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, speciality 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 tradition 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, especially 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 about 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.

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.

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.

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 kingdom make a diversity of Keris style. Keris from Bali, Javanese, and Aceh have a different 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.

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 anggolangake 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].

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

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 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.

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 Haryoguritmo, the basic colors of wood and white are only allowed to be used by members of
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.

D. Process of Project

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