

KRIS NUSANTARA: KRIS AS A BOND OF SOCIO-CULTURAL VALUES SHIFTS INTO INDIVIDUAL-CULTURAL BONDS AND AS ASSETS IN BUSINESS ALTERNATIVES

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ABSTRACT

Kris as an artifact is an expression of community culture in the form of artifacts as the result of ideas and human behavior in the community (in this case Javanese society). Kris which was originally used as a bond in socio-cultural values turned into individual-cultural bonds that could be used as assets in business alternatives. To reach the objectives, the steps of research that are carried out with a qualitative research model with a cultural approach are needed, referring to the teachings of Javanese culture in accordance with the philosophy of Javanese culture. This research produces preservation kris, which is stored and treated as one of the culture of *kelangenan*, as a cultural heritage, and in conservation, namely conservation by trying to develop values in accordance with the social institutions of the community. Kris as a national cultural asset leads to a conservation-progressive force. The tough kris that develops in the kris community is revitalizing conservation (*sanggit*), vitally still referring to traditional art as its main reference. Kris in the latest development has become a trend in the development of the art business.

Keywords: Kris, socio-cultural, conservation, and business.

ABSTRAK

*Keris merupakan ekspresi budaya masyarakat dalam bentuk artefak, hasil dari gagasan dan perilaku manusia Jawa. Pada awalnya, keris yang digunakan sebagai ikatan dalam nilai-nilai sosial-budaya berubah menjadi ikatan individu-budaya yang dapat digunakan sebagai aset dalam alternatif bisnis. Langkah-langkah penelitian menggunakan model penelitian kualitatif dengan pendekatan budaya, mengacu pada ajaran budaya Jawa, khususnya filosofi budaya Jawa. Penelitian ini menunjukkan bahwa pelestarian keris yang dilakukan masyarakat Jawa di antaranya dengan menyimpan dan memperlakukan sebagai kelangenan, sebagai warisan budaya, dan mengembangkan nilai-nilai yang sesuai dengan lembaga sosial masyarakat. Keris sebagai aset budaya nasional mengarah pada kekuatan progresif konservasi. Keris tangguh yang berkembang di masyarakat keris adalah revitalisasi konservasi (*sanggit*), yang mengacu pada seni tradisional sebagai rujukan utamanya. Dalam perkembangan terakhir keris telah menjadi tren dalam dunia bisnis seni.*

Kata kunci: Keris, sosial-budaya, konservasi, dan bisnis.

1. Introduction

To meet the global era, it requires local studies (traditional arts) as a global ideology, because the more global the more local. Therefore it is necessary to preserve traditional arts, as a form of cultural resilience. Preservation can be interpreted as preservation which is maintaining, caring for, and protecting. Whereas conservation is preservation with the form of development and utilization of values. Conservation prioritizes alternative developments in responding to the conditions of art and culture globally. The views of some people (Javanese) towards the Kris or *Keris* will always be related to the occult question and are closely related to their beliefs. However, the ability to interpret “occultation” in each Kris is very diverse. Based on mythical stories; Kris originates from the giving of God without being known to the maker, for example; Kris Pasopati in wayang is given by God to Raden Harjuna to kill the giant Niwatakawaca that attacks *kayangan*, then Kris is formed from the fangs of Batara Kala called the *Kaladete* kris, a kris which is then owned by Adipati Karna. Such stories are mostly taken from the Mahabharata site. The kris in Arjunavivaha's story is described as a gift from the God because he was able to defeat the giant Niwatakawaca and bring about the tranquility of heaven. Likewise with the *Kaladete* kris given by Batara Kala, to take revenge on Gatotkaca.

In historical stories, there are kris associated with the establishment of a kingdom, for example “Kris Empu Gandring” ordered by Ken Arok and finally used to kill Akuwu Tunggul Ametung from Tumapel. After succeeding, Ken Arok later founded the Singasari Kingdom. This story is found in the Book of Pararaton. It is also told in the days of Mataram, Ki Ageng Wanabaya (Ki Ageng Mangir) got the Kyai Baru kris. Kyai Baru is the incarnation of a dragon who was meditating and wrapping around Mount Merapi, as a condition to obtain half of the kingdom of Pajang. This story is related to the occurrence of Rawapening Ambarawa, and this story is very popular in the community and is folklore.

The phenomenon of the kris above falls into the category of stories of myths, historical stories and folklore, perhaps even the other stories seem to have power

beyond human ability (magical power). There is also a story about a kris that is able to disappear and return to its origin (God), and / or move to another owner as it wishes. This is then believed by some people, because it causes occult phenomena, a phenomenon that has power beyond human strength. Furthermore, the issue is not the content of the story or the truth of the story. However, what is very important in this issue is the phenomenon of the kris story that was interwoven around it and the formation of a community image to the existence of the kris. These stories are able to shape public opinion to maintain cultural artifacts (kris), as well as deliver the kris as a cultural heritage. Kris as a cultural expression of the archipelago (*Nusantara*) is able to be preserved through the phenomenon of stories which are then able to provide discourse to the community as a belief. The belief in the kris as a sacred heirloom resulted in the emergence of the obligation of the community to care for it. This is a proof of resilience of culture in society.

The phenomenon of public belief was born and developed in all individuals. These beliefs convey kris as artifacts that are able to survive as cultural heritage, and are referred to as cultural engineering methods that are applied in mythical stories, historical stories and folktales. Furthermore, kris is no longer just a weapon, but is a phenomenon in order to build the pillars of culture. Kris that are said to be used as stab weapons, then by the soldiers and high official of the palace was used as a symbol of status in fashion in the palace. Even the kris is also used as a complement to ceremonies in the palace environment and the kris is legitimately a symbol of glorification and nobility.

Furthermore, changes in the social structure of society resulted in changes in the function of the kris. Kris as a stabbing weapon and at the same time as a symbol of nobility status in the palace environment began to shift its value. Moreover, it should be noted that the shift in the value of the kris that still occurs refers to the phenomenon of the palace as a source of cultural glorification. So talking about “keris” will not be separated from the palace as a cultural center. That is why the use of kris

in celebration ceremonies held by the community still refers to the palace as a source of cultural worship.

The writing of this scientific article focused on kris artifacts, which originally functioned as a bond of socio-cultural values and then turned into individual-cultural bonds, and were able to become assets in business alternatives. The purpose of this article can be formulated as follows; (1) kris as part of the cultural system of “power”, (2) kris as a strategy of conservation (*sanggit*), (3) kris as commodity art.

2. Literature Review

Kris as an expression of cultural society, contains at least five symptoms, namely; myth, religion, language, art, history and science. Culture can be interpreted as the manifestation of the life of every person and every group of people is different from animals, so humans do not just live in the midst of nature, but always change that nature. Culture is like a school where humans can learn. In culture, humans not only ask about the nature of things, but also ask about how things should be. The activities of the journey of human life are more dynamic because humans always keep learning to find and develop something in order to improve their life skills. In their learning abilities, human life ultimately leaves many artifacts from the results obtained through their activities and learning processes. The resulting artifacts show the level of ability (technology), environment (social) and the existence of society (social) in the past and through it we can be seen the extent of creative ideas, norms, and activities which then produce cultural artifacts (Peursen, 1976).

Artifacts, as a whole, are manifestations of subsystems in culture, namely “subsystem, techno-environment, subsystem-sociopolitic, and ideology subsystem”. Artifacts can also be said to be fossils of human behavior or “fossil ideas” that are ideas hidden in the ideas (thoughts) of artists (Deetz, 1967). This gives the connotation that *tosan-aji* as an artifact is a manifestation of the cultural subsystem. The ideas implemented in their activities then produce works of artifacts. The artifacts can be in the form of equipment, weapons, artwork, architecture, clothing, etc. including *tosan-aji* (kris). It means, artifacts are a level of technological capability that they master and

can be studied. There are three main types of materials that are generally used by humans to make tools / equipment (artifacts), namely; soil, stone and metal. Equipment made from stone, soil and metal generally has stronger resistance so that it can often be found.

The three types of materials have different technological processes, the type of metal has a more complicated process than other types of material. If metallurgical knowledge then becomes a benchmark for the emergence of civilization, then information on the most durable artifacts and often found in good condition (still intact) is generally made of metal. Artifacts found from metallic materials show a high level of technological capability. P.A. van der Lith said, when the main stupa of Borobudur Temple, which was built in 875 AD, was dismantled, an old kris was found. The kris is fused between the blade and the top. However, the shape of the kris is not the same as the shape of the kris which is pictured in the temple reliefs. Kris findings are currently stored at the Ethnographic Museum, in Leiden, Netherlands. Information about the finding of kris was written by Dr. H.H. Juynboll in the Kingdom Catalog (Netherlands) volume V, 1909. The catalog says that kris were found belonging to the 'Majapahit kris', whose top was shaped like a statue of a person, and the blade was very old. One side of the blade is damaged. Kris, who was given the serial number 1834 was a gift from G.J. Heyligers, who was the secretary of the Kedu Resident office, and the kris was handed over in October 1845. At that time the resident position was held by Hartman. The length of the kris blade is 28.3 cm, the top length is 20.2 cm, and the width is 4.8 cm. The shape is straight and has no luk. There are many doubts about the kris, whether from the beginning it has been placed in the middle of the hole in the main stupa of Borobudur Temple. Barnet Kempres himself suspected that the kris was placed by someone in later times, long after the Borobudur temple was completed. So it was placed not at the time of construction (Hasrinuksmo, 2003).

Other allegations state that kris culture has developed since the year 1000 AD. This opinion is based on a report by a Chinese traveler in 922 AD. It is estimated that the report was made in the Kahuripan era, which was located on the banks of the Brantas river, East

Java. The report tells a Javanese Emperor who presented to the Chinese Emperor “a short swords with hilts of rhinoceros horn or gold” (a short sword with upstream made from rhinoceros horn or gold). It could be that the short sword referred to in the report is a prototype of a kris as illustrated in the reliefs of the Borobudur temple and Prambanan temple (Hasrinuksmo, 2003).

A kris which is marked with the number of years in its blade is owned by a Dutchman named Knaud in Batavia (in the Dutch era). In the blade of the kris, besides there are pictures of puppets, there is also the year *Saka* 1264, or 1324 AD. So it was about the same time as the construction of the Penataran Temple near the city of Blitar, East Java. In this temple there is a giant statue of Kala carrying a straight short kris. An increasingly clear picture of the kris is also found in a statue of Shiva originating from the era of the Singasari Kingdom, in the 14th century. At that statue, Lord Shiva was holding a long kris in his right hand. Obviously this is not an imitation of the statue of Lord Shiva from India, because in India there is no statue of Shiva held a kris. The statue is now stored in the Leiden Museum in the Netherlands (Hasrinuksmo, 2003).

The story of the kris which is more clearly can be read from the report of a Chinese traveler named Ma Huan. In his report, Yingyai Sheng-lan in 1416 AD, wrote his experience while visiting the Majapahit Kingdom. At that time he came with Admiral Cheng Ho's entourage on the orders of Yen Tsung Emperor of the Ming dynasty. In Majapahit, Ma Huan witnessed that almost all men in the country use *pulak*, since they were children, even from the age of three. What is called *pulak* by Ma Huan is a kind of straight or winding dagger. Ma Huan stated in his report ”These daggers have very thin stripes and within flowers and are made of very best steel; the handle is of gold, rhinoceros, or ivory, cut into the shape of human or devil faces and finished carefully” (Hasrinuksmo, 2003). The report proves that in the Majapahit era, weapons-making techniques with prestige decoration and pictures of thin lines and whitish flowers has been known. The weapon is made of prime quality steel. The handle, or upstream, is made of gold, rhinoceros horn or ivory. The allegation was clearly what Ma Huan intended in his report to be the kris we know today.

Allegations that is quite reasonable to estimate that the kris has begun to be made in Indonesia, on Java Island, in the 5th or 6th century, of course in a simple form. Kris reaches its shape as we know it today, estimated to be only around the 12th or 13th century. Kris culture reached its peak in the era of the Majapahit Kingdom, as reported by Ma Huan. At that time the, kris culture spread to Palembang, Riau, the Malay Peninsula, Brunei Darussalam, the Southern Philippines, Cambodia or Champa, even to the Surathani and Pathani regions in southern Thailand (Hasrinuksmo, 2003).

‘*Tanggung*’ kris from the Javanese word ‘*tak sengguh*’ means ‘estimated’. While Haryono Guritno explained that *tanggung* is an estimate of where, in what era, and by whom a kris is made. Literally, *tanggung* means ‘estimate’. In the world of kris on the island of Java, *tanggung* covers the estimation of the manufacture era or style of manufacture in its time. Whereas another definition, states that *tanggung* is an estimate of regional style, or the age of making a kris or spear, which is explained from its *pasikutan*, observation of the type of iron, prestige and steel. *Tanggung* should indeed be associated with the era of manufacture, as well as the estimated age of the kris (Hasrinuksmo, 2003). *Tanggung* is also associated with the continuation of a royal government that developed when the kris was made, for example; Pajajaran’s *tanggung* kris has the meaning of a kris that was made in the time and region / style of Pajajaran, the *tanggung* kris of Majapahit has the meaning of a kris made in the Majapahit period and style, the *tanggung* kris of Mataram has a kris made in the Mataram period and style and so on. Then it can be concluded that *tanggung* is the style of the time (Dharsono, 2011). This means that a *tanggung* kris is a *putran* kris, in the process of making it imitate by referring to the parent kris (*babon*), according to the style of the time.

3. Method

The research stages were done using qualitative research model with cultural approach, referring to the Javanese cultural precepts in accordance with Javanese cultural philosophies and ideologies. This approach emphasizes on data interpretation in a case study (Denzin & Yvorna, 1980). Data were collected using in-depth interview

which was chosen because it was flexible and open, did not use strict and formal structures, and could be repeated to the same informants. The flexibility of this way was its ability to dig informant's honesty to provide true information, especially dealing with feeling, attitude, and perspective on the existence of classical art artifacts. This interview technique was implemented to all informants or resource persons selectively, by considering theoretical concepts applied. This technique was more purposive and this was called criterion-based sampling, selecting informants based on criteria (those who were considered capable and reliable as data sources).

Reviews dealing with analysis in this study emphasized more on interaction model of qualitative data analysis, by using Javanese cultural approach. Interaction of analysis was carried out to analyze qualitative data obtained from empirical data collecting. This is so in order to obtain accurate results from sorting, both with classification and identification. This model was selected because it enables many more characterizations which can capture information and explanation in a summary of data reduction and conclusion. The model applied to analyze qualitative data was implementing cycle system, meaning that a researcher always keeps moving and exploring objects during the process (Rohidi, 1992). The results of interactive analysis were later examined with interpretative analysis using hermeneutic approach.

Hermeneutics points to interpretation of meaningful expression which can be carried out intentionally by human. It involves elucidating interpretation as if the works were recreated with new meaning, based on the theory of culture used (Sutopo, 1996). Hermeneutics emphasizes on a problem and how it is expressed. Thus, hermeneutics is formulated as a theory of operations of understanding in relation to cultural interpretation—as a text. Interpretation is asserted as a distinction of a hidden meaning behind obvious meaning. The task of hermeneutics then is identifying or recognizing the nature of text and textual world or reality spoken by a text, instead of the soul of its creature (Poespoprodjo, 1991).

4. Discussion

Kris or *Dhuwung* (*Curiga*), also called *Tosan Aji* (*tosan* - iron, *aji* - respected

for being considered to have magic power). Kris or *Tosan-Aji* is a type of weapon that is considered to have magic power or sacred. Kris is also believed to be a magical or sacred object, also often associated with the existence of “supernatural” powers. Therefore, in the life of the community, it is looked at as a heritage. Kris as a cultural artifact is the result of a system of ideas, actions, and human works in the framework of people's lives. Cultural results are related to the symbol system, which is a reference and guideline for people's lives in giving meaning, a model that is transmitted through symbolic codes. The definition of culture gives the connotation that culture is an expression of society, in the form of artifacts of ideas and human behavior in its community (in this case Javanese society).

4.1 Kris as Part of a Cultural System of “Power”

Art as a system that plays a role in forming a cultural figure that does not stand alone. It is a part of a dialectical process that moves towards a cultural synthesis. Together with other systems in society (power, economic, belief, education, and social systems), arts are involved in the processes of mutual influence, bargaining, various tests and counterpoints. When a cultural synthesis is achieved, which is (temporarily) established, then the establishment of art will also be achieved. This gives a signal that art as a cultural system is part of the cultural dialectical process, and the process takes place and depends on the cultural system of “power” (in quotation marks). When the power system that occurred in the Javanese kingdom was absolute monarchy, then at that time art as a system determined by the power system was in progress. This happened to a system of use of kris, types of textiles used by kings, nobles, high official, middle and lower class officials determined by a cultural system of power. Javanese art “*adi luhung*” achieved an “*adi luhung*” figure after experiencing the dialectical process of Javanese culture between its systems, and reached its peak in the 18th century. The power system of the absolute monarchy of the Mataram kingdom is a strong system in its participation in determining the color and figure of the “*adi luhung*” Javanese culture. It is not surprising that the figure of “*adi luhung*” is oriented towards a system of fine-grained values. Likewise with language, music, visuals,

dance, manners, and political communication, everything is hidden in the form of a culture of “*adi luhung*” under the umbrella of the absolute monarchy-power system.

The phenomenon of the kris as a cultural dialectical process is inseparable from the cultural system of power, independent of pros and cons, meaning that a system can appear in an art “in order” and a system may arise due to dissatisfaction with the culture of power. Preservation of tradition or contemporary progressive art that emerges still revolves around the hole of the ongoing dialectic system. The conditions of our traditional arts, both “classical” and those “people”, have been framed in one frame of time. The time is the time that has completed a dialectical round of culture. Javanese music and dance are framed in an absolute monarchy-power system that dialects with other systems at that time. Whereas the traditional art of “the people” is framed in the cultural dialectics of the past, namely between the traditional economic system of agriculture and the social system. The art of traditional culture that is not free from the bond of socio-cultural values (the integral relationship between art and society), began to be torn apart by the development of the times through the flow of information technology. The thickness of the bond of togetherness values which produces one form of culture that has and is believed, finally gradually shifts. The bond of socio-cultural values shifts into individual-cultural bonds. Orientation to the social interests of the community shifts to the interests of functional individuals. Kris (*tosan aji*) which used to be a traditional work that has socio-cultural bond is now shifted by cultural individual interests. Kris as a cultural artifact, in the next development will be faced by two forces, namely; the power of conservation and the power of progression, on the one hand to preserve, while on the one hand want to advance. The view of conservation requires all cultural forces to always be oriented to the past, so that the golden thread that connects current culture and past culture is inseparable from the current of globalization. The progressive view requires a change that leads to cultural modernization.

The development of cultural arts from the third world, including Indonesia, is currently face with the two choices mentioned above. National culture which starts

from the peak diversity of regional culture, tries to provide an alternative progress that progressively leads to world development. It can even be said that national cultural assets lead to a conservation-progressive force. This power will bring logical consequences to the existence of two alternative preservation, namely; preservative preservation and conservative preservation. The impact will also be faced by the kris community. Preservation of kris is stored and treated as a culture of *kelangenan*, as a cultural heritage. Conservation preservation is conservation by trying to develop values in accordance with the social institutions of the community.

4.2. Kris as A Conservation Strategy

Facing the global must be able to find their own identity as Indonesian people (how to master modern with a touch of tradition). This is in accordance with the new paradigm of art higher education in Indonesia, namely; explore, study, and process the potential of the plurality of local cultures as capital to be able to compete in the global arena. To face the global we must conduct local studies, increasingly global increasingly local. However, currently traditional arts are in demand again as an alternative source of inspiration for the creation and engineering of culture that is used as social propaganda. This can be said as evidence of a continuity process in the preservation of tradition, and is one of the mirrors of cultural transformation, in the process of finding a format for Indonesian culture.

Preservation can be interpreted as preservation and conservation. Preservation, which is maintaining, caring for and protecting, requires documentation and storage of works in the form of an art museum, as well as a storage area for archives of visual works and performing art work. Conservation is preservation with the form of development and utilization of values, namely preservation in a revitalizing manner, and reinterpretation.

In the current era of globalization, we are faced with two main problems in cultural matters; at one side we are required to progress (progress), at one side we are required to preserve the established cultural heritage (conservative). It is undeniable that our insight into art is an insight of modern western art, because the higher

education system with all its devices refers to modern western art education. The notion of conception does not mean we have to reject it, but it is actually a tool that we must learn as an enriching basis for studying our own culture. This means that the two conceptions must support each other and mutually synergize to add enrichment of insight, as a foundation to welcome the era of globalization (Dharsono, 2016).

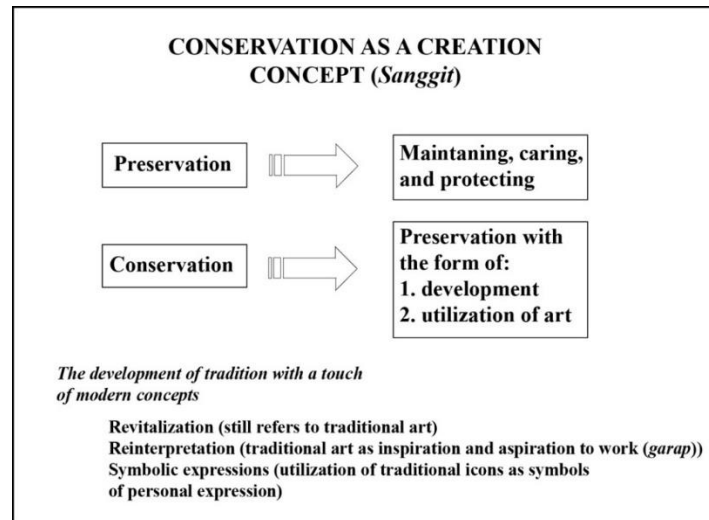


Figure 1. Concervation as a creation concept

The work of *sanggit* as a form of reproduction with innovation works, it is a piece of art with a concept of revitalization. The work of *sanggit* has a degree of importance that refers to the form of preservation of traditional arts, by trying to provide alternative works with innovative reproductive techniques. Technically experiencing reduction process through elements; lines, contours, coloring techniques and field fillings and thematic engineering stories. The works of this group are mostly made by artists who are members of traditional arts preservation groups.

The work made is a tradition-study work in an effort to look for alternative of preservation, by trying to bring back or imitate past cultural heritage (inheritance). The work of *sanggit* as a form of reproduction with innovation works, it is said to be because artists use reproductive techniques, namely by imitating, and all of their contents are innovatively refined, or imitations of some selected models and entries.

Kris as a vital revitalization artwork still refers to traditional art as its main

reference. So the main creation strategy as a work concept is to use the concept of conservation or preservation by means of *mutrani* (*nunggak semi*), which is imitating according to the standard, but processing techniques and materials according to current needs. For example, see Figure 2, *kris Pedaringan kebak, warongko gayaman* Yogyakarta style, *hulu* Yogyakarta style, *pendok blewah* made of silver. Kris *tangguh* is a work of revitalizing *sanggit*, made as an imitation work from the source, that is, the work of the kris that was made during the Kasunanan Surakarta Hadiningrat kingdom, Javanese call it *tangguh*, *mutrani* or *nunggak semi*).



Figure 2. Kris *tangguh dhapur condong campur*
(Photo: Fajar, 1918)

4.3. Kris as A Commodity Art

The influence of technology and information in the era of globalization will affect the growth and development of regional culture, and will automatically influence national culture which refers to the peak of regional culture. Culture which is a national cultural wealth, its existence and essence is threatened. Kris as a transcendental force and as a culture of local belief in society begin to shift the power of its ontology, and lead to the power to master and cultivate local culture as an alternative culture (commodity art) that is faced with the market. Kris which is said to

be a symbol of nobility status, is now faced with an alternative culture (mass culture) as an alternative of preservation. Kris which is said to have a magical power and sacred object, treated and believed to be a heirloom, is now an alternative object as if merchandise that is ready to sell and waiting for its buyers.

The cultural dynamics that emerged in the last decade, when associated with the development of art, appear to be a cultural shift. The shift occurred due to the emergence of global management in the era of globalization which spread in the third world. Problems like this remind us of the political shift in culture resulting from popular education in the United States about a century ago. In the United States at the end of the 19th century, two cultures emerged which were referred to as “high culture” which were traditional art and “mass culture” which were originally the marketing of factory products at that time (Macdonald, tth). Mass culture was then developed in the form of art through novels, short stories, comics, detective stories and art packed in mass-media, namely; magazines, radio, television and art media which are then called popular art. The historical reason for the growth of mass culture was because of the existence of political democracy and popular education which began to cut down and shift the monopoly of high-end old culture (classical tradition culture) at that time.

Mass culture art, often called popular culture or popular art, is a cultural engineering oriented from expanding continuity to folk art or art that develops from the community. Folk art developed from the lower currents, while popular art or mass culture developed according to upper-class engineering. It is said that because mass culture products are made by technicians hired by entrepreneurs, the audience is passive consumers, and their participation is not due to the bonding of socio-cultural values such as folk art, but is faced with alternative choices of buying or not.

‘Kris’ as an asset began to be calculated as an alternative business opportunity for mass culture or popular art. Kris in the latest development has become a trend in the development of the art business. Kris which is said to be one cultural artifact that has the spiritual power and magical value that is believed, its existence is now begin

to be torn apart. Now, kris is made as an object of art, accessories, and souvenirs, as a promising alternative of market opportunity business.



Figure 3. Kris *dhapur pasopati tinatah emas sekar melati*
(Photo: Hermanu, 2019)

Kris *dhapur pasopati tinatah emas sekar melati* (see Figure 3) is a kind of kris creation (*Kamardikan*); *bilah keleng/wulung gonjo pamor wosing wutah*, *warangka gayaman dedar* Surakarta style, material made of Javanese cendana wood; *mendak* type gold plated copper ores; *bunton pendok* patterned silver-plated *lung-lungan*. Kris creations are innovative works or *Kamardikan* kris developments. Now kris creations are in demand as a lifestyle in religious official dress. That said, the kris is a symbol of one's status and as *klangenan* (favorite things), now made as an object of art, accessories and as a souvenir. Kris is an asset that is starting to be counted as an alternative business opportunity.

The Indonesian consumer community seems to grow along with the history of economic globalization and the transformation of consumer capitalism, which is characterized by the proliferation of shopping centers in the style of shopping malls, leisure industries, fashion industries, the beauty industry, culinary industry, advisory industry, gossip industry, luxury living areas, apartments, real estate, incessant advertising of supermakket goods and holiday vacations abroad, the establishment of

expensive schools (with a plus label), fondness for foreign brands, fast food, cellular telephones, and invasion of lifestyles through the advertising and television industries that have entered private spaces and may even have entered into the deepest recesses of our souls (Subandi, 2007). Moreover, kris is now in demand as part of the trend and is used as an alternative in business.

5. Conclusion

Kris as a national cultural asset leads to a progressive-conservation force. This power will bring logical consequences to the existence of two alternative preservation; preservative and conservative preservation. Preservation of kris is stored and treated as a culture of *kelangenan* (cultural heritage). Conservation preservation (*sanggit*) is conservation by trying to develop and maintain values in accordance with the social institutions of the community.

The tough kris that develops in the kris community is revitalizing conservation (*sanggit*), which is vital that still refers to the art of tradition as the main reference. So that the strategy of creation as a concept of work is to use the concept of conservation or preservation by means of *mutrani* (*nunggak semi*), which is to imitate the standard, but the processing of techniques and materials according to current needs.

Kris in the latest development has become a trend in the development of the art business. Kris which is said to be one cultural artifact that has spiritual power and magical value, which is believed to be a status and as *kelangenan*, is now made as an object of art, accessories and souvenirs and began to be sought after by the upper middle class. Kris is an asset that began to be calculated as an alternative business opportunity

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