ABSTRACT

Keris production has now passed its golden age in the kingdom. Keris is no longer understood as a stab weapon, but a symbol of social status. The owner of a keris is usually limited to the court environment and collectors. This is why the existence of the keris as an artifact and cultural heritage has shifted. The interpretation of the meaning of keris as a national cultural heritage that has aesthetic value and a symbol of social status has become an interesting object of study. This paper is the result of research that criticizes the paradigm that only views keris as a mystical object. This research examines the understanding of the keris in Pusaka Keris magazine by using the hermeneutic method in an effort to reconstruct and reproduce the meaning of keris in the interpretation circle.

KEYWORDS: keris, symbols, cultural artifacts, interpretations, hermeneutics.

INTRODUCTION

Since it has been discussed with various perspectives in it, the keris as a cultural product has ignited a fairly basic philosophical debate, namely the question of rationality. The dimension of rationality is often denied in seeing the trace of the keris. At first glance, many ancient cultures are assumed to be non-rational; trapping humans into unscientific narratives. As a result, it is not surprising that to this day, the discourse of cultural products (one of which is the keris) is immersed in its original horizon.

Keris is a unique heritage object of the archipelago, which UNESCO has designated as an international cultural heritage since November 25, 2005. (Pusaka Keris, 2007: 6). Various interpretations are sought to tread the keris as a cultural epoch. Besides that, the interesting thing about this object is the multiparadigm and mythology that surrounds it. Keris is a state inheritance that is still considered to contain blessings. Uniquely, the keris also live in economic conversation; Keris can be included as a trading commodity.

So far, there is a general understanding that the historical line of the keris is centered on and from Java. This assumption gives the impression that the keris is identical to Java, and that which developed in the community was a Javanese keris. In fact, keris develops more broadly with various variants and names. The Javanese keris is divided in two (the result of a fraction of the Mataram Kingdom), namely the Yogyakarta keris and the Surakarta keris. Beyond that, the
other territorial keris are no less beautiful. Call it Cirebon keris, Minang keris, Balinese keris, and Madura keris. The Cirebon Keris is identical to the upstream/garan (Pusaka Keris, 2012: 8), certainly different from the Javanese keris in general, ranging from the form to the philosophy.

Keris also becomes a regional witness. Keris Minang, for example, was carried by many conquerors from Java. Call it the *Lurus Brojol Keris, Jarak Ngore Keris*, and the *Kris 7 Jadoreh Keris*. (Pusaka Keris, 2012: 46). The keris is now Minang's heritage, although its track record can be traced from Javanese history.

Moving to the Island of the Gods, the keris was also developed there. Balinese keris are often used in religious ceremonies. (Pusaka Keris, 2010: 6) Balinese keris are very concerned about aesthetic visual elements and many consider that the Bali keris is fairly *artsy*. Balinese kris are not only sacred to the royal/noble class rituals such as the keris of the Yogyakarta / Surakarta palace, but Balinese keris are the main daily view of the people. Next Madura keris. The keris which is famous for its success in influencing the archipelago's keris is generally manly, with a bluish-black color. (Pusaka Keris, 2012: 46). Madurese keris are also different from Javanese keris even though in terms of territoriality and similarity, many equate them with Javanese keris.

Keris as a paradoxical object; heirlooms that have died but as if they are 'alive', interesting to explore in the context of leadership. This context invites us to see how strong the keris is as a heritage that is involved in the archipelago leadership legend, even until the era of the Republic of Indonesia. Keris Kanjeng Kiay Ageng (KKA) Joko Piturun, for example. In accordance with the Yogyakarta palace palace convention, this keris is one of the legitimacy tools for the Sultan's successor. Narrated in the Babad Ngayogyakarta book, KKA keris Joko Piturun was first obtained by the founder of the Ngayogyakarta Hadiningrat Palace, Pangeran Mangkubumi or later known as the Sri Sultan Hamengkubuwono I. At that time, Sri Sultan HB I strongly opposed Dutch colonial rule. In his struggle against the Company, he found the keris. (Pusaka Keris, 2012: 8).

Interesting when we talk about *Kamardikan Keris* (new kris). This one keris is closely related to the idea of novelty; in the frame of creation and innovation. Kamardikan Keris reflects the concept of freedom of the keris artist in realizing his artistic taste. A number of keris experts also tried to interpret the term 'kamardikan'. Some argue that etymologically, the word 'kamardikan' comes from the word merdeka; mardijkers; mahardika. (Keris Heritage, 2013: 8) These words are essentially parallel, and the definition is full of ideas of freedom, nobility, and dignity. There are also keris experts who assume that the term 'kamardikan' is a marker of historical linearity for keris made after the independence of the Republic of Indonesia. Until now, we have not come to terms with a fixed and closed concept. Because of its philosophy, *Kamardikan* Keris is entrenched in progress which is open, continuous, and not final. *Kamardikan* keris is presented as a preservation as well as a form of appreciation for keris heirlooms, without forgetting the old keris that were victorious first.

**HERMENEUTICS OF PUSAKA KERIS MAGAZINE**

Research on the meaning of the keris was carried out on *Pusaka Keris* magazine using a qualitative approach. The first thing to do is to structurally analyze the contents of the magazine. The next step is to make a methodical interpretation of the meaning of the keris that is
understood in the magazine.

Basically, hermeneutics or interpretive philosophy is a branch of philosophy that examines understanding, and how one understands the meaning of words, or other symbols. Hermeneutics includes reading of the text and its interpretation, including art, science and habits in everyday life. The essence of hermeneutics is clarifying the entire approach to understanding the contents of the text. In addition, hermeneutics discusses the dialogical process in interpretation, through the meaning of what the reader can capture and develop. Readers of a text must "allow" the author to speak and "allow" himself to listen. He allows the intended text to speak to him and not only make it subjective but more than that, trying to enter the challenges that exist in the intended text (Gadamer. 1976: 3-7).

In looking at the world, we must always be skeptical and suspicious of texts that explain the world. Questions and prejudices towards text are the only meanings that we can draw from the world, which Michael Polanyi calls the "sights" that lead us to the world. A good reading of the text does not merely produce the original interpretation, but also bridges the reader with the text in question and integrates the text into the reader's mind (Palmer, 1969: 33-34). This is in line with what Gadamer put forward, we understand a text differently when we understand all its contents. (Gadamer, 1976: 12)

Keris is not merely a stab weapon or a metal plate that can be studied as the natural sciences. Keris is one of the cultural artifacts that is rich in meaning. Various dimensions attached to it. Gadamer sees culture as a text that has certain horizons. Through Gadamer's hermeneutics, this study wants to explore the fusion of horizons that exist between Pusaka Keris magazine as a cultural text with the interpreter's horizon so that a new interpretation can be produced. Pusaka Keris Magazine as a cultural text can be interpreted through a dialectical process that can lead us to the truth of understanding of the text. Every understanding is always a historical event, dialectical event and linguistic event. The existence of participation and openness to the text leads us to understanding (verstehen). This understanding is not a subjective human process that is confronted with an object, nor an objectification method, but rather modus existendi to open the broadest horizons so that it becomes the best alternative in understanding the keris as a cultural artifact. Gadamer's hermeneutics opens itself in looking at the text of the Pusaka Keris magazine and provides a comprehensive horizon for the knowledge of kris. The meaning of the keris is not narrowed to the occult and occult dimensions that are believed by the people. The symbols in the keris can produce meaning that focuses on the aesthetic and historical dimensions revealed by the hermeneutic approach.

KERIS MAGAZINE AND CULTURAL ARTIFACTS

Keris is a weapon of Javanese people who are considered to have magical or sacred powers, many even worship as if they were soulless creatures. This kind of tradition may have developed in the community at that time, especially since the influx of Hindu culture. This can be proven by the discovery of several ancient relics such as temple buildings, inscriptions, statues, and some ceremonial objects from metal or other artifacts that can be used as material for comparison. It is estimated that ceremonial objects made of metal are in the form of spears, crowbars, knives, axes and the like, including kris. Tools like this are often found in inscriptions
as offerings in religious ceremonies.

As mentioned, historical sources about the origin of the keris still cannot provide definitive information. But according to estimates, the words of the keris itself have emerged since the Sailendra dynasty around the middle of the 8th to 9th century, and since then the keris has begun to be used. Based on the view in the western writings, generally the Javanese keris which is classified as the oldest is a keris which is considered to have originated from the Majapahit period or better known as the Majapahit keris. This keris has a blade-eyed (bladed) characteristic that blends with the carving (upstream). Then foreign travelers who by chance in carrying out their mission have contributed to the spread of this Javanese keris.

In Pusaka Keris magazine, it's not only the keris which is merely a discussion in each edition. There are similar ancient objects and heirlooms made by a Mpu (blacksmith) who has a complex pattern of pamor coupled with decorations in the form of a layer of gold. These ancient objects include swords with several variations, small knives, and spears. The function of these objects besides being a weapon for war during his time, was also used in certain ceremonies. But now it has become a heirloom that is collected and preserved because it has symbolic values.

Keris as one of the many cultural objects that have symbolic meaning raises several problems, including how the shape and variety of keris, how many types of keris, whether based on the shape can be known from the keris, whether there are foreign elements that affect the making of the keris, how the role of the keris and the symbolic meaning of the kris today. The problems raised clearly show that there are various challenges that remain unanswered. Therefore, the effort to answer it in broad outline can be explained as an effort to know and recognize typologies based on the shape and variety of keris and efforts to express the role and symbolic meaning of keris in past society to the present based on data obtained from Pusaka Keris.

The definition of keris in Javanese is called dhuvung, katga, wangkingan, suduk or patream (small keris for women), also called tosan aji (wesi-aji). Tosan is the same as iron (wards), while aji is the same as being honored for luck. So, it can be interpreted that the keris is a weapon that is considered to be auspicious or sacred since the past until now, because in people's lives the treatment is very special and is seen as a heritage. For the Javanese people, the keris does not have a connection with hidden power. In this case the strength is related to prestige or the decoration of the surface of the blade. The prestige found in a keris is not always the same, often different from one another. This shows the difference in properties possessed. For most Javanese, prestige is an important part of the keris, because it has various symbolic meanings or certain symbols. This problem of the difference between and prestige is closely related to the maker or the MPU.

With regard to the development of keris weapons, it is possible that it began when the development of Hindu culture in Java. Even after Islam entered, the kris remained an important weapon. Basically, the establishment and rise of an empire is nothing but aiming to control and defend the areas that are its power. So one of the factors that support the strength or failure of a royal government can be reviewed in terms of its defense. It is thus understood that the defense of each royal government was very much considered at that time. Of course in maintaining power, we need some adequate war equipment. Due to the use of traditional weapons such as spears, arrows, swords, badik and similar weapons including keris. It was alleged that these
Traditional weapons were considered the most dominant in order to maintain the security of a royal government at that time.

Another important aspect is the symbolic meaning of the keris in the Javanese cultural system. In this case it specifically refers to the relationship between the king and the people, which although shows different levels, the two different levels cannot be separated. So, it is an interrelated entity. The unity by the Javanese is symbolized as *kawula gusti* which means human relations with God. This unity is then connected to the keris as an object which always occupies a special place in Javanese society. The essence of the keris is divided into two parts, namely the sarong (*warangka*) and the blade. The Javanese cultural system gives symbolic meaning to both parts, sarong or *warangka* is equated with the people and the keris blade with the king. So, it can be interpreted that both are in interdependence, the holster protects the blade and behind the blade protects the holster (*warangka*). However, at the present time, the symbolic side of the keris is no longer a stabbing weapon, but a heritage that creates a certain prestige and class for the wearer. In addition, collecting keris is considered as one of the cultural preservation.

In keris terms, sarongs have the same meaning as *warangka* or skeleton. *Warangka* or frame is a piece of equipment from one part of the keris as a whole if observed and observed in detail, then the sarong can be said to be art that requires special crafts or skills. Because of that, the sarong or warangka is one of the most important parts of the whole keris. The sarong (*warangka*) without a keris does not mean a weapon. On the other hand, a sarong-free keris (*warangka*) is considered to be incomplete as a stabbing weapon, although it can still be said that in the form of a keris there is still something odd. sarong or warangka strongly supports the perfection of the keris as a whole. It is likely that the holster, besides functioning as a part of the keris wrapper (the place of the keris), can also be used as a shield or deterrent during the war.
**Table 1. Source: Pusaka Keris Magazine Vol.15 / 2009**

In Pusaka Keris magazine, it's not only the keris which is merely a discussion in each edition. There are similar ancient objects and heirlooms made by an Mpu (blacksmith) who has a complex pattern of pamor coupled with decorations in the form of a layer of gold. These ancient objects include swords with several variations, small knives, and spears. The function of these objects besides being a weapon of war during his time, was also used in certain ceremonies. But now it has become a heirloom that is collected and preserved because it has symbolic values.

Keris as one of the many cultural objects that have symbolic meaning raises several problems related to this early research, including the shape and variety of keris, many types of keris, whether based on the shape it can be known the keris'origin, whether there are foreign elements that affect the making of the keris, the role of the keris and the symbolic meaning of the keris today. The problems raised clearly show that there are various challenges that remain unanswered. Therefore, the effort to answer it in broad outline can be explained as an effort to know and recognize typologies based on the shape and variety of keris and efforts to express the role and symbolic meaning of keris in past society to the present based on data obtained from

| Majapahit's Keris | General description | Types | Interesting side | Economic aspects |
|-------------------|---------------------|-------|-----------------|------------------|
|                   | In the past, it was believed that the form of the Majapahit keris had always bladed pejetan (pedestal), and iras (fused) with the handle - in the form of an ancestral statue or putthu (priest). Other evidence, for example, is that a lot of Majapahit keris blades were found with various dhapur and pamor. Whereas from previous times only relics were found, which were very different from those made by Majapahit. | Kiai Singabarong keris, Kanjeng Kiai Lawang sword heir, Kiai Sumelang Gandring Majapahit heritage keris, Kiai Condhong Campur keris, Kiai Sengkelat keris, Kanjeng Kiai Segara Wedang keris. | Among the keris, the Majapahit keris had their own charisma and became the pride of the keris collectors. The style of Majapahit was later copied and colored the art of concoction to date. | The keris traders agree, there are many pluses possessed by the Majapahit keris (such as the very special iron, the iron color is black and if it is painted it can be shiny like dodol), so it becomes the target of keris lovers. According to Hengki, a keris trader at the Jatinegara Wholesale Center, because of the high interest and selling points, it is very difficult to find the original Majapahit keris. |
FORM AND SYMBOLIC MEANING OF KERIS

The shape of the keris itself varies according to the origin of the time of the author. There are daggers that are straight like ancient badik dagger and some are shaped like knives or tortuous blades like smaller waves which are wavy at the ends. Keris is basically known as the one that has luk (bend). Usually the number of luk is always odd, such as luk three, luk five, luk seven and so on, some even reach luk 21. Keris is actually included in the stab weapon group, besides also being a sacred object. According to historians, stabbing weapons are only found in Southeast Asia, especially in the Archipelago. The archipelago consists of various regions and diverse customs, each region has its own distinctive characteristics. Likewise with the keris as a traditional stab weapon, as in other areas that have different forms of stab weapons For example, in Sumatra (Aceh) it is known as rencong, in South Sulawesi it is known as badik, in West Java it is known as kujang (Forshee, 2006: 200)

The development of keris weapons had begun since the development of Hindu culture on Java. Even after Islam entered, the keris remained an important weapon. Basically, the establishment and rise of an empire is nothing but aiming to control and defend the areas that become theirs. So one of the factors that support the strength or failure of a royal government can be reviewed in terms of its defense. It is thus understood that the defense of each royal government was very much considered at that time. Of course in maintaining power, we need some adequate war equipment. Due to the use of traditional weapons such as spears, arrows, swords, badik and similar weapons including keris. It was alleged that these traditional weapons were considered the most dominant in order to maintain the security of a royal government at that time.

Another important aspect is the symbolic meaning of the keris in the Javanese cultural system. In this case it specifically refers to the relationship between the king and the people, which although shows different levels, the two different levels cannot be separated. So, it is an interrelated entity. The unity by the Javanese is symbolized as kawula gusti which means human relations with God. This unity is then connected to the keris as an object which always occupies a special place in Javanese society. The essence of the keris is divided into two parts, namely the sarong (warangka) and the blade. The Javanese cultural system gives symbolic meaning to both parts, sarong or warangka is equated with the people and the keris blade with the king. So, it can be interpreted that both are in interdependence, the holster protects the blade and behind the blade protects the holster (warangka). However, at the present time, the symbolic side of the keris is no longer a stabbing weapon, but a heritage that creates a certain prestige and class for the wearer. In addition, collecting keris is considered as one of the cultural preservation.

When the social system has developed, especially during the reigns of kings, the habit of giving gifts and offerings is increasingly entrenched. Many kings and aristocrats are accustomed to receiving special gifts from journalists or those who have special relationships with those holders of power. There is a conjecture that the keris is one of the right objects to offer objects or in the Javanese language called pisungun. Especially considering the keris that can be embellished with various additional ornaments, both in the blades, handles and warangkas.
Beyond the great heritage which is a symbol of legitimacy and sacred values, the keris which is intended as an attribute of nobility and rank is certainly always shown, just as people exhibit status symbol objects in the present. In modern times, even though it was not in the name of *pisungun* in the old sense, the keris is still often awarded to someone who is respected. Previous presidents often gave keris souvenirs to state guests, as a symbol of brotherhood and friendship between nations. This is the form of the modern *pisungun*, which at least shows how appropriate the keris is in a very respectable place (Pusaka Keris, 2008: 32).

The shape of the keris blade (*wilahan*) can be classified into two parts, namely the shape of the blade and the shape of a straight blade. Basically, a padded blade is always in an odd number, rarely found in even numbers counted from *luk* 1, *luk* 3, *luk* 5, *luk* 6, and so on even to the highest number of *luk* 21. From this description, it is clear that what distinguishes the two is the problem of the shape of the blade and the shape of a straight blade. Blade of keris (*wilahan*) has different parts from each other. Each bar has its own form called dhapur. The definition of the word dhapur can be likened to the shape of the blade (*wilahan*) and its parts, such as *lambe elephant, kembang kacang, jalen or aunt elephant, beard, pijetan (blumbangan), bribe, pucuk sliringan sogokan, padak sategal, ri pandan, rondo nunut*. These parts always appear to be seen in the keris blade, both in the form of the keris and the straight form, especially those of the Javanese kris. And the parts are not always the same, there are some that are different from each other. As is known that these parts are complementary to decorative variations.

The word pamor comes from the Javanese language which means "mixed". The meaning of pamor in the General Dictionary of Indonesian Language means "a kind of white (nickel) steel that is placed on a keris blade". The term pamor is not only possessed by keris weapons, but also in other similar weapons. Pamor itself is a decoration or illustration or motif or ornament on the blade of a keris. The decoration or image is shaped not because it is carved, but because of the fused technique of different metal elements as the base material to form a layer pattern on the keris. Thus colored metal layers are formed brighter than the color of the base metal and the blades attached to the entire body, so that certain motifs arise as if as a decorative surface of the keris. The pamor commonly used include wutah rice, watermelon skin, mbrambut, kukul, tepen, adeg sapu, larynx, tambal, mailut, latitude kemukus, tunggak semi, nutmeg flower, steamed stump, ngadeg, ulerlulut, warih illusion, ginubah memories, ginubah memories, shower mas, benag satukal, cucumber cucumber, large buntel, bloom, bloom haunted, mesri mite, nourishment, and frown. The pamor that each keris has is an important part especially for most people who adhere to it, because it is considered to have symbolic meaning. Therefore Pamor is given its own name, and this name is generally different from the others. From the statement it is clear that Pamor is one of the parts that are mutually bound to the keris as a whole.

One way to determine a number of keris classes is to observe the shape of the carvings (upstream), because carving (upstream) is one of the dominant elements to determine several classes of keris. The form of carving (upstream) keris is not always the same. Based on the results of the research that the form of carving (upstream) of the Javanese keris is different from the form of carvings (upstream) from Bali, Sumatra, Sulawesi, Kalimantan and areas of origin of other keris. Each region has different shapes and characteristics (upstream). Regarding materials commonly used in carvings (upstream) are wood, ivory, horns, metal, there are even some made
of a kind of agate. Carving (upstream) on Javanese keris is generally made of wood and the shape is very simple, especially the type of keris Yogyakarta. This is adjusted to the provisions of the tradition of making it so as not to deviate from the prevailing customary norms.

**DISTRIBUTION OF KERIS**

Balinese keris has been famous for a long time, as evidenced by a statue of Ganeca holding a keris in Pura Kertalangu in Edulu village, Pejeng. This statue is thought to date from 14-15 AD. A rather clear record of the keris on the island of the Gods is associated with the Kingdom of Majapahit, the collapse of this great empire also influenced the making of keris, some of the experts of the Majapahit keris moved to Demak, but some to the East including Bali. Keris Bali is considered as a heritage that has an influence or power of suggestion on its owner. Many Balinese people still keep and care for them well. This is related to the belief that the keris is not only a practical weapon such as a tool to stab, slice or cut. More than that, traditional Balinese keris are still sacred and bred in Bali, as evidenced by the existence of several Balinese keris collectors who maintain the existence of Balinese keris, in addition to the clever keris in Bali who still make keris that are tailored to the interests of the community. Balinese keris is thought to originate from the Majapahit era and before.

Majapahit Keris has perfection to work on a good one. This can be seen clearly from the magnificent forging of the prestige, a sign that the court mpu is capable. So from that the keris and tosan aji made during the Majapahit Kingdom, from the beginning, has always been a kind of reference, or standard form, for the development of Indonesian keris. Another peculiarity, for example, is that the original Majapahit keris with the strong chrysanthemum, has a larger blade, compared to later artificial kerises. For example, the Demak, Pajang and Mataram keris. The iron is also better and certainly more durable.

| Keris Sangkelat or Sengkelat | Origin | Definition |
|-----------------------------|--------|------------|
| The name Sengkelat itself, interpreted, originates from the word *sengkel atine* or a heart that is hornless. The request of Sunan Kalijogo to Empu Supo, his student, indeed had made the *sengkel* heart of the mpu. *Sengkel*, because the guardian gave the material in the form of iron which was only as big as *kelungsu* seeds (sour fruit seeds). The mpu was very upset about his *sengkel* heart, because it turned out that the Islamic group that was growing in the people of Majapahit was as big as *kelungsu*- still too small to make a major change in Majapahit, which was constantly hit by civil war. Specifically, the characteristic of Sengkelat is a keris with luk 13, has two *sogokan* and*blumbangan* or pijitan, one *kembang kacang*, *ri pandan* and one *lambe gajah* also *greneng*. |
The type of patrem and cundrik keris also has its own uniqueness. Because the shape is relatively small, patrem and cundrik are often hidden behind the wearer's clothes, which on average are women. (Pusaka Keris, 2009: 8). This heritage is used to defend itself, even if it needs to be used to kill itself if its honor is threatened. In the book *Encyclopedia Keris* by Bambang Harsrinuksmo, it is stated that cundrik is actually a name for a small dhapur straight keris. The size varies between 22 cm to 36 cm. In the book, it is also emphasized that it is not very appropriate if cundrik is the name for a small keris that is always used by women. The correct name for small keris commonly used by women is patrem.

Table 2. Source: Pusaka Keris Magazine Vol.15 / 2009

| Keris Name          | Distribution | Description                                                                                                                                 |
|---------------------|--------------|--------------------------------------------------------------------------------------------------------------------------------------------|
| Keris Cundrik and Patrem | General description | According to experts, generally this keris is used by women because the keris is small, beautiful, and easily hidden behind a kemben or female bun roll. Both types of keris, cundrik and patrem, are classified as small and light forms of tosan aji, so that they fit the character of the woman - besides being easily stored and used. the two forms of tosan aji are completely different. Cundrik is more like a short sword, while a patrem is a mini size dagger. In common, both are considered suitable as weapons of women. According to KRT Hartonodiningrat, a young master of Surabaya, if likened, the two types of heirlooms represent married women. If the husband is going out of the house, as a substitute for a husband's protection, the wife keeps a cundrik. But if the woman is traveling alone, then she is accompanied by a patrem. So, patrem accompanies women to travel, while cundrik accompanies women at home. However, sometimes men who like to carry these small bladed heirlooms are for practical purposes or as charms. |
| Keris Cundrik and Patrem | Origin | The existence of this cundrik and patrem is still a debate. However, there are those who believe that the two types of keris have existed since the Majapahit era, such as Doctor Kunyun Marsindro, a collector from Yogyakarta. Doctor Kunyun Marsindro also suspected that this patrem or cundrik included the *sajen* keris, because it was difficult to distinguish |
Definition of Keris Cundrik

In the book *Ensiklopedia Keris* by Bambang Harsrinuksmo, it is stated that cundrik is actually a name for a small *dhapur* straight keris. The shape is not exactly like a kris, but rather closer to the shape of a short sword. Cundrik has *gandhik* with a length of almost half the blade, but are on the back side. The size varies between 22 cm to 36 cm.

Definition of Keris Patrem

Patrem in Javanese, is often interpreted as something reassuring (*pa-tram*: something that makes peace). Keris with tiny little blades, can be straight in shape or *luk*. Some use *gandhik* dragon, lion, or kikik (kirik or puppy). In standard Javanese, *patrem* is indeed used to refer to the keris with a small version of the blade. The size is about 5-7 cm.

Economic aspects

This cundrik and patrem keris is also a type of keris that is faster to sell than a common keris due to its unique charm and especially its small form so that it is easily stored anywhere. Empu Koyo explained why small keris, such as cundrik and patrem, were hunted by collectors and shamans, because *yoni* or the non-physical contents or power of small keris were much better and stronger, practically carried around, and small keris were no longer used as a sharp weapon.

Interesting side

The Keris Magazine team saw the interesting side of the cundrik and patrem kris, because these keris were also worn by great figures in the history of this country, such as Tronojoyo who was exposed to *Babakan Tanah Jawi*. In addition, the two types of kris are mostly hunted by collectors and shamans. And, having a character like women - small, beautiful, and unique.

| Table 3. Pusaka Keris Magazine Vol. 16/2009 |
|---------------------------------------------|
| The spread of keris to various regions in Indonesia is also a quite interesting study. Some say that all the keris came from Java which were then taken by the mpu who migrated to other areas outside Java and settled there. It was also supported by the spread of the palace heirlooms which were not only due to the succession war in the seizure of the royal throne, but also the |
giving of gifts in the form of heirlooms, from the king to the princes or kings of other regions that made the inheritance even more unknown. (Pusaka Keris, 2007: 6).

Heritage in the kingdom was not only possessed as a stabbing weapon during the kingdom, but there were also those used as symbols of farmers. The symbolization was implicit in a number of court rituals in Surakarta and Yogyakarta, vaguely reflecting the spirit of farmers in the early establishment of the palace. Or furthermore, it can be understood as a macrocosmic and microcosmic understanding of an agrarian society about nature and its creation. The form of cone which is composed of various types of agricultural products, and heritage weapons in the form of functional weapons of farmers, such as bendho and sickles, is a clear mirror of the forerunner of the Mataram kingdom based on the people of agriculture (Pusaka Keris, 2008: 8).

Bugis Keris is very well known in the Southeast Asian region and even becomes the pride of some Malaysian people. The shape of the Bugis keris is generally very typical, in the term keris called muncuk bung, without a waist. (Pusaka Keris, 2007: 12). Likewise the Malay keris, a distinctive and richly ornamented form of keris that developed in the Riau region and other West Sumatra coastal areas. When maritime kingdoms such as Srivijaya and Malays experienced a period of glory in the past, their traditions were assumed, including the type of tosan aji like keris also spread to conquered areas. It can be believed that the conquerors of the maritime kingdoms such as the famous Srivijaya must have equipped their knights with heirlooms and keris, thought to be a kind of Kabudan keris as seen in the Borobudur relief. Ironically, according to several sources in Palembang, it was mentioned how ancient kerises in this area had ‘flown’ to Malaysia. The same thing happened in South Sulawesi. Keris Palembang is a keris of the maritime nation, warangkanya in the form of a canoe boat shows how the country on the banks of the Musi river is unable to let go of the tradition of sailing. Another case with dhapur keris dhapur naga lions and keris is believed to be two forms of keris that absorb elements of Chinese culture. If that belief is true, then the two forms of the keris are important historical traces of the assimilation and interaction of Chinese culture in the archipelago since hundreds of years ago (Pusaka Keris, 2008: 8).

The formidable keris of Surakarta is known to be manly and attractive. The form which is known today, is considered as the culmination of the development and refinement of the keris forms in the previous period, such as in the time of Majapahit, Demak, Pajang, and Mataram. Surakarta keris are very easy to spot. In addition to its shape, which looks dashing and longer than the Javanese keris in the previous tough, also has distinctive features. The shape of the blade, such as pohung leaves and its tip, which is tuma, head lice, is the main characteristic of Surakarta's tough keris.

Starch Keris in principle is slightly different from the keris babaran Tuban or Mataram. Overall the dimensions of the blade are smaller or slower (slender) than the Mataram or Tuban keris. On the prestige of the babaran keris, the folds are relatively few. In terms of its iron character, Pati’s kerises appear to have large pores. This is due to the influence of water conditions in Pati. As a coastal area, of course the groundwater contains more salt. So when used to wash the keris, the corrosive properties are very large. Whereas some of the Tuban keris circulating among the tosan aji lovers are dominated by straight dhapur keris with basic features (Pusaka Keris, 2011: 15) This simplicity implies that Tuban keris in ancient times were
functional weapons used to defend yourself and fight. The Tuban keris iron is more dense and clayey, the forging is almost perfect so as to realize the keris blade which is barely porous, the size of the Tuban keris is wider and the majority of its shape is straight.

CONCLUSION

Keris as a cultural artifact symbol for the people of Indonesia which has become a tradition. Keris is recognized by the United Nations through UNESCO as a masterpiece of the Indonesian nation whose existence becomes an identity and cultural heritage of Indonesia. The discussion of the keris is not only concerned with the physical aspects of the keris such as the process of making and the raw material of the keris, but there are other aspects which discuss the symbolic values of the keris. Magazine Pusaka Keris presents a comprehensive discussion of keris. The magazine is a guide and reading resource for keris lovers.

However, the existence of this magazine has become a problem when the keris is only interpreted as a mystical object or related to occult matters. Since the past, mystical elements have been used for various purposes by the users of the heirloom keris, including for power, authority, antidote, etc.

But along with the times, things are increasingly receding. Now the symbolic values of the keris such as the aesthetic value of the keris are even more prominent. The hypothesis is that without exaggerating mystical things, the keris remains a very interesting cultural artifact to be studied with its symbolic elements and become a cultural heritage whose existence must be preserved.

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