

THE CREATION OF RADEN ADJENG KARTINI'S *PUTUT DHAPUR KERIS*

Puput Saputri¹ and Basuki Teguh Yuwono²

¹ Institut Seni Indonesia (ISI) Surakarta, Indonesia

² Institut Seni Indonesia (ISI) Surakarta, Indonesia

E-mail correspondence: basuki@isi-ska.a.cid

ABSTRACT

Raden Adjeng Kartini, an Indonesian national hero from Jepara, Raden Adjeng Kartini, is an interesting inspiration for keris art. This creation seeks to realize the keris *putut*'s work with Raden Adjeng Kartini's *dhapur* as a form of respect and to imitate her character. The *putut* keris is made using a forging (*tempa*) technique and the primary ingredients of iron, nickel, and steel. The method of creation used is exploration, design, and embodiment. Meanwhile, the conceptual basis consists of *greget*, *guwaya*, and *wangun*. This creation results in three keris: the *Putut Dhapur Emansipasi Raden Adjeng Kartini* Keris, the *Putut Dhapur Madhurya Raden Adjeng Kartini* Keris, and the *Putut Dhapur Anggit Raden Adjeng Kartini* Keris. Each keris has a meaning related to Raden Adjeng Kartini's character.

Keywords: Keris, Raden Adjeng Kartini, aesthetics, and Java.

ABSTRAK

Ketokohan pahlawan nasional Indonesia dari Jepara yaitu Raden Adjeng Kartini menarik dijadikan sumber ide bagi karya seni keris. Tujuan penciptaan ini adalah mewujudkan karya keris *putut* dengan *dhapur* Raden Adjeng Kartini sebagai bentuk penghormatan dan meneladani ketokohnya. Pembuatan keris *putut* ini menggunakan teknik *tempa* dengan bahan utama yaitu besi, nikel, dan baja. Metode penciptaan yang digunakan yaitu eksplorasi, perancangan, perwujudan. Sedangkan, landasan konseptualnya adalah yaitu *greget*, *guwaya*, dan *wangun*. Penciptaan ini menghasilkan tiga keris yaitu Keris *Putut Dhapur Emansipasi Raden Adjeng Kartini*, Keris *Putut Dhapur Madhurya Raden Adjeng Kartini*, dan Keris *Putut Dhapur Anggit Raden Adjeng Kartini*. Setiap keris mengandung makna terkait dengan ketokohan Raden Adjeng Kartini.

Kata kunci: Keris, Raden Adjeng Kartini, estetika, dan Jawa.

1. Introduction

Raden Adjeng Kartini was a female hero from Java, namely Jepara Regency. She was born on April 21, 1879. Raden Adjeng Kartini is the daughter of the regent of Jepara, namely Raden Mas Adipati Ario Sosroningrat. Her mother was named

Mas Ayu Ngasirah, she was the first wife, but she became an *ampil*¹ wife or *selir* (concubine) (Winarno, 2017). Raden Adjeng Kartini is the fifth of eleven children.

Raden Adjeng Kartini was born at a time when the fate of women was full of darkness, the emptiness of all hope, the lack of power in all struggles and not far from men's *perabot* (complement) (Pujiono, 2021). Various customs are so strong in Java that women live in seclusion (*pingitan*) and do not get the opportunity to demand education and teaching on the same level as men. Women's thinking at that time could not develop properly, women were not given the opportunity to develop themselves beyond what they received from nature. Women were not given the opportunity to learn to read, write, have skills, and so on.

Raden Adjeng Kartini was one of the women who was allowed to go to school. Raden Adjeng Kartini studied at the Europese Lagere School (ELS), there where she learned Dutch (Salam, 1983). After graduating she wanted to continue her education, but was hindered by traditions that did not allow women to study. At the age of 12, RA Kartini underwent a period of seclusion (*pingitan*), but she remained active in correspondence with her friends and colleagues in the Netherlands. From this, Raden Adjeng Kartini's interest in Western culture emerged, which did not require women to live in seclusion and did not have the opportunity to demand equal education like men.

Raden Adjeng Kartini is a historical figure whose name will be remembered, not only by Indonesian women, but also by the whole world as a heroine who has tried and fought in her own way to free her people and nation from the shackles of tradition and colonialism (Salam, 1983).

Pingitan is one of the traditions in the pre-wedding process in Javanese custom, where the bride-to-be is prohibited from leaving the house or meeting the groom-to-be. *Pingitan* (seclusion) is a women's world, where little girls start learning to work. Her field of work is helping their mothers to raise and take care of their younger siblings, learn to cook and sew, as well as other skills that housewives need to have (Toer, 2018).

According to Raden Adjeng Kartini, women's emancipation is a desire to be

¹ Wife who is not empress

free from backwardness and independent in education and married life. Raden Adjeng Kartini wants women to get an education in school and rejects early marriage and polygamy. The backwardness of this ancient world still follows the system of feudalism. She began to realize the difference in the quality of life between the free Western style and the traditional lifestyle of attachment. This emancipation movement was echoed by Raden Adjeng Kartini on her writings through correspondence with his close friend Mrs. Abendanom which she later published under the title *Habis Gelap Terbitlah Terang* (1911) (Sartono, 1993).



Figure 1. Radern Adjeng Kartini and her husband
(Collection of Museum R.A. Kartini, duplication by Puput Saputri, 2019)

An equal, free, independent life, mutual respect, having the same rights and degrees is a reflection of the society that has always been the dream of Raden Adjeng Kartini. The lives of the people who were still lacking, stupid/ignorant, and the fate of their people who were still backward and shackled by customs were the center of her attention. This background that became the source of the idea to create keris

putut Raden Adjeng Kartini.

Keris is the original culture of the Indonesian people. Initially the keris developed in Java, then spread almost throughout the archipelago (Nusantara). The distribution of keris in each region has its own characteristics, typical, styles, and patterns that can reflect the values and identities of the people in each region (Basuki, 2021a). Keris is a traditional culture that is full of meaning and value which beautifully packaged. In it there are teachings of norms, ethics, life and spiritual order both in personal life, manners, social relations, customs, and the order of royal government at that time, thus instilling the totality of human relationship with God.

The keris is often created based on the phenomenon or effort of offering to the ancestors who have contributed to the community, as well as the keris *putut*. *Putut* means priest or young hermit. The keris *putut* consists of two types, namely the keris *putut gandik* and the keris *putut on pesi* which usually have *ganja iras* and a simple shape compared to other keris. Keris *putut* has a very important position in people's lives, both from a belief and symbolic point of view (Harsrinuksmo, 2004). Keris *putut* or keris *sajen*, is a keris that has a human figure on the *gandik*² and *pesi*³ parts, or what is commonly called the *hulu iras*. Keris *putut* is a symbol of respect for ancestors.

The keris has three main parts, namely *ukiran*/ carving (*hulu*⁴), *warangka*,⁵ and *wilahan* (*bilah*/ blade). This is explained by Basuki Teguh Yuwono in his book entitled "*Keris Indonesia*." The keris as a complete work has a characteristic shape so that it can be distinguished from other tosan aji. The keris for the Javanese people is commonly referred to as *genggaman landhep kang mawa warangka lan ukiran* which means "the keris is a sharp weapon equipped with a *warangka* (*bilah*/ blade cover) and *hulu* (*ukiran*/ carving) (Basuki, 2021b).

The blade (*bilah*) is the distinguishing part between one keris and another.

² *Ricikan* at the forefront of *sor-soran*

³ The base of the keris blade as a place to hold the keris

⁴ Keris blade handle

⁵ Blade cover / keris shell

Each keris has a different decoration (*rerarikan*⁶). The part that is characteristic and unique of each keris is the shape of the *pamor* motif. *Pamor*⁷ is a mixing technique through folding iron and nickel which produces guratan/ strokes or ornaments on the surface of the keris blade either abstractly or figuratively (Basuki, 2021a).

In the world of keris, it is known as the standard (*pakem*⁸) keris and the *kolowijan* (contemporary) keris. Keris *pakem* emphasize more on the *nedak* or *mutrani*⁹ (imitating) of the existing keris. Meanwhile, contemporary keris are keris that have just been born from ideas and are visualized into shapes (*dhapur*¹⁰) or *pamor* motifs and new decorative motifs (Basuki, 2021b). This condition provides space for writers to be free to be creative which is framed by the order of creating a keris.

Based on the description above, the author is interested and inspired to use the keris *putut gandik* as a source of creation. The idea of women's emancipation initiated by Raden Adjeng Kartini is something that is very proud of Indonesia, where a woman who fights for education is equal to men. Raden Adjeng Kartini is translated into a keris blade with *gandik* as the motif.

The idea of keris *putut* Raden Adjeng Kartini will be in the form of three *pamor* on each *bilah* (blade), namely the *pamor dadung muntir*¹¹, *pamor dwi warna* and *pamor sampir*¹². The concept of creation in each of these keris symbolizes the symbols and meanings:

- a. Keris *putut lurus* Raden Adjeng Kartini with the application of *pamor dwi warna* (double color), reflects the symbol of a female hero or commonly known as a hero of female emancipation.
- b. *Dhapur* keris *putut luk-3* Raden Adjeng Kartini with the application of the *pamor sampir*, which reflects the symbol of an authoritative and polite Javanese woman.
- c. *Dhapur* keris *putut lurus* Raden Adjeng Kartini with the application of *pamor*

⁶ The parts of the keris blade

⁷ Abstract or figurative ornaments on the blade of a keris made of an alloy/ combination of iron and nickel

⁸ Standards used as a reference

⁹ Mimic existing ones

¹⁰ Typology or the shape of the keris blade

¹¹ Light up

¹² Wood grain that is slanted like the draped part

dadung muntir, which reflects as a symbol of the spirit of female heroes in fighting for education for women.

Based on the explanation above, the idea of creating this keris can be formulated: How is the technique of realizing keris *putut dhapur* Raden Adjeng Kartini's?

2. Literature Review

This creation uses an aesthetic approach that was initiated by Hadiwijaya and popularized by Haryono Haryoguritno in the book " *Keris Jawa Antara Nalar dan Mistik* ", which consists of *Greget*, *Guwaya*, and *Wangun*. These three components can be the basis in the creation of works of art.

Greget is the impression of the keris *putut* blade which is visualized by the female figure on the *gandik* which has *pamor* that is made expressively as a female hero, and symbolizes Javanese women in dress *kebaya* and *sanggul* (bun) which has a *greget* impression which symbolizes the spirit in giving one's imagination power to achieve what you want (Haryoguritno, 2006).

Guwaya keris blade is an impression that can imply the spirit of a struggle that is applied to the *bilah* keris (blade). For example, people who are in good health and happy will look *guwaya* (the spirit of the hero's struggle, a body that looks firm with the characteristics of Javanese women's clothing). *Guwaya* is an effect that has psychological and spiritual nuances (Haryoguritno, 2006).

Wangun means anatomical harmony. In fact, there are many keris that look *wagu* (odd). This should actually be avoided even though the keris contains positive values in other aspects, such as iron, steel, *garapan*, age, condition, or peculiarities. The definition of *wagu* is not the same as the difference in the shape of a *dhapur* based on the maker, the time it was made, and the place of origin. So, it does not represent any particular *tangguh*¹³. The irregularity (odd) of the form leads to the notion of an aesthetic error due to the lack of knowledge and experience of the maker, restoration error, or because of his *pasikutan*

¹³ The term used to indicate the periodization of a keris made

(Haryoguritno, 2006).

Based on Haryono Haryoguritno's statement, it can be concluded that in the process of creating a work of art, three components must be considered, including: *greget*, *guwaya* and *wangun*. These components can affect the aesthetics of the work created.

3. Creation Methodology

The creation of the keris *putut* uses Practice-Led Research. It is a research strategy carried out through practice, mainly using certain methodologies and methods that are familiar to practitioners (Guntur & Sugihartono, 2015). The three-stages, six-steps method used in the creation of this work is as follows:

1). Exploration Stage

The exploration stage includes the activation of digging and exploration related to ideas/thoughts with steps to find identities/notes and problem formulation, tracing, digging/ extracting, collecting data and references. Then, it is continued with data processing and analysis to get important points of theoretical problem solving concepts, the results of which are used as the basis for designing. The activities carried out in this stage can be broken down into two steps, including:

- a. Field observations of object ethos at the Raden Adjeng Kartini Museum by directly examining Raden Adjeng Kartini, soul wanderings, and digging/ extracting reference and information sources, to find themes or various problems (problem solving).
- b. Digging of theoretical foundations, sources and references as well as visual references, which can be used as analytical materials, in order to obtain a significant solution concept. The books entitled "Frits Sindu The One Who Inspired Contemporary Kris" and "*Keris Jawa Antara Mistik dan Nalar*" are the main references in the creation of this work.

2). Design Stage

The design stage, which was built based on the results of the study in the previous stage, continued with the visualization of ideas in the form of alternative

sketches, then the selection of the best sketches was determined as a design reference that would be useful for its realization. The activities carried out in this stage can be broken down into two steps, including:

- a. Sketch planning is carried out to express ideas or thoughts into visual form, then the three best designs are selected based on consideration of the suitability of the theme, aesthetics, character and values.
- b. Visualization of selected alternative sketch ideas or technical drawings developed into models or prototypes.

3). Embodiment Stage

The embodiment stage starts from making a model according to alternative sketches or drawing techniques that have been prepared to become a prototype model. The activities carried out in this stage can be broken down into two steps including:

- a. The making of a keris based on a model that has been considered perfect, including the final finish or finishing or packaging system.
- b. Assessment or evaluation of the results of the completed embodiment.

4. Discussion

4.1. Process of Keris Creation

4.1.1. Designing Keris

Making alternative designs is the initial stage in realizing the basic idea of creating works. This was started by making a several sketches of the keris *putut* themed R.A Kartini. The sketching is based on the results of studies and visual reviews of the previous keris works.

The sketching is done based on the *pakem* keris *putut* on the *gandik* with the figure of R.A Kartini. This design includes sketching a keris, making a keris design, and making a keris *perabot* (complement) design. Here are the steps in making a sketch:

a. Alternative Sketch

Alternative sketches are made to be taken into consideration in the selection of sketches that will be realized in the form of works. There were 16 alternative sketches produced and the 3 best sketches were selected which were further processed to the next stage. The following are the alternative sketches of the figure of Raden Adjeng Kartini by taking the half-body pattern as the embodiment idea.

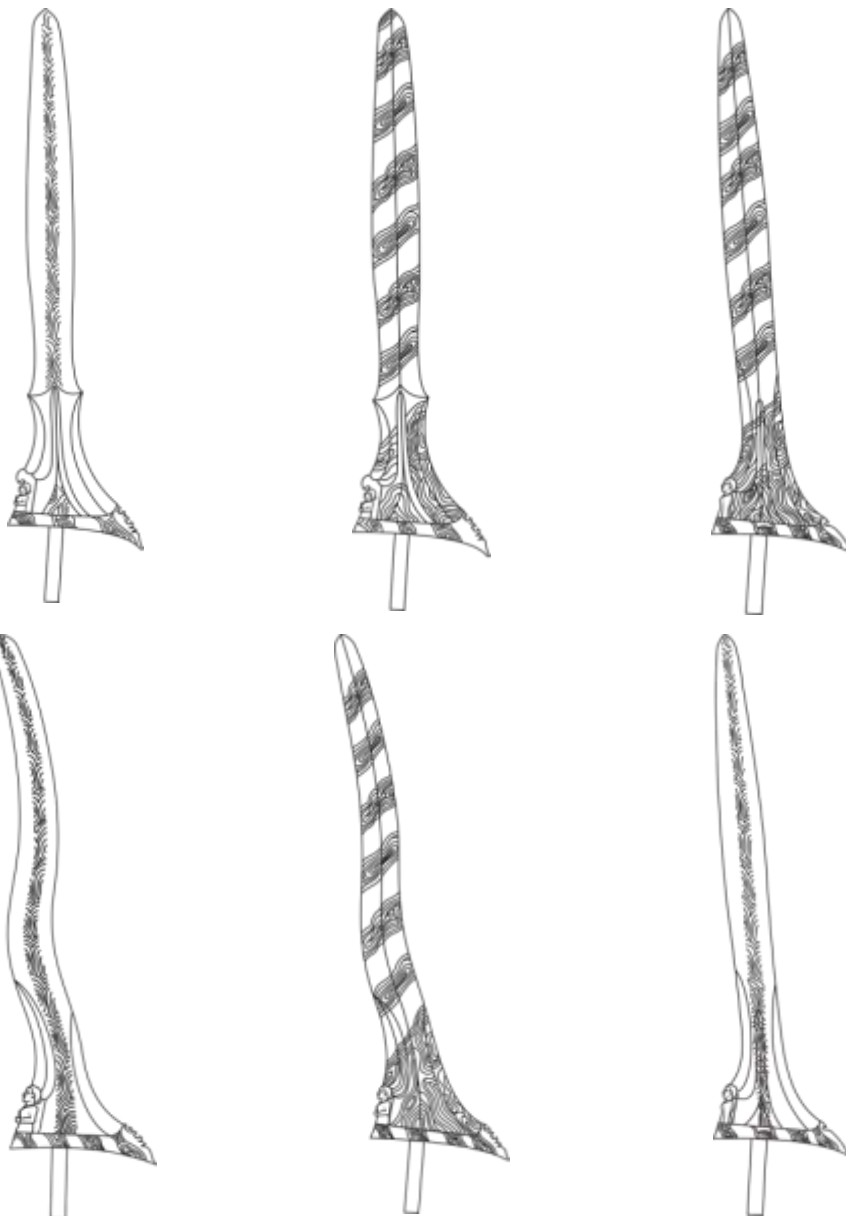




Figure 2. Some alternative sketches
(Design: Puput Saputri, 2021)

b. Selected Sketch

Selected sketches are taken from the best sketches through consideration of materials, work processes, form and techniques to be used. In addition, the selection also considers the beauty and standard (*pakem*) of the dhapur keris. The following are the selected sketches that will be transformed into a design in making a keris.



Figure 3. Three selected sketches
(Design: Puput Saputri, 2021)

4.1.2. Design Steps

This design stage produces a working drawing that will be used as a reference in making the keris, which includes details of the form of the work, namely front view, side view, bottom view, and their size. The number of designs corresponds to the number of selected sketches, namely three. The three sketches are the Keris *Putut Dhapur Emancipation* Raden Adjeng Kartini, the Keris *Putut Dhapur Madhurya* Raden Adjeng Kartini, and the Keris *Putut Dhapur Anggit* Raden Adjeng Kartini. All three reflect the theme of Raden Adjeng Kartini which is full of meaning or values.

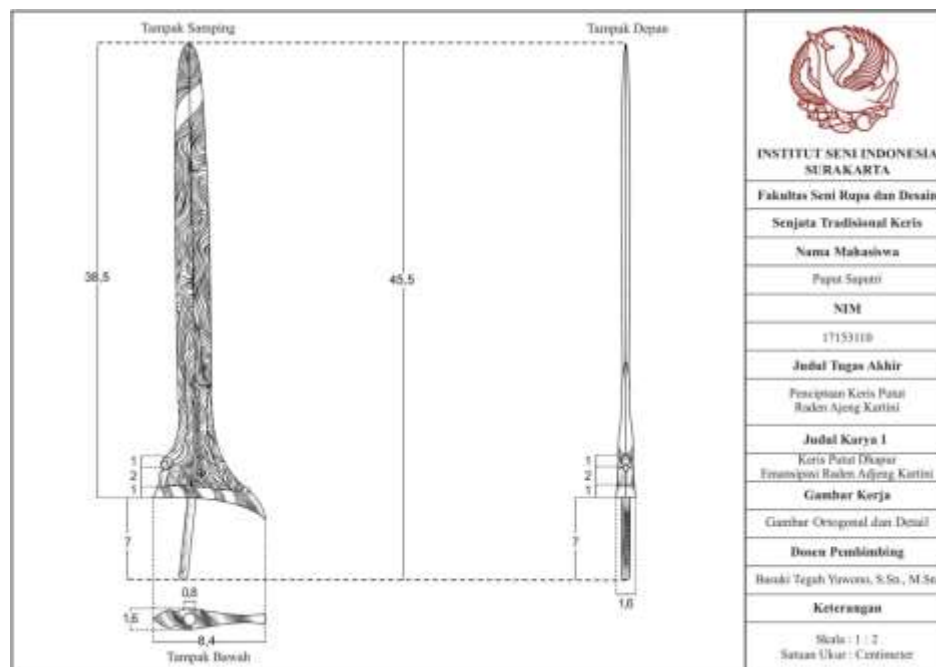


Figure 4. Design of Keris *Putut Dhapur Emancipation* RA Kartini
(Design: Puput Saputri, 2021)

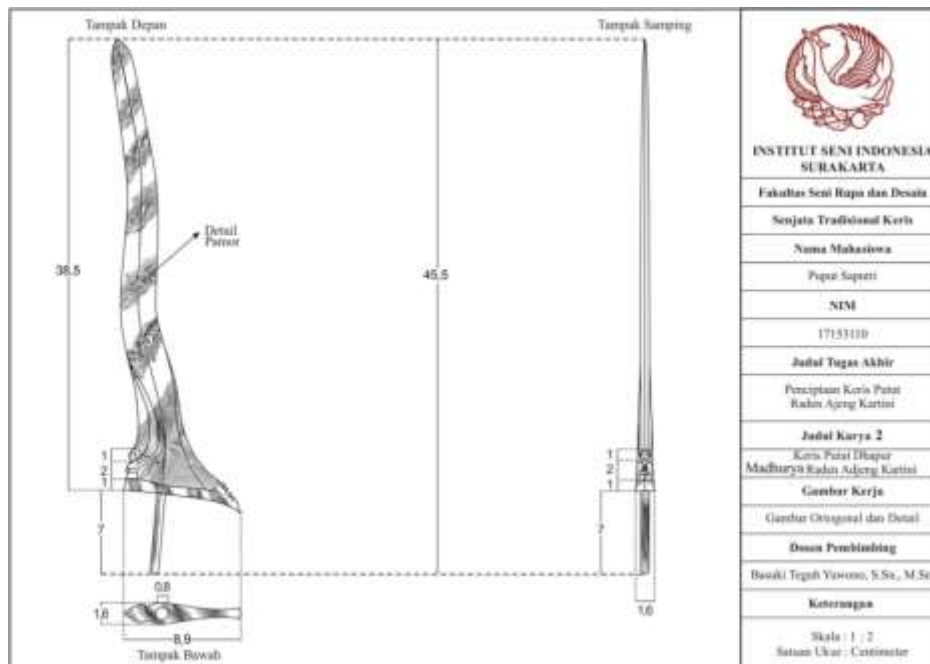


Figure 5. Design of *Keris Putut Dhapur Madhurya RA Kartini*
(Design: Puput Saputri, 2021)

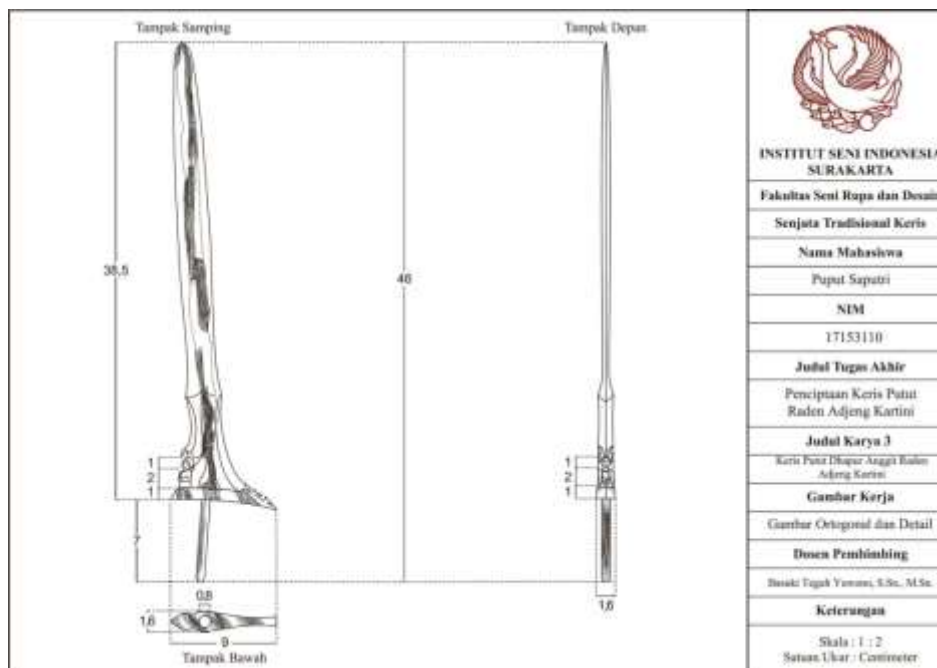


Figure 6. Design of *Keris Putut Dhapur Anggit RA Kartini*
(Design: Puput Saputri, 2021)

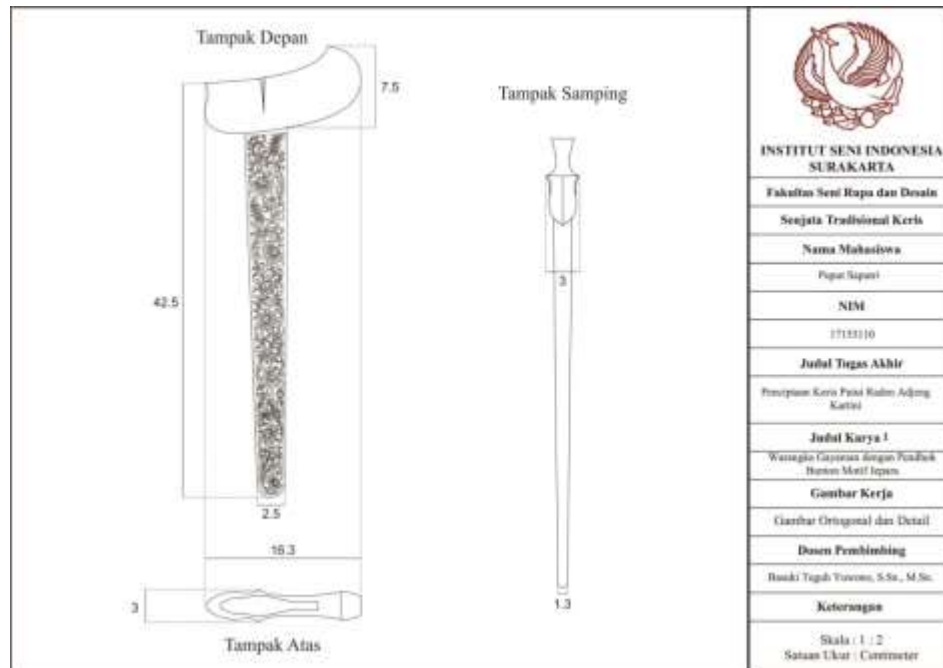


Figure 7. Design of *warangka gayaman* with *pendhok* Bunton (Jepara motif) (Design: Puput Saputri, 2021)

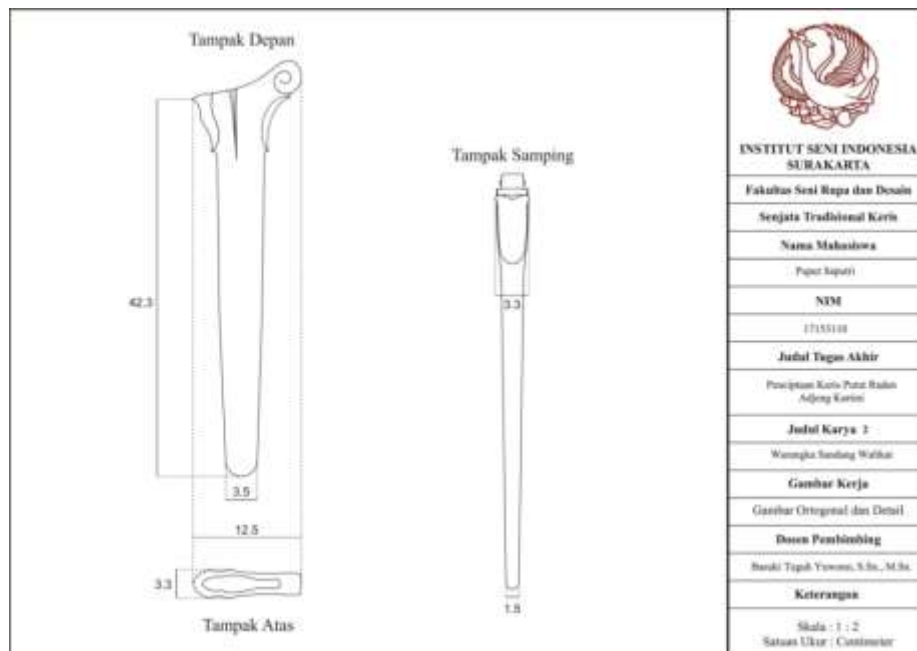


Figure 8. Design of *warangka Sendang Walikat*¹⁴ (Design: Puput Saputri, 2021)

¹⁴ A *warangka* of keris (keris shell) that resembles the shape of a sword shell

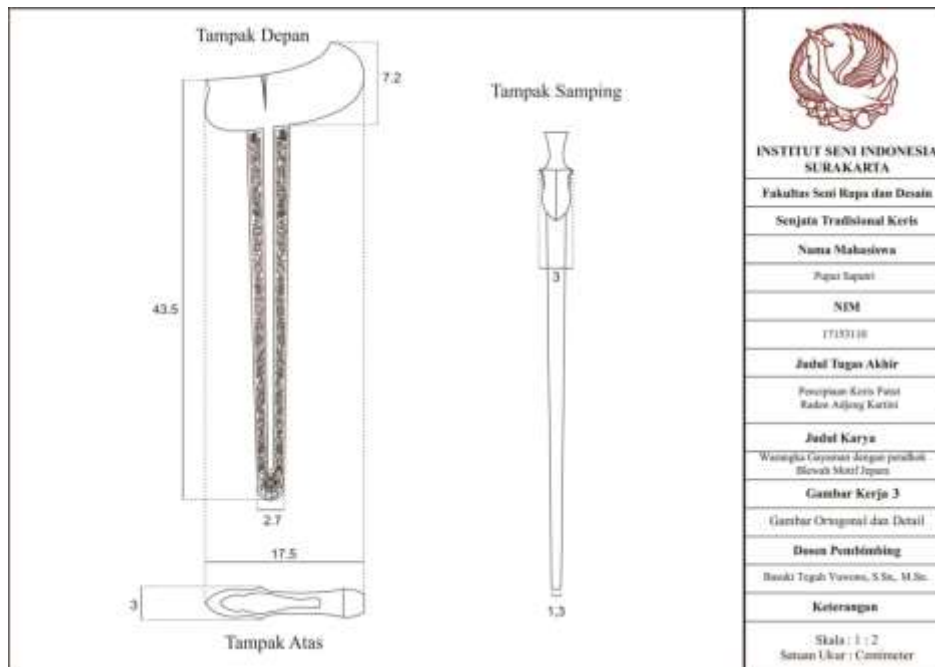


Figure 9. Desain of warangka gayaman with pendhok Blewah (motif Jepara)
(Design: Puput Saputri, 2021)

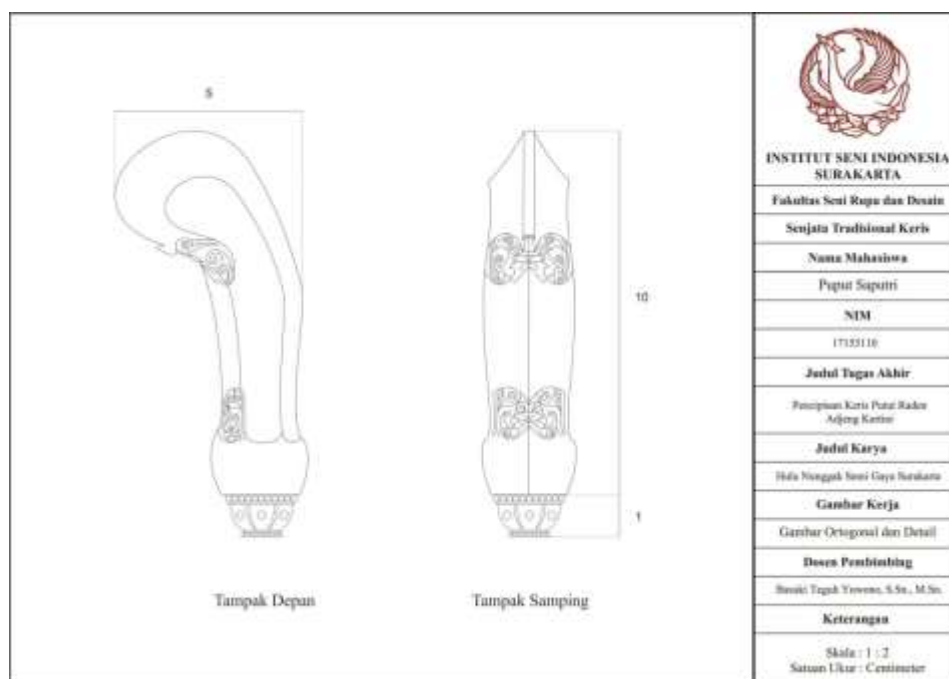


Figure 10. Design of hulu Nunggak Semi Surakarta style
(Design: Puput Saputri, 2021)

4.1.3. Creation Stage

The next stage is the process of making a keris with reference to the three designs that have been made. To realize the design, several stages were carried out, including:

a. Production Material Preparation

The preparation of materials for the creation of this work was carried out through considerations of quality and quantity in order to achieve the maximum result of combination. The materials used in each part of the work are selected materials, strong metal, and wood that has a beautiful pattern with superior quality.

b. Creation Process

In making a keris, it takes precision, skill and patience to achieve a complete result. There are several processes for making keris, namely:

1). Keris Forging Process

The process of forging a keris, the materials used are iron (Fe), steel, (FeC), and nickel (Ni). To get one *saton* requires several stages and takes quite a long time. The process of making *saton*¹⁵ requires three iron plates and two nickel (Fi) plates that have been flattened to the width and length according to the size of the iron. The two nickels (Fi) are inserted into the middle of the three iron (Fe) plates and then burned, if they are glowing then they are forged, until the two types of metal are fused. After the two metals are fused, then they are flattened and cut into three parts to form the letter M, then ignited and forged until they are fused and repeated three times to produce *pamor* strokes (*guratan*).

The next process is *nylorok*, *nylorok* is a process to unite two satons that are already in the shape of a half needle hour and steel (FeC) in the shape of a half needle hour which is inserted into the two satons. The *nylorok* process is carried out by burning the material until it reaches an incandescent temperature (1400-16000C), then forged on the *paron*¹⁶ using a forging hammer until it fuses. The *bilah* (blade)

¹⁵ Iron and nickel alloy with folding forging technique

¹⁶ Forged plinth/forged platform

material that has been put together through the *nylorok* process is called *kodhokan*¹⁷. The *kodhokan* is cut at the base of the blade for later use as *ganja*¹⁸ material.

The next process is the making of *pesi* which is done by grinding the *kodhokan* using a cutting grinder at the base of the right and left sides to a depth of 2 cm. Then forging is done at the base of the *kodhokan* that has been grinded, so that it becomes a rectangle.

Next is the process of making the *pamor rekan*¹⁹. The three designs of the keris will be realized using a twisting (*puntiran*²⁰) technique. The first keris design, namely the *pamor dwi warna*, is a combination of two techniques in forging the blade of the keris, namely the *tiban*²¹ technique and the twisting (*puntiran*) technique. The process of making this *pamor* includes *pemijaran* (burning) the process of unification of nickel and iron keris materials. After the material becomes the *bakalan*²² (prospective material), the end of it is twisted once, then forged so that the twisted end of the feeder can be glued and blended perfectly, then proceed to the *ngulur*²³ stage. The stages of embodiment of the second and third keris are almost in the same principle as the first keris.

The next stage is flattening. The *ngulur* process is carried out by lengthening the *bakalan* according to the *blak*²⁴ that has been previously made, and the *minggiri* process (flattening the right and left side of the keris blade). The first and third keris works are types of keris *lurus*, while the second keris is keris *luk*-3.



¹⁷ The result of steel insertion in the keris blade forging process

¹⁸ One part of the blade of a keris like a cross guard or a cross on a sword

¹⁹ The *pamor* motif designed by the keris maker

²⁰ The technique of making *pamor* motifs by Muntir (twisting)

²¹ undesigned motif

²² Prospective keris before going through the cold forming process (after coming out of the forging process)

²³ The process of elongating the keris blade in the forging process

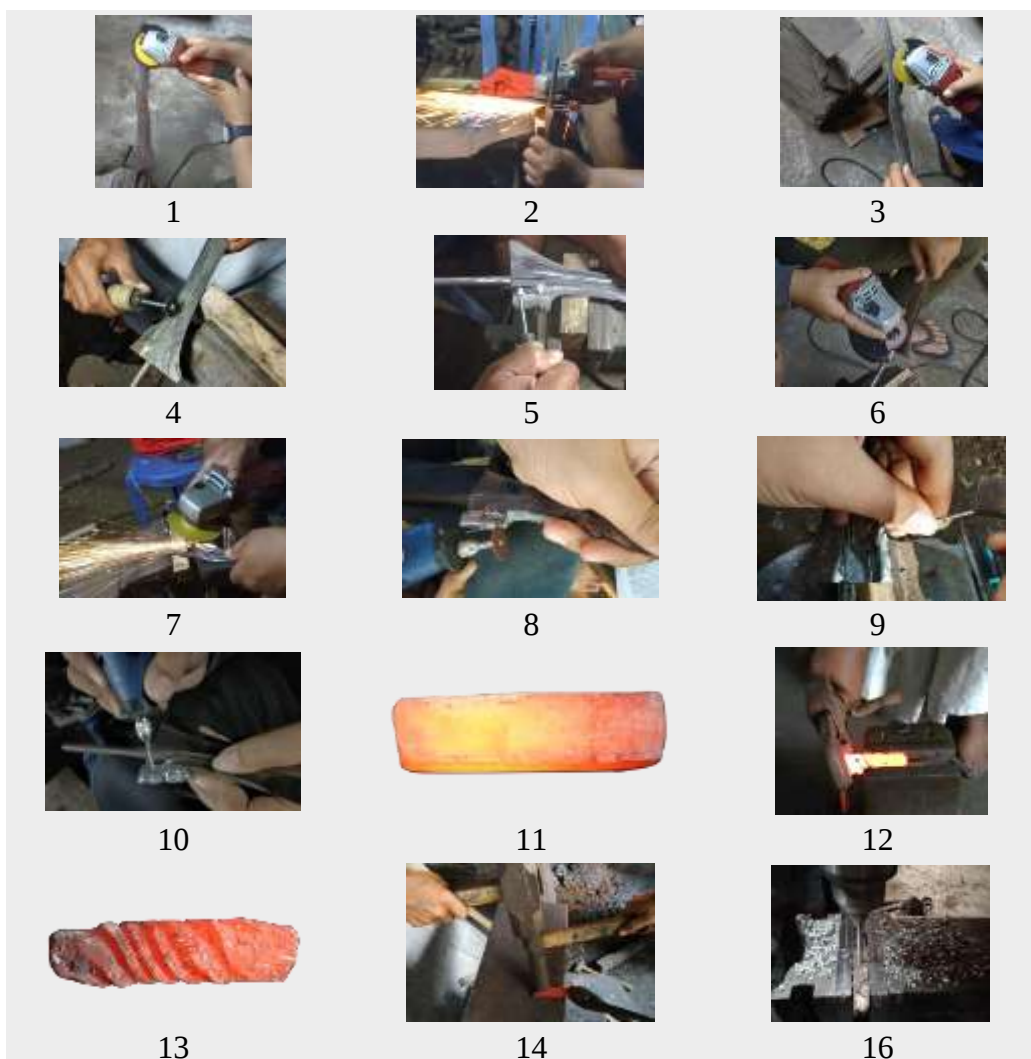
²⁴ The design used as a reference in the formation process



Figure 11. Process of keris forging
(Photo: Puput Saputri, 2021)

2). Forming Process

Bakalan (prospective keris) which have gone through the forging stage, then enter the formation stage according to the *rerician* of the keris starting from the size to the details. The initial stage is the process of raising or arranging *pamor* and steel (*waja*), so that the steel is on the edge of the surface of the keris blade and the *pamor* is in the middle of the steel. This in the world of keris is called the *silak waja*²⁵ process.



²⁵ The process of bringing up steel on the surface of the keris blade



Figure 12. The process of forming a keris
(Photo: Puput Saputri, 2021)

After the *pamor* and steel motifs are arranged, the next process is the formation of the details of *rericikan* the keris blade. Every *rericikan* has a meaning, one of which is massage (*pijetan*), which is a symbol that humans should maintain harmony with others and do not suppress or invade each other (Basuki, 2021b). These three keris have different *rericikan*:

- a) The first keris has *rericikan* luk-3, *ada-ada*²⁶, *pejetan*, *tikel alis*, *pundak sategal*, *greneng panjang*, *kruwingan*, *sraweyan*, *gandik* front and back of the figure of Raden Adjeng Kartini, and *ganja*.
- b) The second keris has *rericikan*: *ada-ada*, *tikel alis*, *pundak sategal*, *sogokan*, *pejetan*, *sraweyan*, *thingil*, *kruwingan*, *gandik* front and back of the figure of Raden Adjeng Kartini, and *ganja*.
- c) The third keris has *rericikan* *ada-ada*, *tikel alis*, *sogokan*, *pundak sategal*, *pejetan*, *sraweyan*, *greneng panjang*, *kruwingan*, and *gandik* front and back figures of Raden Adjeng Kartini.

The next stage is to make a *rericikan ada-ada* in the middle of the keris blade by scraping the surface of the blade between the right and left sides to balance it using a grinding machine. The position of *ada-ada* in the middle must be done very carefully and thoroughly. After that the *ngruwing* process to adjust the thickness of the blade. This process is carried out very carefully and thoroughly, because if it is done carelessly, the position of the steel and *pamor* on the surface of the blade will be damaged.

26 The center line/axis of the keris blade is slightly protruding

The next step is the formation of *rericikan* starting from *sogokan*, *pejetan*, *tikel alis*, *sraweyan*, to the *pundak sategal*, which are carried out sequentially using a mini grinder and grinding machine. This is done very carefully because the surface area of each *rericikan* is very small.

The figure of Raden Adjeng Kartini on *gandik* is carried out starting from the overall shape to the details on the face to the body. This stage is carried out using *tatah* (an encrusting tool) and a mini grinder. Lastly is the process of making *ganja* and its holes.

3). Finishing Process

Finishing consists of three stages, namely *nyangkling*²⁷, *ngamal*²⁸, and *marangi*²⁹. *Nyangkling* is the process of smoothing the blade by using a sharpening stone to remove the former grinding machine and leftover files from the forming process. *Ngamal* is a finishing process to open the pores of the keris blade or bring out the lines of *pamor* on the keris blade. *Marangi* is a finishing process carried out by immersing the blade of a keris into a solution of warangan (arsenic trisulfide acid and lime juice), to make iron and steel metal elements which were originally white to black. In addition, *pamor* strokes with nickel elements will remain white and appear clearer.



Figure 13. Process of *nyangkling*
(Photo: Puput Saputri, 2021)

²⁷ The process of refining the keris blade with a sharpening stone

²⁸ The process of opening the pores on the keris blade

²⁹ The process of creating *pamor* motifs with arsenic solution



Figure 14. Process of *ngamal*
(Photo: Puput Saputri, 2021)



Figure 15. Process of *marangi*
(Photo: Puput Saputri, 2021)

c. Making of Keris Complement

Complement (*perabot*) is an additional part of a keris art work. A keris will look beautiful, good and complete if it is supported by its *perabot* (complement), namely *hulu*, *warangka*, *pendok*³⁰, and *mendhak*. However, it is not explained, because it is not the focus of this article.

5. Artwork Keris

The following are three works of keris art resulting from the above creation process. Each entitled: (1) Keris *Putut Dhapur* Emancipation Raden Adjeng Kartini, (2) Keris *Putut Dhapur Madhurya*³¹ Raden Adjeng Kartini, and (3) Keris *Putut Dhapur Anggi*³² Raden Adjeng Kartini.

³⁰ Metal wrapping gandar to decorate the *warangka* (shell/ keris cover)

³¹ Beauty

³² Thought ideas



Figure 16. Artwork 1: Keris *Putut Dhapur* Emansipasi Raden Adjeng Kartini (Designer: Puput Saputri, 2021).



Figure 17. Artwork 2: Keris Putut Dhapur Madhurya Raden Adjeng Kartini.
(Designer: Puput Saputri, 2021).



Figure 18. Artwork 3: Keris *Putut Dhapur* Emansipasi Raden Adjeng Kartini (Designer: Puput Saputri, 2021).

5. Conclusion

The female hero from Jepara, Java, namely Raden Adjeng Kartini, became the basic idea for the creation of the keris because she was one of the women's emancipation figures who fought for the freedom of Indonesian women. The keris *dhapur puthut* is the keris of choice to embody Raden Adjeng Kartini on the *gandik* section and is the most appropriate type of *dhapur* to apply the character. This can add to the diversity of new types of *dhapur* keris.

The creation of this keris uses the method developed by S.P Gustami, namely exploration, design, and embodiment. In addition, using the conceptual basis written by Haryono Haryoguritno, namely *greget*, *guwaya*, and *wangun*.

This creation resulted in 3 works of art, namely: (1) Keris *putut* emancipation Raden Adjeng Kartini reflects the symbol of a heroine of female emancipation; (2) Keris *putut dhapur madhurya* Raden Adjeng Kartini *luk-3* has the philosophical value of polite and authoritative Javanese women; (3) Keris *putut dhapur anggit* Raden Adjeng Kartini symbolizes a hero who fights for education for women. The heroine Raden Adjeng Kartini is a symbol of women's resistance to ignorance, but also a symbol of Javanese women who do not leave their identity as a woman who has good manners and politeness.

This creation uses iron, nickel, and steel for the making of *bilah* keris (blade). Java mango (*pelem pakek*) wood uses for *warangka* material. The *warangka* is made in the style of *gayaman*³³ and *sandang walekat*. Meanwhile, the *hulu* uses *kemuning* wood and *pelem pakek* wood in the style of *wanda yudhawinatan* and is embellished with *mendak mijen* at the *hulu* end. The resulting *pendok* are *bunton* and *blewah cukit tempel* with Jepara motifs which are applied to the *warangka*. It is intended to beautify the appearance and constructionally to strengthen the *gandar*³⁴ because it is made of copper with a matte gold finishing.

³³ A type of keris *warangka* that resembles the shape of a Gayam fruit

³⁴ The bottom of the shell that serves for the entry of the keris blade

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