4]. Previously researchers also conducted research Nusantara *Keris*, with research output a thesis project on the introduction of traditional *Keris* weapons for elementary school children website [5].

Many of the research and literature sources that discuss about *Keris* from various regions, but there are still very few studies that discuss specific abaout *Keris warangka*, moreover the rarity of discussion about experiments on *Keris Sunggingan warangka*. From this research, it is expected to produce a *Sunggingan* on *warangka gayaman Surakarta* style, wherein the visual elements of the *Sunggingan* contain implementation of the meaning of tradition and religion.

The purpose of the research is to increase knowledge and research on *Keris*, especially *Sunggingan* on Surakarta *Keris warangka*, as to produce new visual form that is located in *Keris warangka* image or *Sunggingan*.

The method used in this research is to adopt visual symbols who was already exist in Javanese culture, base on literature study sources. Which are the visual symbols implemented on the *Keris warangka*, as a form of experiment on new *Sunggingan*.

II. METHODS

A. Literature Studies

Literature study used in this study is intended as a reference for *Keris*, especially regarding the *gayaman warangka Sunggingan* of Surakarta style, in addition to adopting symbols and visual elements related to tradition and religion in the Surakarta style *Keris*, which will be used in the *Keris warangka*.

B. Project

The artifact project method was used in this study as an instrument to experiment in realizing symbols and visual elements obtained from literacy sources to be implemented in the Surakarta *gayaman warangka Sunggingan*. This project create for two mounth, time for working one until two hours for working in Saturday and Sunday.

III. RESULTS

The results of this research experiment can be seen from the implementation of visual elements in the form of colors, motifs, symbols, and ornaments that are applied to the pieces of *warangka Sunggingan* Surakarta style. *Keris warangka* style based on literature sources. In the past, the *warangka Sunggingan* only could be used by aristocrats class, even though there was no written regulation regarding this matter.

The choice colour of blue as the background colour of the *Keris* is matched with the blade of the *Keris* with the *gandhik kikik, tangguh* Paku Buwana XIII which is in the inside of *warangka*, as shown in figure 1. The blue colour in Javanese culture is classified as a noble color. Whereas the colors that are not permitted for the general public are like wood and white. These colors are more intended for the royal family such as the king's younger brother and crown prince.



Fig 1. Tradition arms "Keris"

On the front of the *gayaman Keris warangka* is placed in the Kasunanan Surakarta logo as shown in Figure 2, as a symbol of the identity that the *Keris* is a Surakarta style, where the Surakarta Kasunana also has an important role in maintaining the tradition to establish.



Fig 2. Kasunanan Surakarta Logo on Gayaman *Keris warangka*

On the other side or the backside is placed a symbol that is generally used as gold *tinatah* on the *Keris bilah* or blade, with symbols that have sincere meaning, as in figure 3. The sincere symbol is interpreted by the humanity of all things in the world, where everything has been determined and determined by God, so humans can only try their best, while all decisions determined by God, that where the sincerity of humanity as God's servants is tested. The backside of the *Keris* will appear in several ceremonies using certain traditional dress, such as when there is a grief event.



Fig 3. Parang Motif

The *parang* motif on the *Keris warangka* adopted from the *parang modang* on batik, as a symbol of endless enthusiasm. Where as the gold color or also called *prada* is the meaning of magnificent and luxury, in Javanese language *prada* means gold.

IV. DISCUSSION

Keris is a traditional weapon that is often used when using traditional dress. *Keris* can be found in Terengganu, Malacca, Johor, Aceh, Gayo, Minangkabau, Palembang, Lampung, Banten, Cirebon, Tegal, Demak, Madura, Yogyakarta, Surakarta, Blambangan, Makasar, Gowa, Bone, Luwu, Banjarmasin, to Mindanao. The Kingdom, Kasununan, and the Kasultanan had an important role in maintaining the continuity of traditions related to the culture of *Keris*. Dominating religion in some kingdome make a difersity of *Keris* style. *Keris* from Bali, Javanese, and Aceh have a diverent style due to dominan religion in this area.

A. Keris

In addition to Indonesia, the distribution and the existence of *Keris* are found in several countries in Southeast Asia. This can be seen in the royal and regional logos in Malaysia and

Thailand, as shown in fig 4. This explains that in the region, the *Keris* is widely known to the public. or just some group.



Fig 4. Representation of *Keris* on symbols or logos in Malaysia and Thailand.

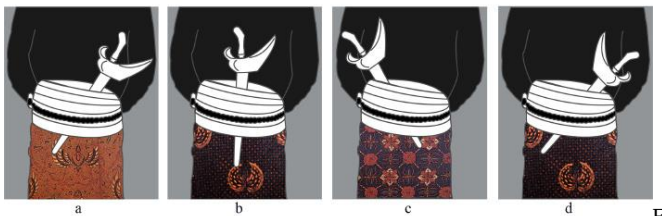
Keris according to Bratasiswara is (trans)"..., sharp-armed, double-edged, sharp-pointed weapons, straight or curved, decorated with white steel paintings (*pamor*), including in the high culture that is widely used in traditional ceremonies and as heirlooms" [6].

According to Groneman, the art of *Keris* forge was very appreciated in the 19th century, seen from the tomb of *empu* which was adjacent to the tomb of the king's sons who were on the front yard of Imogiri cemetery. This shows that the position of *empu* at that time was highly respected almost equaling the king [7].

According to Hasrinuksmo, the *Keris* has a different function with other stabbing weapons such as knives. *Keris* is a weapon that is intended to open as a tool to paralyze opponents, but *Keris* is weapons which contain lot of meanings [8]

B. *Keris* in Traditional Dress

Each region has an unwritten rule in wearing *Keris* in traditional dress. The position of the *Keris* in traditional dress adjusted the event attended. According to Doyodipuro in Javanese culture, especially in Surakarta, the position of laying a *Keris* is as shown in Fig 5. The position of *angoglengake pusaka*, such as fig 5a. is a way of wearing a *Keris* to attend official ceremonies or parties, the position of *ander pusaka* like fig 5., is a way of wearing a special *Keris* entering a place worship as a symbol of respect and reverence, the position of *angar pusaka*, such as figure 5, is a way of placing kris for soldiers and officers when march, while the position of *anyungkemake pusaka*, as in figure 5d is worn when attending a funeral, in that position carving on the *pendhok* in usually there is only one side to be invisible, due to the position of the turning of the *Keris*, as a symbol of grief [1].



ig 5. The position of *Keris* in the Javanese culture of Surakarta.

C. Meaning of Project

The blue color is used as the basic color of *warangka* because it is adjusted to the *Keris* blade which is found in that *warangka*. According to Haryoguritno, the basic colors of wood and white are only allowed to be used by members of

the kingdom [3]. The color is considered a color of greatness and the color can be used only by certain circles, especially the crown prince.

The blue color has a character cool, calm, and peaceful. Goethe thinks this color is a spiritual color. The blue color symbolizes purity, hope, and peace. The blue color is also considered as aristocratic color, many of the high class society are dominated by blue and black colors [9].

On the front side of the *Keris*, placed a logo from Kasunanan Surakarta as the logo in Fig 6. The logo is placed on the *Keris*'s frame as a sign that the *Keris* originated from the Kasunanan Surakarta region and adopted the *Keris* style of the *Keris* originating from Surakarta.



Fig 6. Logo of Surakarta Kasunanan

The logo of Surakarta Kasunanan has the following meanings, the crown or *makutha* is a symbol of the king and Javanese culture. Red and yellow as a symbol of something that is grown or *kasepuhan*. Light blue and white have a broad view of meaning and forgiveness. The sun or *surya* has meaning as a source of illumination and life-giving for many people. The moon or *candra* has meaning as a soft lighting when it is dark and does not cause heat. Bintang or *kartika* has the meaning of guidance when darkness comes which can add to the shades of life. The earth has meaning as a place of life, that humans must be able to compromise with something big that is visible or not like God. *Paku* as a symbol of humans must hold firmly to some religion for how to teachings human can survive in the world. Rice and cotton symbolize human needs in living life, like clothing and food. Red and white ribbon as a symbol of mother and father, where humans must always respect parents [10].

Rajah is a symbol that considered having magical or spiritual value. In general, *rajah* placed on the blade or *bilah* of the *Keris* as a symbol of the *Keris* owner's hope of something. *Rajah* on the *Keris* blade is an additional element that usually uses gold. *Rajah*, which usually used in *Keris* consists of several types, as shown in fig 7. The *rajah* implementation used in the project of this time on the *Sunggingan warangka* is *rajah ikhlas* or sincerity.

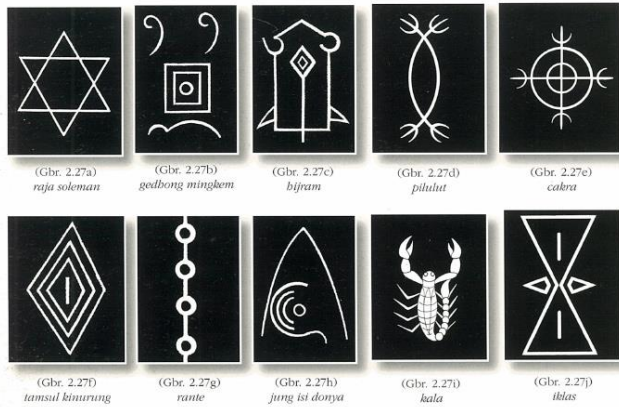


Fig 7. Rajah Symbols

The *parang* motif used in the *Sunggingan Keris warangka* this time is a simplification of the *Parang Modang* batik motif. *Parang* is one of the oldest batik motifs in Java, repetition of *parang* is a representation of the continuous waves in eroding coral, so the motive has a meaning of spirit that never goes out in achieving one goal. Fig 8 shows a motif of *Parang Modang* in a variety of decorative batik patterns.

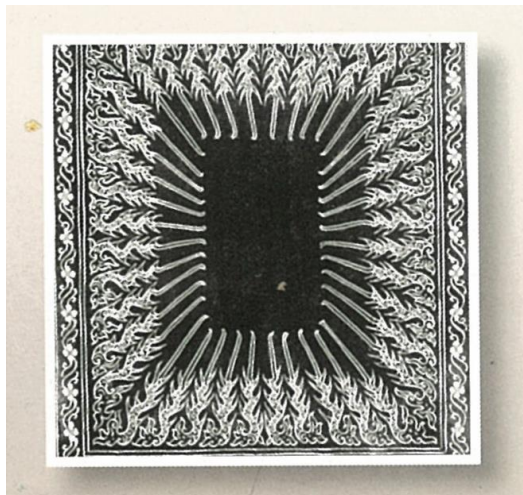


Fig 8. Parang Modang Motif

D. Process of Project

Fig 9 shows the steps of the process in making Surakarta-style *Sunggingan warangka*



Fig 9. The Process of making *Sunggingan Warangka*

V. CONCLUSION

Keris is a traditional weapon whose distribution can be found in Indonesia and several regions in Southeast Asia, in 2005 Indonesian *Keris* received recognition from UNESCO. Although the kris is a stabbing weapon, its usefulness is more for ceremonial purposes, which contain various traditions and religious meanings. In this study the creation of *Sunggingan* in the form of Surakarta style, the symbolization which contains elements of tradition and religion.

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