

WATER AS THE IDEAS FOR KERIS CREATION

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ABSTRACT

Water is a natural element that inspires artistic creation. Water is crucial for life. Almost all organisms inhabit habitats ecosystems with sufficient water availability. Water as a source of inspiration in the creation of this artwork is embodied in the *dhapur* keris. This work uses the *Mor-Jo-Si-Ngun* aesthetic approach, with exploration, design, and embodiment serving as its production method. There are three *keris* made with the names *dhapur Tirta Panguripan luk-7*, *Tirta Segara luk-5*, and *Tirta Awang-awang*. Each created work carries a meaning according to the title and philosophy of water as a symbol of life.

Keywords: *dhapur*; *keris*; water; *pamor*; Java

ABSTRAK

Air merupakan sebuah elemen alam yang menginspirasi dalam berkarya seni. Air bagi kehidupan sangatlah penting. Hampir semua makhluk hidup menempati tempat yang memiliki kesediaan air cukup. Air sebagai sumber inspirasi dalam penciptaan karya seni ini diwujudkan ke dalam *dhapur* keris. Penciptaan ini menggunakan pendekatan estetika *Mor-Jo-Si-Ngun* dan metode penciptaan karya yang dipakai adalah eksplorasi, perancangan, dan perwujudan. Keris yang dibuat terdapat 3 karya dengan nama *dhapur Tirta Panguripan luk-7*, *Tirta Segara luk-5*, dan *Tirta Awang-Awang*. Setiap karya yang dibuat mengandung makna sesuai dengan judul dan filosofi air sebagai simbol kehidupan.

Kata kunci: *dhapur*, *keris*, air, *pamor*, dan Jawa

1. Introduction

Water is an important element in the life of living things, which is abundantly available on the surface of the earth. To live, almost all living things choose to occupy a place that has sufficient water availability. Several types of living things that live in the desert can try to get water from various existing sources, for example: plants that can absorb dew at night. Without water, there will be no life.

Humans have a responsibility in water management. The dense human

population in urban areas certainly requires more complex water management than in rural areas. Humans use water obtained from the soil, rivers, sea and rain. The condition of each water is different, depending on the ecosystem that takes place in an area. Areas with lots of vegetation have natural filters for groundwater, so the water quality is healthier. Unlike the case with areas that are close to sources of pollution, of course the water quality is poor/unhealthy, because it is contaminated with chemicals that can harm the metabolism of living things.

Currently, more and more parties are concerned about the condition of the water in residential areas, because there are still a lot of people who are less concerned about the behavior/habits of daily life which can have an impact on decreasing water quality. For example, the reduced of vegetation around settlements, carelessly disposal of industrial and household waste, spread of fish poisons in rivers/lakes, excessive and continuous chemical fertilization on agricultural land, and so on. Air pollution also has an influence on the quality of groundwater, because the air contains water vapor which can bind chemical substances in the form of gases. Water vapor in the polluted air will turn into rainwater, which then seeps into the ground to become groundwater.

Currently water treatment technology is increasingly sophisticated, which of course requires high costs for its operations. River water which is dirty and unfit for consumption can be treated in such a way that it is fit for consumption. Seawater which has a high salt content can be processed in such a way that it can be channeled and used for agricultural land. Of course, this must raise awareness that water which is not fit for consumption to be fit for consumption requires high costs. Thus, efforts to conserve water through behavior and habits of daily life are noble actions.

One form of effort to appreciate water can be conveyed through a work of art. As it is known that until now there have been many artists/culturalists who express their ideas through the symbol of water. Water is recognized to have an effect on clarity of thought (psychological effect), so that many people take advantage of their free time to see water. Many tourist attractions provide facilities that contain

elements of water, such as bathing/swimming/fishing pools, water slides, showers, waterfalls, artificial lakes, and so on. And of course, natural tourist sites by seeing the waves and playing in the water on the beach or waterfalls in the mountains. Clean and clear water does give a positive psychological effect, but it's different when you see dirty water, smells rancid/rotten and lots of trash floating on the surface.

One of the embodiments of works of art is the keris or kris. A kris is a traditional dagger that originated in Indonesia (Cipta, Hairi; Nugroho, Widyanto Dwi; Tazuru, Suyako; Sugiyama, 2022). Initially the keris developed in Java, then spread almost throughout the archipelago (Nusantara) (Saputri, Puput; Yuwono, 2022). In addition to Java, during the course of the centuries this dagger had been manufactured in countless numbers on Madura, Bali, Lombok, Sumbawa, Sulawesi, Sumatra and along the coast of Borneo (Groneman, 2009). *Empu* (the Javanese kris smith) in ancient times also cared about and appreciated water as expressed through keris works whose *pamor* names used words related to water, including: *banyu mili, ilining warih, banyu mambeg, unthuk banyu, tirta tumetes, udan mas, and pancuran mas* (Daliman, interview, 2021). The work of a keris is the result of contemplation and deposition of *Empu* in capturing images of events and natural phenomena in the surrounding environment (Yuwono, 2011).

The idea of creating a keris based on an awareness of respecting water still needs to be developed. For this reason, the creation of this keris chose the theme of water. The aims of the creation of this work are: (1) to produce a design for a keris blade using water as the source of the idea, and (2) to create three *dhapur* keris blades by applying the *pamor rekan* using water as the source of the idea.

2. Literature Review

A. Water

Water is a substance in the form of a molecule with a chemical substance/formula, meaning that one water molecule is composed of two hydrogen

atoms, which are covalently bonded to one oxygen atom. Water is colorless, tasteless, and odorless under standard conditions, namely at a pressure of 100 kPa (1bar) and with temperature. Water is also an important solvent. Water can dissolve other chemical substances, such as salt, sugar, acids, several types of gases, and various other organic molecules (Winarsih, 2019). Water is a strong solvent so it can dissolve many types of chemicals. Substances that dissolve easily in water are called hydrophilic substances, while substances that do not mix easily are called hydrophobic substances. Water is a substance on the surface of the earth that can naturally exist in three forms, namely: solid (ice), liquid (water), and gas (water vapor). Water has a freezing point of 0°C and a boiling point of 100°C, so water can be included as a substance that is easily processed (Winarsih, 2019).

The nature of water that can become vapor and liquid is what can make the water cycle happen. The water cycle begins with the evaporation of seawater and groundwater into the air, in the air the vapor collects into clouds, the clouds in the atmosphere then fall to the surface of the sea or land in the form of rain, snow or ice particles (Winarsih, 2019).

Water is divided into several types. Sources of clean water usually come from rainfall, surface water, groundwater and underground water. Apart from clean water, there is also polluted water due to waste from agriculture, industrial waste, mass exploitation by households and others. This condition resulted in the spread of many diseases such as diarrhea and intestinal worms. Water can be further divided into rain water, sea water, river water, tears, snow water, dew, and lake water (Linda, 2018).

Apart from being scientific, water also can be explained in a cultural context. Water is one of the elements in the Javanese concept of leadership, quoting from *Astabrata*. *Astabrata* is one of the teachings contained in ancient texts which has a high value for the Javanese people (Marwati, 2021). This concept is written in various literary works, including: *Serat Ramayana*, *Serat Ramajarwa*, *Serat Nitistruti*, *Serat Tumuruning Wahyu Maya*, and *Serat Makutharama*. *Astabrata* is discussed in the Ramayana epic. *Astabrata* comes from the words: *asta* (eight) and

brata (*laku* or practice). The eight *laku* (practices) symbolize the nature of leadership represented by eight elements, namely: *candra* (moon), *dahana* (fire), *kartika* (star), *kisma* (soil), *samirana* (wind), *samodra* (ocean), *surya* (sun), and *tirta* (water) (Endraswara, 2013). The water element in *astabrata* is represented by *samodra* (ocean) and *tirta*, each of which has forgiving and justice leadership characters.

The water element in the meaning of *Astabrata* is represented by the god Indra as the god of rain and fertility. Besides the god Indra, the water element is also represented by the god Baruna (Varuna) as the god of the ocean. Dewa Baruna has the characteristics of a leader which means that a leader should have broad insight/minds like the ocean, and a leader should be able to clean up all forms of societal ills such as theft, unemployment, juvenile delinquency, and all things that are against the norm. Meanwhile, the god Indra has characteristics as a giver of fertility, mutual benefit, generous, has good manners, and fair (As'ad, Moh.; Anggoro, Wahyu Jati; Virdanianty, 2011).

The symbol of water is often applied to various kinds of cultural buildings, one of which is the Kasepuhan palace in Cirebon. Not only facing the river, but also laying the elements of water in every corner of the palace. In this case the placement of the water element is not only based on the Hindu-Buddhist cosmological concept, but also based on Islamic cosmology, that the many uses of the water element, both in the form of a pond or only as a symbol in every corner of the palace, originate from the concept of a garden of heaven, as described in the holy book of the Qur'an (Rosmalia, 2013).

As a symbol that is attached to the life of the Javanese people, water is also often used as an idea in a work of art, both visual and performing arts. Water motifs in fine art are rarely depicted in a vulgar manner, but with hidden symbols, such as in batik there are motifs: *udan trintik*, *parang kusumo*, while in *keris* it is symbolized in *tinatah* in the form of a dragon (Hartoyo B. Negoro, interview, 2020). Water is also often visualized in other forms of art, such as: the art of *sungging* which includes *wayang kulit*, *wayang beber*, and even in the motif of *sungging perabot keris*.

B. Keris

Prince Hadiwidjojo, a nobleman from the Surakarta palace, once said that the word *keris* comes from Old Javanese which is translated from the word: *kris* in Sanskrit which means to unsheathe or *menghunus* (Haryoguritno, 2006). Koesni argues that the word '*keris*' comes from a combination of two words, namely: '*ke*', from the word: *kekeran* which means fence, barrier, warning or control, and '*ris*', from the word: '*aris*' which means calm, slow or smooth (Koesni, 1979).

Keris is a traditional weapon that is synonymous with Indonesian culture, especially Java. In its development, the keris left its basic function as a weapon, and put forward the value of beauty and deep meaning and formed the identity of the people of the archipelago/Nusantara (Indonesia). The keris has a broader and deeper symbolic meaning for the Javanese people. The definition of a keris in society is generally considered as stabbing weapon with a sheath and straight or curved form of blades. In the life of Javanese society which is more open, the meaning of keris develops and places more priority on taste, language and symbols.

A keris is a traditional short-barreled weapon with an asymmetrical shape. A keris can be called a keris fully in terms of function and aesthetics if it has blades, *warangka* or sheaths, and *hulu* or carvings (Sudrajat, 2014). The *bilah* or blade is divided into two aspects, namely in the form of *dhapur* (shape of the blade) and *pamor* (bright white pattern on the surface of the blade).

a). Bilah (Blade)

The blade is the main part of a keris which has many typological forms of keris blades and is often known as *dhapur*. The shape of the keris blade is a symbol of the *lingga* (phallus) and *yoni* which reflects the concept of fertility. The symbols of the *lingga* (phallus) and *yoni* are depicted through the blades of the keris with the presence of *ganja*. *Ganja* is the lower part of the keris blade which looks like it is the base of the keris blade. In the center of *ganja* there is a hole to insert the *pesi* (the lower stalk of the keris blade).

The shape of the keris blade has a slight inclination (*kecondongan*) which is usually called *condong leleh*, which is the embodiment of the human attitude that sits quietly worshipping God. In making a keris blade, not only prioritizes the shape of a blade, but also creates a *pamor* pattern which is an ornamental line, both abstract and figurative that adorns the keris blade, and this *pamor* adds to the aesthetic value of a keris (Yuwono, 2011).

b). *Dhapur*

Dhapur is a typology of the shape of a keris blade based on the completeness of the detail on the blade. The *dhapur* is divided into two types, namely the standard (*pakem*) of *dhapur* keris. Meanwhile, *dhapur* that deviate from the standard are called *dhapur keris kalawijan* or *dhapur keris polowijan*. The shape of the *dhapur* keris can be further divided into four basic shapes, namely: straight keris, luk keris (curved), mixed luk keris (straight and curved), and the basic shape of the keris that resembles a sword (Yuwono, 2011).

c) *Pamor*

Pamor is the appearance of layers of metal colored lighter than the color of iron metal on the surface of the keris blade which coats the steel *slorok* of the keris, and forms certain motifs as if decorating the surface of the keris blade (Sudrajat, 2014). *Pamor* is obtained by mixing through forging and folding various types of metal to make an ornament, both abstract and figurative. The technique of creating *pamor* can be divided into two groups, namely: *pamor tiban* and *pamor rekan*. *Pamor tiban* is *pamor* whose formation process is left to God's will, while *pamor rekan* is *pamor* designed by the *Empu* (keris maker), so that in the process it is directed according to the planned form (Yuwono, 2011). (Haryoguritno, 2006).

d) *Warangka*

Warangka is part of the blade cover to protect the blade from direct impact or from the air. *Warangka* in Javanese keris are generally divided into three types,

namely: *warangka ladrang*, *warangka gayaman*, dan *warangka sandang walikat*. While outside Java the shape of the *warangka* (sheath) is more varied which is characteristic of each region (Yuwono, 2011).

The *warangka* (sheath) of the keris is usually decorated with *pendok*. *Pendok* is the guard of *gandar* made of metal. The types of metal commonly used as *pendok* materials are: bronze, silver, *suasa*, gold, metal with *pamor*, brass and copper. *Pendok* forms are generally divided into ten types, namely: *blewah* (cantaloupe), *blewah slorok*, *bunton*, *topengan* (mask), *krawangan plong*, *krawangan templek*, *rajawerdi*, *kemalo*, *tretes*, and *silih asih* (Sudrajat, 2014).

e) *Hulu*

Hulu is the handle of a keris which is connected from the *pesi* (keris stalk). *Hulu* in various regions has different names, such as: *jejeran* (Surakarta), *deder* (Yogyakarta), or *danganan* (Bali). *Hulu* has many varieties. In general, the *hulu* is made of: wood, bone, horn, ivory, or precious metal (Unggul Sudrajat). *Hulu* of the keris is often decorated with a ring called a *mendak*. Sometimes it is also equipped with *selut* that seems to be round in shape. There is a theory which states that *mendak* and *selut* are the development of *karah* (the ring at the base of *hulu* knife and sickle) (Sudrajat, 2014).

3. Methods

The creation of this keris uses an aesthetic approach which refers to the outer (physical) criteria of the keris which was initiated by Panembahan Hadiwijaya which was popularized by Haryono Haryoguritno in the book "*Keris Jawa Antara Mistik dan Nalar*" (Javanese Keris between Mysticism and Reason) which consists of *Mor-Jo-Si-Ngun*. This concept includes: (1) *Mor* stands for *pamor*, which is a motif that arises from the folding of iron and nickel through a hot forging process. Each keris has different levels of *pamor* beauty, including the beauty of motifs and *pamor* colors; (2) *Jo* stands for the word '*wojo*' (steel), which is iron with a high carbon element. The addition of steel as a keris material so that it has characters of stiff, hard, and sharp. In keris blades, steel is used as

the core of the blade; (3) *Si* stands for '*wesi*' (iron), used as a material for keris blades and *pamor*; (4) *Ngun* stands for the word '*wangun*' (beautiful, proper), in terms of the anatomy of the keris which refers to the proportion of shape and size that gives the impression of being pleasing to the eye (Haryoguritno, 2006).

The process of creating metal forge works of art can be done carefully, analytically, and systematically. The method used in the creation of this artwork uses the creation method compiled by S.P. Gustami, namely the 3-stage 6-step method in creating craft works, namely: (1) Exploration Stage, includes exploratory activities to explore sources of ideas with the steps of identifying and formulating problems, tracing, extracting/digging, collecting data and references. Then continued with data processing and analysis to get important knots of theoretical problem solving concepts, which the results are used as a basis for design; (2) Design Stage, this stage is carried out based on the previous stage which is continued through visualization of ideas in the form of alternative sketches. Then the best sketches are selected which will be used as a design reference or technical drawing that is useful for the embodiment stage; (3) The Embodiment Stage, this stage applies technical drawings to the material that has been prepared to become a keris art work. And this becomes the final process of the entire series of artistic creation (Gustami, 2007).

4. Discussion

4.1. Concept of Creation

The creation of this keris was designed with the following concept: The creation of a total of 3 kerises complete with *perabot* (furnishings). Each *dhapur* keris is named: (1) *Tirta Panguripan*, representing river water, (2) *Tirta Segara*, representing sea water, and (3) *Tirta Awang-Awang*, representing rainwater.

The shape of the *dhapur* keris that is made still refers to kerises in general. In terms of blade size, a medium-sized keris was chosen (length $\pm$ 36cm, width $\pm$ 2.5cm). Generally structures of *rincikan* include: *pijetan*, *sogokan*, *tikel alis*, *srawean*, and *gandhik*. *Dhapur* keris Tirta was created with 3 stylized forms of ocean water, river water and rain water with various modifications to the shape of

the blade with different *pamor*. The creation of keris blades uses materials such as: iron (Fe), steel (FeC), and Nickel (Ni). Iron and nickel are used as the material for the *pamor* of the keris, while steel is used as *slorok* blade of the keris.

The process of making this keris uses hot forging techniques, grinding techniques, sketching techniques, carving techniques and finishing techniques. The technique of making *pamor rekan* is limited to bi-colored and tri-colored *pamor*. Bi-colored and tri-colored *pamor* refer to the number of *pamor* on one side of the keris blade which has bi-colored (*dwiwarna*) or tri-colored (*triwarna*) different *pamor* (Bambang Harsrinuksmo). The hope is that the work created will have symbolic meaning as a leader like having broad insights and protecting a wide variety of differences.

4.2. Designing

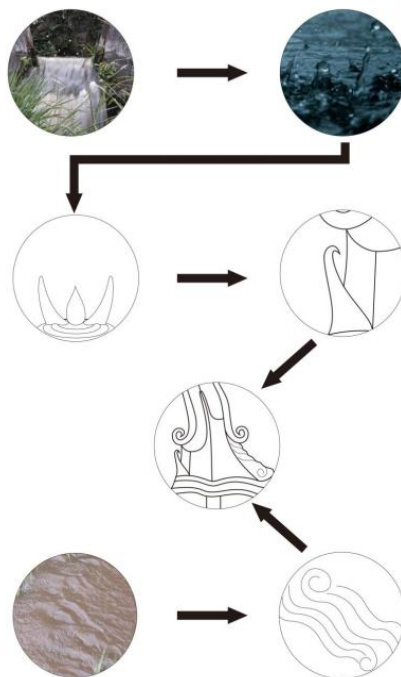


Figure 1. Stylized waves and water droplets on *rerincikan* of one of the keris blades: dhapur Tirta Panguripan
(Designer: Muhammad Ra'uf Dwi Fajri, 021)

Design is an effort to realize an idea that has enough references to be realized through pictures. The design stage is preceded by a sketch process as a form of exploration step. Through sketches, there will be many opportunities to form a dhapur keris with the concept of water. The sketch begins with stylizing the form of water in the process of *rerincikan* keris sketching.

Sketching in its context can be interpreted as the stage of searching for ideas to obtain as many alternative forms as possible which can provide various choices of forms before proceeding to the embodiment process. The more sketches that are made in two dimensions, the more references you will have with the aim of obtaining maximum results and in accordance with the concepts that will be embodied in artworks (Guntur, 2001).

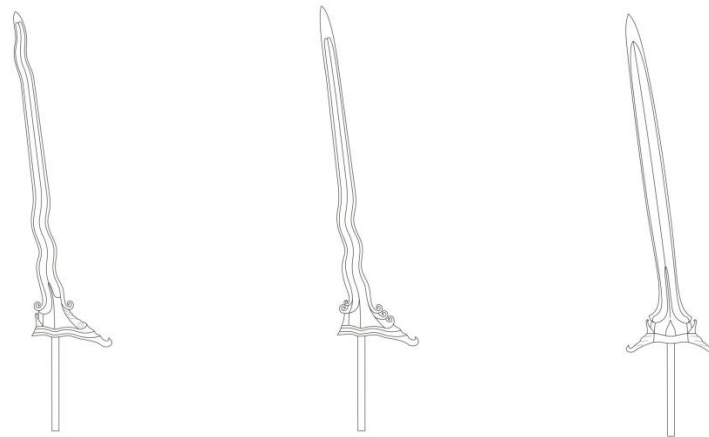


Figure 2. Three selected sketches
(Design: Muhammad Ra'uf Dwi Fajri, 2022)

A total of 12 sketches were successfully made, and finally the 3 best sketches that match the formulation of the idea of creation were obtained. Of the many sketches made, the author chose a straight keris blade model, and two mixed luk keris blades as an emphasis on the shape of the keris blade whose basic idea is the shape of the water stylization. The straight keris that is made emphasizes the shape of rainwater that falls from the sky to the earth and causes splashes and waves in puddles. A mixed *luk* keris with *luk 5* that will be made

emphasizes the shape of the ocean which looks calm but on the edge forms a wave that is roll up to the beach. The mixed *luk* keris with *luk 7* made emphasizes the shape of the river flow which is sometimes winding and sometimes straight so that it flows far away and becomes a source of water for the main irrigation.

The stage after the sketching process is then followed by the process of making working drawings. Working drawings are intended to simplify the process of doing on works through detailed sizes and shapes. The working drawings include front view, bottom view, side view and top view of the *bilah*. Pictures of *perabot* (complement) keris in front view, side view, and top view.

4.3. Keris Making Process

The process of making the work, starting from the raw materials to making a keris, is divided into several stages/processes, as follows:

1) Forging process

Iron and nickel are folded together (burn, glue/*pijer*, fold, burn, and so on) until you reach the desired number of folds. The number of *lipatan* pamor (pamor folds) for the material of the three keris blades is 32 folds. The number of 32 folds is intended so that the *pamor rekan* made has the characteristics of the same number of folds even though they have different shapes.

The unification of iron and nickel through a hot forging process produces *saton* (*pamor* candidate). After the *saton* is formed, it is then divided into several forms of *saton* to be made into *pamor puntir* (torsion *pamor*) and *pamor miring*. Meanwhile, the rest was made for *pamor mlumah* for the purpose of making of bi-colored and tri-colored *pamor*.

2) Forming process

Bakalan that is ready, then proceed to the forming stage which is done in a cold state. The process in here is the formation of the keris blade according to the design that has been made, starting from the rough shaping according to the shape of the *blak* pattern, to the detailing of *rerincikan*. The forming of *bakalan* according to

the design pattern is carried out by scraping the side of the blade using a grinder until the length and width are in accordance with the working drawings. Next, *nyilak waja*, namely making sure the steel is right on the edge of the blade. This process is carried out carefully and the blade is often placed in a solution of hydrochloric acid (HCl) so that the steel and *pamor* motifs are still visible during the making process.

After the *pamor* motif and the position of the steel are arranged, it is continued with the formation of *rincikan*. The first stage is to form the *ada-ada* so that the basic shape of the keris blade is in balanced by scraping the left and right side of the blade. This stage also aims to adjust the thickness of the blade. Accuracy is required in this process, because if you are not careful, then the *pamor* is at risk of being eroded. The next step is to form a *gelungan banyu* which resembles a *rincikan sekar kacang* but has an inverted position on the *srawean* and *gandik* sides. This stage needs to be done carefully because if the condition of the material is not hot enough, the material can break, and if it is too hot, the material can be damaged. The next step is to form *sogokan*, *pijetan*, *tikel alis*, *gandik*, and *srawean* using a mini grinder.

In making *ganja* is done last after the top of the keris blade is finished. This is with the aim to match the size of the finished blade. *Ganja* made in the *pamor dadung puntir* which aims to visualize the flow of water. How to make it by doing the twisting (*puntir*) process on *saton*. After the *pamor* was twisted, iron was applied to the top and bottom of *pamor*, then ignited. Then, the *ganja* is formed according to the design and completeness of the *rincikan*, namely the *sirah cecak*, *gulu melet*, *kepet*, and *wilud banyu* motifs.

3) The finishing process of the shape

The process of finishing the shape of the keris includes the process of refining the blade (*nyangling*), *ngamal* and *marangi*. The *nyangling* process aims to remove the wounds on the surface of the keris blade as a result of using a grinder and *kikir* (carving tool). The *nyangling* process uses whetstones which have different textures, ranging from rough to fine. The refinement process must be very careful because it can affect the shape of *rincikan* that have been made. The *ngamal* process aims to

arise or emerge the carving of *pamor* layers on the surface of the *keris* blade, so that during the *marangi* process, the *warangan* solution can react and adhere perfectly to the surface of the blade. The process is carried out by soaking the *keris* blade in a salt solution mixed with sulfur and water. The soaking process is usually done for about one day. The *marangi* process is done by soaking the *keris* in a solution of *warangan* (arsenic acid) with lime juice. The blade of the *keris*, which was originally pure white, changes to black, and the *pamor* motifs appears in silver and white and shiny. In addition to creating *pamor motifs* that increase aesthetic value, *marangi* are also used as a coating so that the *keris* blade does not rust easily.

4) The making of *hulu*

Kris (keris) is a kind of Javanese dagger with its main parts: blade, hilt, sheath, and *pendhok* (Guntur, 2017). A *keris* can be considered as a complete work if the *keris* blade is equipped with *hulu* and *warangka* (sheath). The *hulu* is made in a new type of creation, in the form of a medium-sized water stylization (the standard size of a Surakarta style *keris*). The type of wood used is wood of *sono kembang gembol*. The first stage is to draw the *hulu* pattern on the wood that has been prepared. Next, cut according to the pattern, and continue scraping the wood using a *patar*. After the basic shape is obtained, then shape the *hulu* details by using a sharpener knife, make *hulu* holes as a place for *pesi*, *mengamplas* (sanding) in order to remove carving marks on the surface of the wood, and coat the *hulu* using clear coating to beautify and as a coating so that the wood is not eaten by termites and has resistance to changes in temperature and weather.

5) The making of *warangka*

The material used for *warangka* is *sono* wood of *sono kembang* with *nginden* motif. The initial stage is the formation of the basic *rincikan* of the *warangka* (sheath) using a wooden carving tool and a sharpening knife, then followed by making *gandar*, and ending with smoothing using sandpaper.

The *keris* blade in the first work is paired with the *warangka gayaman*. In the

second blade work, *warangka ladrang* were attached. And, in the third blade work, a *warangka sandang walikat* is attached.

6) The making of *pendok*

Giving *pendok* to the *warangka keris* as a complement that can support aesthetic value. In addition, *pendok* also functions as a protector and reinforcement of the *gandar* construction. *Pendok* is made by using the *pahat cukit tempel* technique. The *pendok* has two layers of material, namely the first layer as the background, while the second layer is the motif, so the motif appears to arise. The *pendhok* is a protective part of the sheath, usually made of various metals such as silver, bronze, copper, brass, and even gold (Guntur, 2017).

The material used for *pendok* is copper with a thickness of 0.6mm. The initial stage was to cut the copper for the front side as a *pendok* motif, then make a hole (*krawang*) according to the motif pattern, and solder/stick it to the sleeve (*selongsong*).

Next is filling the *jabung* (a mixture of gum resin, coconut oil and red brick flour) into the *pendok* sleeve for the purpose of holding it during the carving process. After the *jabung* filling process, the next stage is the process of detailing the motif with the *cukit* carving technique. The finished *pendok* is processed into finishing with gold electroplating on the *pendok* motif side, and is given a blue color on the side that is not covered by the motif.

4.4. The Description of Keris Artwork

The three *keris* that were produced all the result of thoughts on the same source of ideas, namely water. Each *keris* has a different and specific embodiment, bearing in mind that water also has a dynamic form. The following can be described a review on each work:

1) *Keris Dhapur Tirta Panguripan*

This *keris* with the name *dhapur Tirta Panguripan* is a combination of the words "*tirta*" (Sanskrit) which means holy water, and "*panguripan*" (Javanese)

which means life. This keris has *luk* 7. Mix *luk* 5 from the bottom and *luk* 3 at the tip of the blade. Other *rincikan* structures include: *ada-ada*, *pijetan*, *tikel alis*, *gelungan banyu* front and back, *gandik banyu muncar*, *sogokan ngarep*, *sogokan buri sineba*, *sraweyan ilining banyu*, and *ganja wilud* with motif *banyu wilud*. The shape of *luk* 7 which in Javanese is called *luk pitu* as a symbol of *pitulungan* or help as a form of water as help from God for human life. The mixed *luk* symbolizes the twists and turns of water from springs flowing into the river and into the ocean where it depicts human life full of uncertain twists and turns. So, always remember the God who gives trials (tests) or pleasures (bless). *Gelungan banyu*, *gandik banyu muncar*, *srawean ilining banyu*, and *ganja wilud* with *wilud banyu* motif as symbols of water waves.



Figure 3. Keris *dhapur Tirta Panguripan*
(Creator: Muhammad Ra'uf Dwi Fajri, 2022)



Figure 4. Details of the *pamor* and *ricikan* of the keris *dhapur Tirta Panguripan* (Creator: Muhammad Ra'uf Dwi Fajri, 2022)

Pamor in this keris is the *pamor* of the two colors, namely the combination of *pamor puntir* and *pamor untu walang* which visualizes the flow of water in the downstream of the river. This keris uses *warangka gayaman* with Surakarta style and *wilud* wood *sono kembang nginden*. The *warangka* are decorated with *pendok buntan* with water and lotus motifs. *Pendok* is made of copper, covered with blue *kemalo* and gold plated. This keris uses a *hulu* of water stylized motif made of *sono kembang gembol* wood and decorated with gilded copper *mendak*. The blue color in the *pendok* was chosen because blue is the dominant color that describes water.

This keris *dhapur Tirta Panguripan* has the meaning that humans must help each other in a harmonious life like water which is always sufficient for life on earth.

2) Keris *Dhapur Tirta Segara*

The keris artwork with the name *dhapur Tirta Segara* is taken from the combination of the word "*tirta*" (Sanskrit) which etymologically means holy water, and the word: "*segara*" (Javanese) which means ocean. This keris has *luk 5*. A mixture of *luk 5* from below and straight above the blade. Other *rincikan* structures include: *ada-ada*, *pejetan*, *tikel alis*, two in front of the *gelungan banyu*, *srawean nggelung ombak*, *gandik miring grajen banyu*, and *ganja wilud* with a *wilud banyu* motif. The shape of the blade with a straight edge and part of *sor-soran luk 5* is a symbol of the ocean that looks calm but has waves on its shores. The five of *gelungan banyu* are a depiction of the splashing waves. *Ganja wilud* with *wilud banyu* motif as a symbol of water waves.



Figure 5. Keris *dhapur Tirta Segara*
(Creator: Muhammad Ra'uf Dwi Fajri, 2022)



Figure 6. Details of the *pamor* and *ricikan* of the keris *dhapur Tirta Segara*
(Creator: Muhammad Ra'uf Dwi Fajri, 2022)

Pamor of this keris is the *pamor* of the two colors *slewah*, which is a combination of *wos wutah pamor* on the front side and the *pamor* of the *Kyai Welang Puntir* on the back side of the blade which depicts the rush of waves. This keris uses the Surakarta style *warangka ladrang*. *Wilud* made from wood of *sono kembang nginden*. The *warangka* is decorated with *pendok buntan* with wave motifs. *Pendok* is made of copper, plated with blue *kemalo* and gold plated. This keris uses a water stylized motif on *hulu* made of *sono kembang gembol* wood and is complemented by *mendak* made of gilded copper.

The keris with *Tirta Segara's dhapur* has a meaning that human must be consistent like the ocean that looks calm but still consistently sends sea waves to the coast without tired.

3) Keris *Dhapur Tirta Awang-Awang*

The keris artwork with the name *dhapur Tirta Awang-Awang* is taken from the combination of the word "*tirta*" (Sanskrit) which means holy water, and the word "*awang-awang*" (Javanese) which means sky / space. The third keris is straight bladed. Other *rincikan* structures include: *ada-ada*, *pijetan* front and back, *tikel alis nyigar gandik* front and back, *gandik banyu muncar* front and back, *sogokan* front and back, *bawang sebungkul* (a head of onion), *sekar kacang pogog*, and *ganja sepang wilud* with *grajen wilud banyu* motif. The straight shape used in this *dhapur* depicts rain falling from top to bottom, and as a symbol of the relationship between human and nature. *Bawang sebungkul* (onion) that resemble water droplets, *gandik banyu muncar* that resembles splashes of water, and *ganja wilud* that resembles water waves are visualizations of rainwater that falls to earth as a gift from God and fertilizes nature for the lives of all living things.

Pamor in this keris is the tri-colored *pamor*, which is a combination of three types of *pamor*, namely the *pamor* of *wos wutah* on the tip of the blade, the *pamor* of *banyu mili* on the body of the blade, and *pamor miring* at the bottom of the blade, which depicts rain falling from the sky.



Figure 7. Keris *dhapur Tirta Awang-Awang*
(Creator: Muhammad Ra'uf Dwi Fajri 2022)



Figure 8. Details of the *pamor* and *ricikan* of the keris *dhapur Tirta Awang-Awang*
(Creator: Muhammad Ra'uf Dwi Fajri 2022)

This keris uses *warangka sandang walikat*. *Wilud* from wood of *sono kembang nginden*. The *warangka* is decorated with *pendok buntan* with a water drop motif. *Pendok* is made of copper plated with blue *kemalo* and gold plated. This keris uses a water stylized motif on *hulu* made of *sono kembang gembol* wood and decorated with gilded copper *mendak*.

Keris *dhapur Tirta Awang-Awang* has the meaning that human must be like rain which gives life to nature, nourishes and refreshes. Thus, human must take care of nature, and give a positive impression on the surrounding environment so that what human wants and aims for can be facilitated by God.

5. Conclusion

The creation of keris with the idea of water can be realized through blades and *perabot* keris, which visually contains images related to water. Keris with the basic idea of water can be interpreted as symbols: purity, caring, fertility, source of life, leadership, justice, and so on.

The creation of this artwork has produced 3 krisses, each of which is named *dhapur: Tirta Panguripan, Tirta Segara*, and *Tirta Awang-Awang*. The three krisses are essentially a form of appreciation and concern for the existence of water on earth for life.

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