

KRIS SACRED ART WHICH HAS PARHYANGAN VALUE BASED ON SUNDARAM'S SATYAM SIWAM

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ABSTRACT

This article explains how a kris is a cultural heritage of the adhi luhung ancestors of the Indonesian nation besides having artistic value it also has sacredness because the kris is made through a special ritual procession so that it has magical power that can provide a fortune or benefit on a scale and no basis to the owner. The kris is so in this article will discuss and review about the kris which is a sacred art object that has magical values ethically, aesthetically and logically has historical, isoteric and philosophical values, so that it has Parhyangan value which in Hinduism is contained in the Tri Hita Karana teachings and based on Satyam Siwam Sundaram. Kris apart from being a work of art that has aesthetic value is also a ritual medium in carrying out spiritual activities because it has magical value. Before making a kris, an Empu should perform self-purification first and perform tapa brata in order to get pawisik so that he can determine what ingredients are right and what kind of kris kitchen is suitable for the buyer of a kris. the term Sidhikoro/ pasupati with the aim that the kris has supernatural powers which is often known as metaksu/ beryoni so that the owner of the kris will get good luck and positive benefits in living life.

INTRODUCTION

Kris is one of the original local geniuses inherited from the ancestors of the Indonesian people whose existence is based on evidence found on historical relics that have existed since before the 10th century, the existence of kerises is not only in Java and Bali but has spread throughout Indonesia to the foreign countries such as; Malaysia, Thailand, the Philippines, Cambodia and Brunei Darussalam, thus the kris can be said to exist in the former territory of the Majapahit kingdom (Harsrinuksmo, 2004). UNESCO on November 25, 2005 has determined that the kris is one of the masterpieces inherited from their grandmother. the ancestors of the Indonesian people who are intangible objects that must be inherited. Evidence of the emergence of kris in the past can be seen in historical objects or buildings such as artifacts or temples. Kris is carved on the walls of temples in Central Java such as; Dieng temple, Prambanan temple and Borobudur temple. Carvings on the walls of the temple that resemble images of kerises are also found in the reliefs of the Panataran temple and Suku temple

which, after being identified, are relatively young and are thought to have existed during the Majapahit era (Irawan et al., 2021).

Keris is an object that has both physical and abstract appeal. In ancient times, keris tended to be used as a stabbing tool for enemies or opponents during duels or wars, even though a keris is not only a weapon or stabbing tool, because a keris has artistic value, isoterial value, and cultural value. Philosophy that can be used as a means to facilitate and guide in living a social life.

When we see and observe a keris, we seem to enter a dimension that brings flashbacks to the past which depict the greatness, valor and knowledge of our ancestors which were so extraordinary that we can discover the technology or techniques in making a keris which has a thousand meanings that are not owned by humans. other nations. When we look at a keris from its physical appearance, we will know that our ancestors had an extraordinary ability to process metal into objects that have artistic value.

Keris is authentic evidence of the history of the journey of the Indonesian nation, because Keris is a typical weapon of the Indonesian nation which in ancient times was always attached to the body, especially the knights, so that it became a silent witness to the glory of the ancestors of the Indonesian nation.

Nowadays, keris is often regarded as an occult object which is very taboo to collect so that when someone does not have a proper understanding of keris, people who collect or care for keris are considered to be an act of envy and will lead to polytheism, so it is necessary to introduce the object in the form of socialization. cultural heritage so that the treatment of cultural heritage objects is carried out properly because most people collect keris because they think that a keris is a talisman that can give suggestions to its owner to facilitate the goals and expectations to be achieved.

It is necessary to understand that a keris is a medium for admiring God's blessings and power, not as a counterpart or match for God's power because the luck or yoni on the keris can function because of God's will. By having this understanding, most people do not get lost in their understanding of a keris which is a occult object but is a means used as a medium for self-protection against all scale (physical) and niskala (non-physical) threats which will only occur when God has willed it. to happen (Hasanah, 2018).

In general, the Balinese Hindu community does not view kerises only as art objects but as objects that have magical value so that in the care of a keris it is not only occasional, namely by providing a special lubricant/oil which is usually non-alcoholic oil but also abstractly, namely with special offerings. according to the beliefs and beliefs of the owner of the keris, As the next generation of the nation, it is appropriate to protect and preserve this cultural heritage which is basically in line with the principles believed by followers of the Hindu religion, namely according to the teachings of Tri Hita Karana, especially on the value of Parhyangan which is based on satyam, siwam, sundaram so that it can strengthen sradha and devotion to God Almighty (Yasa et al., 2021).

METHOD

In compiling the manuscript of this article the author uses a descriptive qualitative research method which reviews the description of the keris blade besides fulfilling the criteria of art when viewed from the point of view of ethical, aesthetic and logical values, it also explains that the keris blade has a sacred value because in the process of making a keris blade through a process of sacralization in the teachings of Hinduism this is based on Satyam Siwam Sundaram. As stated by Bogdan and Taylor in Tanzeh (2011), explained that qualitative

research is a step of data analysis in the form of words orally and in writing and behavior that can be observed by researchers so that descriptive data is formed. Where the output of these research activities will produce findings that cannot be obtained through statistical calculation procedures or quantification steps that are able to show people's lives, history, behavior, organizational functionalization, social movements, and kinship relations (Irawan et al., 2021).

The type of research used in writing this article is literature review, with data collection techniques by means of document study and analysis used by combining the results of the literature review with the results of direct observation of the values contained in the keris blade.

RESULTS AND DISCUSSION

A. Kris

In ancient times, keris was often interpreted as an heirloom object that had metaphysical value or magical power so that it was not only used as a stabbing tool during war but was also used as a physical and non-physical protective amulet, in contrast to the current case, keris is often interpreted as a sharp weapon. which only functions as a stabbing tool so it is rarely collected even if that happens, when the keris status is an heirloom object that has become a hereditary heritage, the Balinese Hindu term tetamian keris and becomes an object that is very taboo to touch.

The lack of understanding of the majority of the younger generation of the Indonesian nation regarding the special features of the Keris has led to an assumption or paradigm that when collecting kerises one is synonymous with shamanism, or things that have occult nuances.

Most of the kahalayak consider that all sharp objects inherited from ancestors which are considered sacred because they have good luck/taksu are a keris. Whereas the classification of the tosan aji as a keris is that physically the keris is in the form of an iron plate that extends from the base end, that is from end to end on the wide side of the blade. On the wide side of the blade, the condition of the keris is usually transverse from the front side towards the back side, which is marked by the position of the cannabis and the base of the keris, which is called sor-soran. The front part which looks thicker or somewhat round and sturdy, can be checked by the presence of the lizard's sirah and gandhik, while the back which looks thinner and wider can be examined by the presence of the tail and wadidang (Kuntadi, 2019).

According to (Lumuntu, 2019) "an object can be said to be a keris if it includes the following criteria:

1. The keris must consist of two main parts, namely the keris blade (including the pesi) and the cannabis part. The Blade and Pesi parts represent the Linga form, while the Ganja part represents the Yoni form. In Javanese philosophy, which can be said to be the same as Hindu philosophy, the union between linga and yoni is a symbol of hope for fertility, immortality (sustainability) and the power of the creator.
2. The blade of the keris must always be at a certain angle to the Ganja, not perpendicular. The position of the keris blade that is slanted or inclined, symbolizes human nature which is actually very susceptible to worldly temptations and lusts, especially for the Javanese and also for other Indonesian ethnic groups, that a person, regardless of rank and position, must always submit and respect not only the creator, as well as in each other. c. The usual length of a keris blade is between 33-38 cm. Some keris outside Java can reach 58 cm, even those made in the southern Philippines, some reach 64 cm in length. the shortest are the Buddhist keris and the keris made by Nyi Sombro Pajajaran,

which are only about 16-18 cm. However, the keris that people make are very small and short, for example, only 12 cm, or some are even smaller than the full pen size.

3. A good keris must be made and forged from three kinds of metal, namely iron, steel and prestige material. Old kerises, such as Buddhist kerises, do not use steel. Thus, a keris made of brass, zinc and other metal materials cannot be classified as a keris. Likewise "keris" which are made not by forging, but by casting, or those made from scraps of used asphalt drums are classified as not kerises, but only kerises or keris replicas.

Objects that become sharp weapons whose manufacturing process only goes through a forging process without folding, without layers of the 3 main constituent metal elements as described above, even though they are in the form of curved swords, spears, sabers, sickles, straight swords, are not objects that are classified as keris, even though they are made during the same era by a master keris maker but it could be an object belonging to the Tosan aji classification. *Tosan Ajãre* objects in the form of sharp weapons that are made through metallurgical stages which are sacred so that they have magical power, becoming important objects that are very valuable to their owners. So Keris is included in Tosan Aji, but not all Tosan Aji are included in the keris category.

B. Kris Making

In the past, kerises were not made haphazardly so that a keris could be made in a very long period of time not because of limited tools, but the masters in making a keris still paid attention to two main aspects, namely isoteri and esoteri values because a keris is good and worthy of being used as an object. In addition to having artistic value externally (Isoteri) it also has magical power or luck (Esoteri) so that in its manufacture it goes through spiritual stages to produce extraordinary metallurgical objects, in certain areas they are still persistent in maintaining this culture in making dagger blade. The steps that must be passed in making a keris that has esoteric value are as follows;

1. Ruatan / Purification of self

Self-purification is mandatory for a master who makes a keris as an initial step before entering the tapa brata stage, because the sanctity of a master can determine sincerity in making sacred objects including keris. The concept of self-purification according to (Arniati, 2020) is freeing oneself from all contamination or pollution from negative elements originating from within through the medium of water and pranayama. Lontar Brata Behavior provides the following understanding:

"By a good deed or bad deed, surely the result is picked according to the deed you do. therefore, immediately carry out good deeds according to the teachings of Brata. it deserves special serious attention for those who want to devote themselves to dharma, to gain success. calm yourself, then you will get happiness, even now in the future. If you want to recite the mantra to perform brata, then clean yourself first: wash your hair, rinse your mouth, clean your teeth. That's how you do every day. Remember, don't do brata, before asking permission from him who has succeeded in brata, the Brata sidahan"

The implementation of Ruwatan or self-purification is usually carried out with several ethics or procedures accompanied by special offerings that must be carried out systematically. The steps for spiritual purification that must be carried out are as follows;

- a) Prepare means of purification in the form of offerings in the form of Daksina Uang Kepeng perforated 11 seeds, flowers, canang (Ubo rampe), Pejati as a sacrifice and

- incense 11 sticks for Daksina and 3 sticks to hold while reciting mantras and 9 sticks to stick in 9 directions of the eyes wind next to the seat position
- b) Using a new white cloth which after use must be stretched/thrown away.
 - c) Ruatan in the first stage of the bathing process is carried out in the sea, before bathing in the sea, sitting quietly on the beach and then asking permission from Dewa Baruna/Varuna as the ruler of the sea and asking for blessings to perform self-purification, after that recite mantras/holy verses before entering the bath or ruwatan. into the sea, after entering the sea while carrying a daksina containing 11 perforated coins and 11 incense sticks, then diving 13 times, rinsing 3 times, and drinking 3 sips of water. This ritual starts at 04.00 WITA and ends at 06.00 WITA
 - d) Ruatan in the second stage of the bathing process is carried out from 16.00 WITA to 18.00 WITA in a sacred bath where there is a spring, before entering the bathing pool, thank you Piuning, asking permission from the authorities for the spring with the same means as for ruwatan at sea (pejati, daksina, incense , kepeng perforated money and flowers) after that, then enter the bathing pool without turning left or right after that recite the mantra / holy verses holding incense as a witness after that dive in the eleventh direction of the compass after that thank you suksma and walk backwards leaving the pool.

2. Brata tapas

Tapa Brata in making keris is usually done by way of upawasa or fasting with white fasting men and geni starch to get kesidhianwith the aim of obtaining peace of mind and a patient heart in making keris blades because the mood of a master can affect the quality of the keris blades, according to the ejection of Brata's behavior, it is conveyed that before doing asceticism one must recite a mantra; *"ong Pakulun's feet are pmaryan nini sarikan, Kaki Bhagwan Citragopta, Nini Bhagawan Citrogopta, Duluran insun amit brata ketekana sapinaksanin hulun. Kamdhag sangko lewah katambe"*

When you are about to say the secret sentence that is considered sacred, you must face the well and use holy water as a medium which is placed on a pottery made of clay facing east in front of the studio (Arniati, 2020).

Self-purification with asceticism is contained in Manavadharmasatra V.109 (Pudja 1996), also conveyed as follows: *"Adhirgatrani suddhayanti manah satyena suddhyanti, Vidhyatapobhayam Bhutatma budhir jnanena suddhayanti"*

It means; the body is cleansed with water, the mind is purified or purified by truth, the soul-atma is purified by sacred teachings and tapa-brata, and the intellect is purified by true spiritual knowledge.

3. Determination of Kris Kitchen

When an orderer for a keris comes to the master of the keris maker to order a Tayuh keris to be used as a piandel heirloom, he must convey his purpose for making the keris in order to determine what kitchen is right to support the achievement of the goals of the orderer because each keris kitchen has its own the meaning of its own philosophy, after that the master will measure the right size of the dagger that is suitable and appropriate for the size of the keris blade ordered.

4. Selection of Materials

In making an heirloom keris, the constituent materials must be precise and the choice must be adjusted to the purpose and character of the person who ordered the keris, the origin of the metal cannot be arbitrary, while the main metal elements that

must be present in the components that make up the keris are iron, steel, and prestige materials (Meteor, meteorite, nickel, or silver). If a keris is made of brass, aluminum, monel, or does not meet the criteria for the 3 (three) main metal elements, then it cannot be said to be a keris. Likewise with "keris" if they are made by molding/casting, or made from steel plates drums of used asphalt, they are not included as kerises but only as sharp objects.

5. Selection of the right day to start manufacturing

In ancient times a master in making keris pusak really calculated the right time to start the work of making the keris, usually a master would calculate wariga or dauh ayu for making keris because in making tayuh or heirloom keris blades which would become the piandel, the timing the right time to start work and finish/ finish work is very important because there are certain days that it is not permissible to start work for menande / forge heirloom blades because it will have a dull/ blunt effect and result in failure in processing the three metal elements which will be the main material for keris usually so megat waja, has no magical power, and carries a negative aura. The completion time must also be determined on a good and appropriate day so that it is not like the Gandring Keris tragedy,

6. Material Purification Rituals

The material that makes up the keris blade has different innate potential characteristics and comes from a place that has its own energy. The material is the determining element in producing a quality keris blade. If the keris can become these two essences, it is necessary to be purified abstractly, so that before forging the material into a keris blade, an Empu will perform a special ritual to purify the material that will be used to make the keris blade with the aim that the negative energy from the material will disappear and can perfectly become a sacred object absorbing the positive energy of the universe.

7. Start Forging

Forging is the core process of making a keris blade, an Empu before starting to forge a keris recites/chants a special mantra which is usually passed down from generation to generation, the fuel for forging is not just charcoal, usually charcoal is made from root or gambol teak wood, wood charcoal pale or other special wood to produce heat at the right temperature so that iron, steel and pamor materials can blend perfectly and produce fluffier folds. The formation of the prestige motif on the keris blade is determined by the penampihan process at the forging stage, the technique and style of the appearance as well as the number of folds of the keris can affect the quality of the keris and will become the hallmark of the work of a particular master.

8. Gilding

After the shape of the keris kitchen is finished, the next stage is the gilding stage where this stage aims to make the keris blades perfectly sharp and in ancient times this stage was used as the insertion stage for Upas/special poison so that the keris became a very dangerous object for opponents. The gilding process is carried out in the following steps;

- a) The initial step of the keris is heated but not thoroughly, only at the quarter end and not too hot so that the blade is red-hot.
- b) After that, quickly insert the blade into the water which does not contain salt/a special liquid that contains poison/poison. In Lombok generally use fresh water originating from AiQ Kalak Segara Anak Mount Rinjani, until now this belief is still

attached to the native Sasak people of Lombok so that those who still have an heirloom in the form of a kris deliberately bring kris blades when climbing Mount Rinjani to gild repeat the kris blade at Segara Anak Lake.

- c) Letting the blades cool completely then wash the kris blades thoroughly.

At this stage, the kris cannot be said to be an heirloom or sacred object because it has not yet entered the sacralization stage, namely the sidhikoro/pasupati stage.

9. Merergi/ make Sandangan Kris

As in general, a kris has a sheath or clothing because it is a unit because it has a complementary relationship, the appearance of the kris sheath determines the social status of the kris owner because the more expensive and luxurious the kris sheath, the higher the level of social status of the kris owner. It is not proper and proper for a kris owner to carry his kris naked without a sheath anywhere, and it is not proper for a good kris to have a makeshift sheath.

The sheath and handle/gangan/deder of the kris are usually made of selected quality wood and are believed to be lucky wood, in general the kris warangka or clothing is made of Timoho wood which is dilombok often known as the orora pellet wood. In making a kris sheath, it must be in accordance with the existing standard and always pay attention to harmony and symmetry between the bottom (axle), middle (cup) and top or handle handle (danda/dangan) so that the kris looks beautiful, charismatic, dignified because it fulfills the elements of art. of ethical values, aesthetic values and logical values

10. Coloring

After the kris is completely dry, then the kris is smeared or soaked with warangan liquid, which is made from a mixture of orange juice and warangan stones which contain arsenic. After the kris blade has been soaked for a while, the kris is massaged so that the warangan seeps into the blade. After the kris blade changes color from shiny white to black and white, then the kris is washed again with setaman flower water or flower seven way until it is completely clean of orange juice so that it does not turn yellow on the blades. For the maintenance of the blade/physical kris, it is necessary to carry out this coloring step once a year so that the blade does not corrode easily and the prestige of the kris still looks bright (Djelenga, 2000). After the kris blade has been soaked for a while, the kris is massaged so that the warangan seeps into the blade. After the kris blade changes color from shiny white to black and white, then the kris is washed again with setaman flower water or flower seven way until it is completely clean of orange juice so that it does not turn yellow on the blades. For the maintenance of the blade/physical kris, it is necessary to carry out this coloring step once a year so that the blade does not corrode easily and the prestige of the kris still looks bright (Djelenga, 2000).

11. Sidhikoro/ Pasupati

The final stage which is an important determining step in making an heirloom beyond keris is the sidhikoro ritual stage or known as Pasupati in Balinese Hinduism. Pasupati is a ritual to awaken the magical power potential of an object so that the object becomes magical or magical, a keris that is at the final stage of completion must go through this stage of sacredization for spiritual and abstract perfection. This pasupati ritual is carried out with the aim of invoking God's blessings and grace with the medium of offerings so that the keris made can absorb positive charge of khosmic energy so that it can spread positive vibrations to the owner so that the goals, hopes and aspirations of the keris customer can be achieved.

The offerings used in the sidhikoro/pasupati ritual are adjusted to the beliefs of the master or each region. In general, the offerings used are uborampe/canang, setaman flower, non-alcoholic heirloom oil, frankincense, incense, daksina, pasupati offerings, pejati and reluctant or Caru, porridge or yellow white rice.

12. Alignment

Alignment is a stage of the procession that cannot be done by just anyone because it takes people who have high supernatural powers to do this because this stage is done to unite and align the aura of the owner and the aura of the keris so that there is synchronization between the owner and the heirloom keris so that the good luck is expected on the heirloom reacts effectively to the owner which is often known as the union between the khodam keris and the owner so that the khodam keris is believed to be the companion genie of the owner of the keris so that it can follow and help the owner magically to achieve his goals smoothly and successfully.

C. Keris as an Object of Art

In addition to works of art that have aesthetic value because of their beautiful shapes that can amaze those who see them, kerises also have ethical values in using them because in traditional dress each region has its own procedures and views on wearing a keris. This is the amazing art of a keris, not only from its beautiful shape and the way it is used, it also requires an ethical and aesthetic point of view which has a deep meaning based on logical thinking. Each region has its own procedure for wearing a keris as a traditional art and culture adopted by the local community, sometimes even within one area the procedure for using a keris can vary according to the stratification of the social status of the people who use the keris.

Javanese people usually use a keris by tucking it in a belt, at the back. In normal situations and conditions, the keris is tucked in an oblique position facing the right hand, but when the situation is about to perform worship then the keris is facing upwards, the position of the keris adjusts to the situation that is happening. For example, in an alert situation or when going to a duel on the battlefield, if the person using the keris is a religious figure, the keris will be tucked in the chest, and tilted towards the right hand. As can often be seen in the paintings of Prince Diponegoro which are usually listed in history books.

In contrast to the Balinese, the keris is slung on a folded cloth, on the back in an upright position or leaning to the right. However, in certain situations, the way to use it adjusts. In the areas of Kutai, Luwu, Palembang, Bugis, Minangkabau, Goa, Riau, Bangkinang, Bengkulu, Brunei Darussalam, Malaysia, Tenggara, Pontianak, Makassar, Sambas, Banjar, etc., the keris is generally worn by tucking it into the folds of the sarong

cloth, in the position on the chest or abdomen of the wearer, in an oblique position towards the right hand. In ancient times when someone wore traditional clothes but did not tuck a keris into the clothes they were wearing, it would be something strange and impossible. This is like the nation Europeans who wear shirts in suits, ties but don't wear shoes (Lumuntu, 2022).

D. Types of Keris based on function and philosophical meaning

When observing a keris blade, we will be able to know and understand that each kitchen or type of keris not only gives peace of mind but also makes us feel amazed and amazed, because apart from having beauty it also has a philosophical meaning, which if observed and understood in depth can give enlightenment, guidance in living life.



Figure 1. Combat Keris Categories with Various Types of Kitchens
(Source: Photo of I Made Ardika Yasa)

Figure 1 shows the Ki Carita Bungkem keris with a kojongan type sheath and an ora bebed handle, which belongs to the Combat keris category, where in ancient times this category of keris was carried and only used during war so that the size was above 30 cm. behind the back, philosophy or isoteri and exoteri of this keris is that in ancient times it was used to kill the opponent's movements on the battlefield and when used or carried during royal meetings it was believed to have good luck to silence the interlocutor. This keris was previously made with the aim and hope that the owner will find a path to success so that all worldly needs can be fulfilled.



Figure 2. Keris Salah/Gegangan with Various Types of Kitchens
(Source: Photo of I Made Ardika Yasa)

Figure 2 shows an example of a kitchen keris with a straight keris with sheath, clothing, walek, made of Javanese sapodilla wood and deder, typical of Java, with tayuman wood, which is included in the criteria for a blame/gegaman keris where this keris has a size between 20-30 cm, with a medium sheath size. This Keris Gegaman is a keris which in ancient times was used as a handheld weapon to guard against or defend oneself in times of urgency so that the owner always carried it because in the past it was common for a man to carry a keris when traveling or visiting by holding it. The keris has a philosophical meaning so that the owner focuses on the main goal in living life, not being easily tempted by worldly desires and holding fast to the notion that everything happens according to God's will.



Figure 3. Sesikepan/Selepan/Patrem Keris with Various Types of Kitchens
(Source: Photo of I Made Ardika Yasa)

Figure 3 shows a keris with Malay and Javanese characteristics where the two kerises have a size of 10-20 cm. This is a keris with the serikepan/selepan/patrem category where this keris is usually used and carried when attending ceremonies or traditional events where in ancient times this category of keris synonymous with women's keris known as keris patrem but

not a few knights also carry this category of keris during traditional ceremonies by slung in front of the dress or tucked in the front of the waist.



Figure 4. Keris amulets/charms with various types of kitchens
(Source: Photo of I Made Ardika Yasa)

The pen in Figure 4 is for comparison of the size of the keris blade, first from the left shows the amulet keris of the Pandawa lare kitchen with the batun poh/tolang paoq model warangka, which means manga seeds with bondolan model handles using Timoho wood Pellets/ orora kitchen keris pellets This has a philosophical meaning from this keris, so that the owner can have a warrior spirit like the character possessed by the Pandawa when experiencing a period of exile to the forest where the owner of this keris is expected to have patience, love, devotion, wisdom, courage, fortitude and legowo days/ sincere and sincere and surrender to the power of God for what has been done. While number two from the left is a Singobarong kitchen keris with a kekandikan sheath because the bend is like an ax pickaxe using timoho wood pellets while the handle/deder is a togogan model with a Prabu motif using deer antlers. The philosophical meaning of this keris is so that the owner has a steadfast warrior spirit , upright and tough in facing every situation and will never run away from problems, this kitchen keris is also believed to give an aura of courage and strength to its owner so that the owner's body condition remains fit (Dejelenga, 2000). Upright and tough in facing every situation and will never run away from problems, this kitchen keris is also believed to give an aura of courage and strength to its owner so that the owner's body condition remains fit (Dejelenga, 2000). upright and tough in facing every situation and will never run away from problems, this kitchen keris is also believed to give an aura of courage and strength to its owner so that the owner's body condition remains fit (Dejelenga, 2000).

This keris of the amulet/amulet category is a keris that the owner always carries anywhere except the toilet or to dirty places, therefore this amulet gets special treatment such as being given jamasan or smeared with non-alcoholic oil and given ukuf (given incense smoke) on On certain days, when the owner is going to sleep the keris is usually placed in a special place such as a jewelry chest and placed near the bed and used when doing activities again, the ajimat keris is made specifically with special materials to have magical powers. Ajimat kerises are easy to carry and invisible to other people, so ajimat kerises are usually made under 10 cm in size so that they can easily fit in a pocket or bag/ wallet.



Figure 5. Various types of keris sheath/wearing with various types of materials and models
(Source: Photo of I Made Ardika Yasa)

In Figure 5 we can observe the clothing of the Balinese keris with various types of materials and models, as well as the materials used to make the clothing. The materials used in making a keris outfit are not arbitrary, usually using materials that have yoni or good luck. In the picture you can see several types of keris handles which are typical Balinese types of danganan, namely the types of togogan, bells/ cenangan, and chucks with various motifs.

E. Keris as a sacred object that has a Parhyangan value based on Satyam siwam sundaram

In Bali, a keris is a sacred art object that is highly respected and sacred so that it becomes a hereditary object which is often referred to as pejenengan tetamian because a keris is considered a cultural product that is in harmony with the teachings of Tri Hita Karana, especially in the aspect of parhyangan values. because it uses concepts in the teachings of Hinduism based on truth (satyam), purity and glory (siwam) as well as beauty, beauty and harmony (sundaram) as the basis for its creation (Gunada & Pramana, 2021).

The Balinese keris, which has a long, thick and muscular posture, is typical of a combat keris, although it seems wingit, austere, but still looks supple and dignified, which is shown by its fluent forging, the ricikan design on its soroes, which are generally complete and sculpted straightforwardly, so that its owner seems to have shrouded in an aura which, if properly aligned, can bring out the potential for charisma in the owner, if in Java it is as if they are seen as wearing implants.

CONCLUSION

In addition to having artistic value, keris also has sacred values related to the parhyangan value, namely the relationship between humans and God which is one of the values in the Tri Hita Karana teachings because in the process of making a keris, it goes through the stages of a sacralization ritual ceremony to awaken the potential magical power possessed by the structure. The materials that make up the keris blade are in line with the belief of Hindus where an object when going through the process of sacralization then with God's permission will have taksu or magical power in accordance with the concept of satyam siwam Sundaram, where Satyam includes the principles satya and rta, siwam covers the principles of diksa and tapa, while sundaram covers the principles of brahma and yadnya, all three of which will transform into three basic frameworks Hinduism, namely (tattwa, morals, and events) as a unit that supports and supports one another so that it will affect the strength of Sradha and Bhakti (Faith and piety) from the owner of the heirloom which is in the form of the keris blade.

Keris is one of the sacred art objects where besides having beauty that meets the criteria of ethical, aesthetic and logical values it also has Tri hita karana teaching values, namely the Parhyangan value where the keris has magical power, and fulfills the aspects of Pawongan values because the keris is not used carelessly because In using a keris on traditional clothing, there are standards or procedures and rules because when using a keris in certain areas it has its own symbolic meaning which means that the keris is used for what purpose, activities/events and reflects social status in the social life of the community.

Because it has magical power, a keris cannot be collected by just anyone and a keris also requires special treatment in terms of its maintenance, both spiritually and abstractly, namely in addition to applying/smearing it with special oil, it also provides offerings and special incantations to maintain the physical performance and magical power of the keris. Thus, before ordering or collecting a keris/several keris blades to become an heirloom, one should first go through the selection stage by paddling or counting the number of keris blades first because a good, beautiful, and beryoned keris is not necessarily suitable for everyone's collection.

Not all kerises can be used as overlapping heirlooms, so when you want to collect kerises, you should first consult with people who understand the philosophical meaning and isoteri values of kerises, because if you collect kerises as heirlooms carelessly or incorrectly, they will have a negative impact and vice versa if you choose the right one. Keris as an heirloom will bring a positive impact which will bless the owner of the heirloom blade.

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