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An ethnolinguistic study of the historical-philosophical value of the cultural art of Madura Kris

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Abstract Kris is one of the potential forms of cultural wealth owned by Madura Island. Madura Kris has a distinctive shape and pamor pattern. This specialty is certainly because the krises, as a cultural heritage, illustrate local values and culture. Kris is not only a heirloom but also a cultural expression and value that is passed down from one generation to the next generation as a form of preservation. Inheritance and preservation are not just the inheritance of skills that bring economic value; moreover, inheritance is a cultural inheritance. In this cultural inheritance, philosophical values are implicitly conveyed through krises. The objective of a study linking krises and ethnolinguistics would be to examine the relationship between traditional Indonesian dagger and the cultural, linguistic, and ethnic identities of people in Southeast Asia. This study aims to understand how the Kris serves as a symbol of cultural identity and how it is used in various linguistic and ethnic contexts to convey meaning and reinforce cultural values. The research method used was descriptive qualitative with an ethnolinguistic approach. Ethnolinguistics historically reveals the cultural art of Kris to obtain a description of the value of divinity, society (togetherness), and personality (work ethic and love) contained in the cultural art of Madura Kris.

Keywords: ethnolinguistic, historical-philosophical value, cultural art, Kris, Madura

1. Introduction

The Kris, also called "keris," is a traditional weapon from the Southeast Asian region and includes present-day Malaysia, Indonesia, and parts of the Philippines (Ferguson, 2000). The Kris is a type of dagger with a wavy blade that is said to be symbolic of the fluid nature of life and death. It is believed to have mystical powers and is considered a sacred object in many Malay cultures. Kris is usually made of a combination of iron and other metals, such as nickel, gold or silver. It has a specific shape, with the blade being wavy or undulating. It is believed that the wavy shape of the blade gives the kris its power.

Traditionally, the Kris was used for ceremonial and ritual purposes and was also used as a weapon in battle. However, in modern times, it has been used mainly as an object of art and culture with distinctive historical and artistic value (Cipta et al., 2022). The Kris is an important symbol of Indo-Malay heritage and identity and is still highly valued by many people in the region (Wijayatno and Sudrajat, 2011). In the past, the Kris were not only weapons but also status symbols (Miksic, 2013). The design, craftsmanship and materials used in the kris indicate the social and economic status of the owner. In terms of its symbolic value, the Kris is seen as a representation of the balance between the material and spiritual world.

In addition, kris is often studied as a means of transmitting cultural knowledge and traditions from one generation to the next (Reuter, 2009; Alkaff, 2007). For instance, the intricate design and craftsmanship of kris are seen as reflecting the skills and cultural heritage of the maker, and weapons are often passed through families as a symbol of family history and identity. The kris is a rich and fascinating subject for ethnolinguistic research, and the related literature provides valuable insights into the cultural, social, and symbolic significance of this iconic weapon in Southeast Asian cultures. Ethnolinguistics is the study of the relationship between language and culture. It examines how language is used in different cultural contexts and how it reflects cultural values and beliefs. Nevertheless, few empirical studies have been conducted in the Madurese social setting. Since ethnolinguistics is an interdisciplinary field that draws from sociology, linguistics, anthropology, and other disciplines, the literature in this body of knowledge will be enhanced by the particular context focus in the Madurese community (Woolard and Schieffelin, 1994). In ethnolinguistic research, kris is often studied as a symbol of cultural identity and as a marker of ethnic and linguistic belonging. The literature on kris in ethnolinguistic research has explored its use in rituals, ceremonies, and social gatherings and has analyzed the symbolic meanings that are associated with weapons. For example, some studies have shown that kris is seen as a symbol of power and prestige and is often used as a means of negotiation and conflict resolution in traditional communities (Miksic, 2013; Wertheim, 1956; Taylor, 2009). This is in line

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with the Madurese kris, which also shapes and influences the life of the community as a cultural identity (Haniah et al., 2019). Therefore, further investigations are needed to understand other cultural symbols and the connection between Kris and the cultural identity of the Madurese community. Another link between Kris and ethnolinguistics is through its cultural significance. The kris not only is a weapon but also holds significant cultural and spiritual value. Its design, craftsmanship, and materials used indicate the social and economic status of the owner, and intricate carvings on the hilt are believed to represent the material world (Johnson, 2002). Kris is also believed to hold spiritual energy and is often passed down from generation to generation. It is a symbol of spiritual importance that embodies the ideals and beliefs of the societies it is employed in. The kris is firmly ingrained in the spiritual and cultural legacy, from its elaborate patterns to the ceremonies surrounding its use (Edgar, 2010). Owing to the paucity of related research, this study contributes to the investigation of the historical philosophical relevance of the Madura Kris and its impact on people's cultural values. Kris is believed to symbolize the balance between the material and spiritual worlds, and this symbolism can be analyzed through an ethnolinguistic approach (Phillips, 2005). Kris is also associated with the Malay belief that kris should be kept in a sheath or scabbard, representing the balance between action and restraint; these concepts can be studied through linguistic ethnography. Furthermore, kris can also be linked to ethnolinguistics through its role in language and communication (Smith, 2008). Kris, as a symbol of power, authority, and prestige, has been used as a means of communication and negotiation in traditional Indo-Malay society. For example, kris plays a significant role in language and communication. Its intricate designs and symbolic representations are used in both verbal and nonverbal discourse, serving as tools for conveying meaning and reinforcing cultural identities. Through its use in rituals, negotiations, and everyday interactions, the Madura kris acts as a bridge between people, facilitating communication and understanding. All of these cultural aspects linked to the Madura kris can be studied through an ethnolinguistic approach to the specific cultural society. However, there is a lack of recognition of the values of Indonesian Kris, particularly Madura Kris, among academics and the community. There are a number of reasons for this, one of which is the dearth of studies on Indonesian Kris (Rahman and Masunah, 2019).

Therefore, the objective of a study bridging the krises and ethnolinguistics would be to investigate the connection between the traditional Indonesian dagger and the cultural, linguistic, and ethnic identities of the people of Southeast Asia. The goal of this study is to comprehend how Kris functions as a cultural identification symbol and how it is employed in various linguistic and ethnic situations to convey meaning and uphold cultural values.

2. Literature Review

Madura is one of the islands in Indonesia and has a unique culture. History records that the cultural uniqueness of the Madurese community is not something that comes out of nowhere but rather the result of a long historical process (Alexander, 1986; Fox, 1995; Geertz, 1976; Hefner, 1987). This is reflected in the existence and preservation of this cultural uniqueness. Technological developments that directly or indirectly have significant impacts on the dynamics of society. A continuously developing society causes traditions and cultures to shift and even change. However, the Madurese community is able to maintain its culture. Culture and tradition cannot be separated from the bond of sociocultural values as an integral relationship between culture and society. Sociocultural values become the spirit of community life within the frame of archipelago culture.

One of the cultural treasures of the archipelago that is the pride of the Indonesian people is the kris. Kris is the original culture of the archipelago (Setyadi, 2020; Cipta et al., 2022). The existence of krises in the archipelago has a variety of forms. Each region has different shapes and characteristics (Frey, 2003). The shapes of the Madura kris and the Javanese kris are not very different, but the Madura kris has special characteristics related to local cultural values. Indonesian krises have received world recognition as world heritage cultural works that are considered great in various dimensions of human life. Organizations such as UNESCO (United Nations Educational, Scientific, and Cultural Organization) have confirmed that Indonesian kris is a masterpiece of cultural heritage in human civilization (Setyadi, 2020). The Madurese kris is a long-used, historical weapon. Its origins may be traced to the 14th century, when Madura's ruling elite used it as a sign of grandeur and authority. Its use grew over the entire island over time, becoming a cultural emblem for the Madurese people and a representation of their history as warriors (Ellis, 2017). This city is one of the popular centers for Madurese kris craftsmen in Aengtongtong village (Rusnani and Furqoni, 2022).

Ethnolinguistic studies of historical philosophical values are important because Aengtongtong krises are still produced diligently and from generation to the next generation as a cultural heritage of the local community. Therefore, Aengtongtong village, which still survives in culture as the only kris producer on Madura Island, is interesting for further study. The Sumenep Regency is the only area that has historically been believed to be the area of origin for kris in the Madura region. Finally, for these logical reasons, the ethnolinguistic study of historical philosophical values can provide sufficient insight as a basis for understanding the historical philosophical value of kris. Kris, as a heirloom and cultural treasure of great value with high aesthetics, has an important position in the Madurese cultural system. The concept of creating kris works shows that the results of kris works are very interesting and that they have aesthetic advantages full of philosophical value and meaning (Nugroho and Dharsono, 2021).

Kris is an iron tool made of metal that functions as a sharp weapon. The kris has a sharpness that is found on the face of the kris and the back tip of the kris; a thin flat kris requires steel to cause sharpness in the kris, called the kris eye (Doyodipuro, 1997). The process of making krises is the same as that of making knives and celurits, which use the main materials of iron and steel. One of the kris crafting areas is Aengtongtong village, Sumenep district. The Aengtongtong kris has different characteristics from other krises in various regions of the archipelago. This is because the Aengtongtong kris is a cultural object that has high artistic value.

Most Indonesians view krises as weapons that can be used to fight and kill opponents. However, people in the Sumenep district, especially in the Aengtongtong area, do not consider krises as weapons but as heirlooms. An heirloom is a property left by ancestors as a legacy given to their children and grandchildren. Moreover, a weapon is a tool used for war. This concept then becomes the principle for the people of Aengtongtong so that they consider krises as heirlooms, not weapons.

This principle is very interesting to observe. The inheritance of the kris will be passed down to their children and grandchildren. This inheritance also applies to the cultural inheritance of kris making in this area. The process of making krises in Aengtongtong emphasizes cultural value and aesthetic aspects as a high-value heirloom. Craftsmen in Aengtongtong require special rituals to be performed before making a kris. The Aengtongtong area continues to preserve kris-making. In people's homes, almost all families engage in kris-making activities (Maharani et al., 2023).

In line with the development of culture and the dynamics of society, in terms of function, krises have developed. The function of the kris is not only as a symbol and social status in society, but now along with the times, the kris function is also as a work of art. Krises are also used as souvenirs across cultures, nations, and religions. Thus, the number of kris collectors is increasing, which has an impact on the selling value. These changes certainly have a positive impact on the existence of krises in Aengtongtong, which are utilized in the economic development of the community.

Historically, krises in Aengtongtong village were not traded. However, the village is now the center of kris production and the main source of income. With so many market demands, Aengtongtong village has a great opportunity to become an educational tourism destination, considering that krises are still seen as a result of cultural art. According to Koentjaraningrat (2009) and Raza et al. (2018), culture has four forms. (a) The form of culture as a complex of ideas, ideas, values, norms, regulations, and so on. (b) The form of culture includes values, norms, rules, guidelines, ways and so on. (c) Culture is a complex of activities and patterned actions of humans in society. (d) The form of culture as an object of human work. Thomya and Saenchaiyathon (2015), cited in Fareed et al. (2016), defined culture as an observable object, such as behaviors, symbols, rituals and stories or central values that are hard to distinguish, e.g., beliefs, attitudes, and feelings. Thus, kris is part of the form of observable objects and belief.

3. Research Method

Historical philosophical research on kris culture is a descriptive qualitative ethnolinguistic study. This method is intended to reveal a variety of qualitative information accompanied by an accurate description of the study. This research utilizes the ethnolinguistic method with the analysis model developed by Foley (2001). Ethnolinguistics is the study of how language relates to culture and ethnicity. To understand how patterns in cultural artifacts and spiritual cultural codes are reflected in language, this study used contemporary methods for researching ethnolinguistics, a marginal branch of linguistics that borders ethnology, culture studies, and psycholinguistics (Hrytsiv, 2020). Ethnolinguistics reveals that Kris has contributed significantly to the lexical domain (Purwanto and Nuhamidah, 2021). Ethnolinguistics examines the language of a particular ethnic community to portray its culture. The purpose of this study was to describe the phenomena found in the lives of Madurese ethnic communities by analyzing the names, types, and terms of kris.

The research strategy was phenomenological, emphasizing various subjective aspects of human behavior to obtain an understanding of the various events carried out in people's daily lives. The hereditary development of krises carried out by the people of Aengtongtong Village Sumenep Madura is currently historical evidence of kris art culture. Kris making is not only about creating a kris but also about creating a social phenomenon that has philosophical aspects that are reflected in a kris art culture. For this reason, inductive data analysis was carried out by analyzing research data not as a means of proof but as a basis for understanding existing facts (Sutopo, 1996; Adamu & Mohamad, 2019; Akanmu et al., 2023).

The data used in this research were broadly divided into two parts, namely, primary and secondary data. Secondary data were collected from Madura Sumenep Kris published manuscript. The primary data were collected in the form of field notes and were the results of observations and interviews with informants. The data collection techniques used in this research included observation and interviews. Previous scholars (Cohen et al., 2000; Gentles et al., 2015) suggested that in 'phenomenology qualitative research', fewer than ten interviews would be enough if researchers intend to follow informants intensely (Fareed et al., 2022). Most research initiatives, whose purpose is to understand shared perceptions and experiences among a homogeneous group, involve six to twelve interviews (Fareed et al., 2019). In the interview technique, the selection of informants was based on logical considerations; for example, informants who had a broad and in-depth view of the community phenomenon were chosen for this study. The following were the informants in this study.

Table 1 The informants included in the study.

No.	Name	Age	Gender	Description
1	Informant 1	38	Male	Person in charge of the Kris Gallery
2	Informant 2	65	Male	Kris businessman
3	Informant 3	50	Female	The *pamor* expert
4	Informant 4	70	Male	*Empu*
5	Informant 5	48	Male	*Empu*
6	Informant 6	50	Male	The *barangka* expert

The criteria used to select the informant for this study were based on several factors, including their experience and reputation. Kris experts with many years of experience are reliable sources of information. In addition, they have a good reputation within their field, as evidenced by the level of recognition they have received for their work. To be called an expert on kris, one must have a thorough awareness of the weapon's historical, cultural, and symbolic importance, as well as a thorough comprehension of its many types and designs. This necessitates significant research, acquaintance with the numerous groups and cultures where the kris may be found, and mastery of the technical elements of its production and use (Taylor, 2009).

4. Results and Discussion

4.1. History of Madurese Kris

The Madurese kris is known for its unique design and craftsmanship and is considered to be one of the most beautiful and valuable types of kris. One of the most distinctive features of the Madurese kris is its hilt, which is often decorated with intricate carvings of human and animal figures. These carvings symbolize the spiritual power and protection associated with the Kris (Hindersin, 2009; Gardiner, 1934; Floor, 2007). The hilt of the Madurese kris is also made from different materials, such as wood, buffalo horns, and gold. The Madurese kris is also known for its wavy blade, which is similar to that of other types of kris. However, this approach is said to be more elaborate, with more intricate and beautiful wave patterns. The Madurese kris is also said to be more symmetrical and well balanced than other types of kris. In addition, Madurese kris is also known for its sheath or scabbard, which are often decorated with intricate carvings and precious stones. This scabbard is made of wood and covered with gold or silver.

The spread of kris culture from Java occurred due to the expansion of power and the existence of trade and kinship relationships caused by marriage since the year 1000 AD, based on a report by a Chinese traveler in 922 AD (Dharsono, 2020). It was said that the first large-scale spread of krises outside Java occurred when the Singasari Kingdom organized the Pamalayu expedition, a diplomacy through military authority operations in 1275. Indirectly, they also spread kris culture across regions. The spread of krises through these channels of power continued until the Majapahit period and even the Demak period, when Adipati Unus invaded Singapore two and a half centuries later. The kris culture spread thanks to the direct, ongoing trading relationships that were conducted by sailors from year to year and occasionally. Along with bringing kris culture to their area, the sailors who visited Java's major ports also spread it to other parts of Indonesia, notably Madura.



Figure 1 Buju'Duwa's tomb.



Figure 2 *Buju' Duwa'.*

4.2. Philosophical value on anatomy (ricikan) of Madurese Kris

Kris, as a human masterpiece, has extraordinary value. According to Johnson (2002), kris are profoundly ingrained in cultural and philosophical values and are not just targets of violence. These weapons serve as the physical manifestation of the concepts of harmony and balance, as well as justice and equality.

Similarly, Madurese Kris rooted in the cultural and historical traditions of the Aengtongtong community acts as an identity and source of cultural inspiration. The krises produced by the Aengtongtong community had their own distinctiveness. This distinctiveness could be seen from the anatomy of the Aentongtong kris and the cultural elements surrounding it. In any case, the produced kris would have historical philosophical value that implied value in cultural construction (Maharani et al., 2023). Therefore, it was not surprising that Madura, especially Aengtongtong Village Sumenep., was recognized as a kris-producing area that has high cultural value. The Madurese kris is a multipurpose tool. It represents the Madurese people's cultural heritage and identity and reflects their past, present, and future. The kris aims to maintain and preserve the Madurese people's cultural identity through its unique design and the complex ceremonies surrounding its use (De Josselin de Jong, 1950).

Cultural values are closely related to human life (Bakar et al., 2016). The life of Aengtongtong Village could not be separated from its culture; this was especially true for those related to ethics that regulate daily life, as well as aesthetics related to beauty and even values related to truth and belief. Value is a rule that determines a higher object or action to measure community behavior that is always associated with existing values. Therefore, culture was a source of values that could be used as a benchmark for truth, untruth, appropriateness, and inappropriateness (Bakar et al., 2007).

Cultural values are noble values in the form of life messages, moral messages, etc.,etc., that govern people's lives. The shape of the kris had many meanings; the hilt of the kris showed the foundation of life for mankind, two sharp sides of the kris showed how sharp the life in the world was and the provision of the afterlife that the kris user had. The curves on the kris marked the challenges of a life that was full of romantic living in real life that must be lived, while the sharp tip of the kris means being able to sharpen yourself in terms of worship to the Creator of the universe.

Kris is the result of forging art in which the materials consist of three types of metals, namely, iron, *pamor* material, and steel. To create many types of kris adorned with lovely and varied pamor designs, the forging-folding technique was regularly applied. Physically, krises had various forms; for example, some had straight blades and winding blades (*lok*) with odd numbers. Aengtongtong Villager considered these different shapes to have different philosophical and historical values.

The blade was the main part that identified a kris. Knowledge of the shape *(dhapur)* or morphology of the kris was important for identification purposes. The shape of kris has many spiritual symbols and aesthetic value. This finding is in line with that of Fox (1995), who mentioned, "The Indo-Malayan archipelago's symbolic dagger, known as the kris, serves as both a weapon and a symbol of cultural and spiritual importance. The linguistic and cultural identities of the people who use them are deeply interwoven with their shape, decorations, and name. Curves (*lok*), ornamentation *(ricikan),* the hue or brilliance of the blade, and the *pamor* pattern were frequently observed as characteristics of kris morphology. These elements combine to produce a variety of common kris shapes (dhapur), which are detailed in many related studies. The influence of time affects the style of manufacture. The style of kris making was reflected in the concept of toughness, which was usually

associated with historical and geographical periodization, as well as the *empu* who made it. The krises made by the Aengtongtong Villager can be divided into the following sections (Figure 3).

4.2.1. Landiyan (kris handle)

The kris handle Landiyan features a variety of motifs. The kris handle was made of special wood decorated with various carving motifs. In addition to wood, there were also landiyan plants made of ivory with carved motifs.

4.2.2. Pakse

At the base of the bill was the pakse, which is the lower end of a kris blade or kris stalk. This was the part that went into the Landiyan (kris handle). The pakse was between 5 cm and 7 cm long, with a cross-section of approximately 5 mm to 10 mm and a long, round shape similar to a pencil.

4.2.3. Ganca

At the base of the kris or the lower part of the kris blade was called the ganca. In the center, there was a pesi (round) hole exactly for inserting the pakse so that the blade and ganca were inseparable. Cultural observers said that this unity symbolized the unity of lingga and yoni, meaning that the ganca represented the symbol yoni, while the pakse symbolized the lingga.

4.2.4. Kars (Kris blade)

The blade was the main part of a kris. A kris blade was metal forged in such a way that it became a sharp weapon or heirloom. The blades had certain parts, which were usually called dapurs; otherwise, the various shapes of the blade Dapur kris Aengtongtong were named for two types, namely, (1) the Juda Gate, which was usually made into a *sekep* (as a weapon). (2) The Tresna Gate was usually constructed to maintain the integrity of the household.

4.2.5. Barangka

Barangka, or sarung kris, is a component of the kris that wraps the kris when not in use. The materials often used for Barangka cultivation are teak wood, sandalwood, and Tuloho wood. In line with the times, the function of Barangka could reflect the social status of its users.

4.2.6. Gandar

The axle was the long end (as long as the kris blade), which functions as a cover or wrapper for the kris.

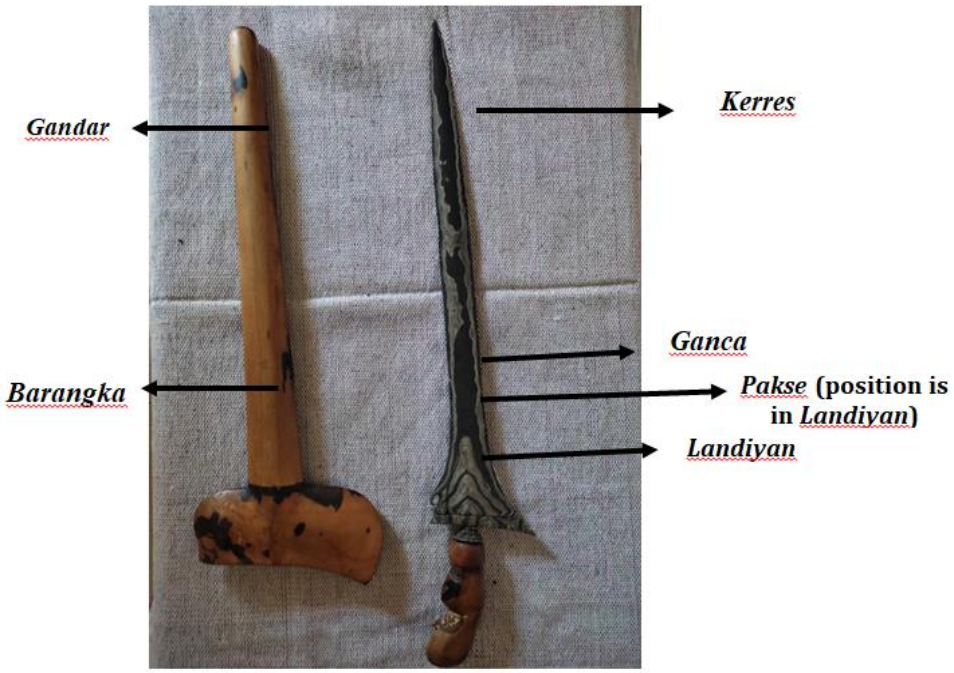


Figure 3 Anatomy of a Madurese Kris.

In addition to these parts, it was necessary to understand some terms in krises, such as *tanggguh, lok, dapor,* and *pamor,* which had philosophical meanings and values. *Tangguh* was the area or origin of the kris; for example, Aengtongtong

Village as *Tangguh* or the location of kris making in Sumenep or even in Madura in general. The philosophical value of the kris could be seen from the shape of the *ricikan* kris. There were two forms of kris, *loros* (straight) and *lok. Lok* was a curve or arch on the kris. All the *lok* krises have an odd number of curves (lok). There were nine loks on Madurese krises, especially those produced in Aengtongtong village. If many krises were found with various numbers of *loks during development*, this development was adjusted to market demand while maintaining an odd number.

According to Aengtongtong Villager, the shape of the kris was identical to that of smoke. There was straight and winding smoke. A straight kris represented straight smoke as a symbol of supplication to God Almighty. A straight kris facing upward indicates that all the requests were addressed to God. Moreover, the *Lok*-shaped kris was a symbol of winding human behavior. However, in essence, all things in this world would return to God so that the purpose of life and life remained one, namely, God's pleasure.

Dapur was the name of a kris type that was determined based on the criteria and shape of the kris. There were basically only two kris kitchens made by the Aengtongtong community, namely, (1) *Juda Gate* and (2) *Tresna Gate*. *Juda* meant war; *Gate* meant hard work. While tresna meant love. *The Dapour Juda Gate* was a type of Sumenep kris that was intended as a *sekep* (an object kept in case of an attack from an opponent). Therefore, this *Dapor Juda Gate* was historically used as a sekep in warfare. *Tresna Gate* was a *dapour* or type of Sumenep kris related to love. This kris was intended for the integrity of the household. From this meaning, the dapour kris has philosophical value in the life of the Madurese community. The Madurese people had the life principle of being serious and working hard to carry out their role in society. Likewise, maintaining the integrity of the household must be important. The hard work intended here was a philosophical value that became a cultural identity for the community that owns it.

Philosophical value, as a Madurese cultural wisdom value, was also found in the *pamor* of a kris blade. A pamor is a painting found on a kris blade in the form of a pattern that characterizes or identifies a kris. The painting was based on belief by paying attention to the beauty aspect, which was influenced by the quality of the material, imagination, and ability of the master to make the kris. The totality of manufacturing techniques with magical powers obtained from the inheritance process was able to harmonize ideas, characters, values, and expectations.

The famous *Pamor* Sumenep kris was *Kole' Somangka* (watermelon skin) because the motif of Sumenep kris is similar to that of watermelon skin. *Kole' Somangka* was believed by the local community to symbolize a joint effort to achieve the common good. The achievement and common goal pursued earnestly by the community was the actualization of the philosophical values contained in the pamor of a kris. There were also those who thought that the *Kole' Somangka pamor* kris could help its owner find a way of fortune and easily get along with anyone.



Figure 4 Kole' Somangka Pamor.

The value of religiosity was not only found in the *lok, dapor,* and *pamor* but also in the process of making and tanning. The process of making a kris began with forging iron into a basic kris material. This process, called folding forging, combines

steel plates into a kris by heating. To ensure that the plants were stable, at least the plates were combined to reach 150-fold confluence. The crucible was then refined with additional burrs, copper or gold. Then, it was carved. Afterwards, the *pamor* was inserted into the kris to add aesthetic value.

In the process of forging a kris, the smith known as Pandi must reach the ground at least up to his knees. Philosophically, this was a symbolization of the origin of humans who came from the ground and will return to the ground. Therefore, it was necessary to unite oneself with nature. The *Pandi* believed that nature had power so that unification with nature would have an impact on the results of the work they made. Developing a work of art, especially a kris, required special skills that were obtained by training directly from ancestors for generations. In addition, there were also people who carried out the process of making kris with spiritual ceremonies, such as reciting prayers and mantras and providing offerings in the form of certain offerings before the start of making the kris.

The philosophical value of a kris was found in the tanning ceremony. The residents of Aengtongtong Village typically began tanning their krises at *Buju' Agung*. He is the teacher of Kiai Kadiran. The tanning ceremony started from *Buju Agung* as a form of respect for the teacher. It was said that *Buju Agung's* body was not buried in Aengtongtong village. The only thing buried in the village is his *odeng* (headband). However, in the cultural concept of Madurese society, respect for the teacher was important, and even the teacher's headband (*odeng*) was treated honorably.

The tanning process was carried out using special materials such as flower water, lime water, water mixed with Warangan powder—a special herb for cleaning krises—and soap. This process was carried out by dipping the kris into lime water to remove the rust on the kris. This process was carried out continuously until cleaning. After that, the mixture was put into Werangan water for 15-20 minutes. The bag was then removed and cleaned with soap. The last process involved dipping in flower water. After shampooing, it was then paraded to *Buju' Duwe'*. It was explained earlier that *Buju' Duwe'* is the elderly who first cleared the ala so that this area became Aengtongtong Village. At the grave of *Buju' Duwe'*, religious rituals, such as reciting tahlil and ending with a *tompeng* gathering, are performed.

From the exposure of these philosophical values, it could be concluded that Madurese krises produced by the Aengtongtong Sumenep community contain philosophical value in the form of divine values and social values. The community's belief in God served as an example of the value of divinity, demonstrating how these ideals permeated every aspect of their daily lives. Additionally, social values might be discerned in the character and cultural identity of the Sumenep community in particular and in the Madurese society in general by looking at the qualities of unity, love, and work ethic represented in a kris blade.

Table 1 Value Description of the Kris Ricikan.

No.	Philosophical Values	Ricikan	Meaning
1	Godhead	Lok	The odd number of *lok* is symbolic of monotheism. This meant that the community believed that God is One.
		Loros	The straight shape illustrated that the request was to God Almighty. In this case, it ould be seen that the straight kris facing upward illustrated that all requests were addressed to God.
2	Work Ethic	Dapor	*Dapor Juda Gate* meant hard work and earnestness. This illustrated that in life, the Sumenep community had a life principle to be serious and work hard in achieving goals, both the purpose of life in the world and in the hereafter.
3	Love	Dhapor	*Dhapor Tresna Gate* means love. This was a symbolization of a love that must be maintained seriously. Specifically, it could be interpreted as love in the integrity of the household, but in a broad sense, it could be interpreted as affection between people.
4	Togetherness	Pamor	The *Pamor* kris of Sumenep was *Kole' Somangka* (watermelon rind). It is believed by the local community to symbolized a joint effort to achieve the common good.

4.3. Preservation of Kris as an ancestral heritage artwork in summenep

It is undeniable that Indonesia is a country with cultural diversity. Languages, dances, songs, traditional clothes, traditional houses, farming tools, and even weapons can be used to cultivate various cultures. Kris is among the various forms of cultural art owned by people in each tribe and region in Indonesia. Kris was a formulation of a form of culture that contained ideas, messages, and beauty. Kris was not just a manifestation of the nation's cultural work; rather, cultural values and moral messages were conveyed through kris. Therefore, kris must be understood as the nation's cultural wealth that was unique and full of meaning. The uniqueness of this heirloom was based on aspects of science, technology and local culture (Suliman et al., 2021).

Kris was a work of art inherited from our ancestors in the form of metal forging. Historically, krises have been used as weapons. In subsequent developments, krises were no longer seen as sharp weapons. Some people considered the kris to be a heirloom object that had high cultural value and even had its own luck. The tuah in a kris could be in the form of courage,

prosperity, and so on. Krises were passed down from generation to generation by ancestors from prehistoric times until the eighties, even though the cultural inheritance of kris in Aengtongtong Sumenep Madura is still ongoing today.

Every community had its own view of the kris. For some people in Sumenep, krises could be a symbol or measure of the owner's social status. Kris was also seen as having privileges that had an effect on the social life of the community. One of the traditional beliefs of the community was to give spirit according to the character of the owner. Kris Aengtongtong had cultural value, so that it had good selling power. This certainly has a positive impact, especially for kris craftsmen in the Madura region. The existence of kris craftsmen in Aengtongtong was not only a form of preservation and defense of cultural wealth but also had quite lucrative economic value. This was indicated by the increasing demand marked by the increasing number of consumers who were looking for Aengtongtong krises of various forms and modifications. The Aengtongtong kris was thus a component of the cultural wealth that contributed to the identity of both the Madurese community and the Indonesian country.

Kris, which was called kerrese in Madurese, has functions and benefits in people's lives that were believed to exist until now. Some krises were believed to have functions and benefits in providing courage, wealth, peace, protection, good luck in business, and even anger. These beliefs were cultural in nature, so that each culture and society certainly had different assumptions.

The preparation of the krises was the same as that used for the knives and celurits, which used the main materials of iron and steel. One of the kris crafting areas was Aengtongtong village, Sumenep district. The Sumenep kris made in Aengtongtong Village had different characteristics from other krises in various regions of the archipelago. This was due to the kris made in Aengtongtong as a cultural object that had fairly high artistic value and its own distinctiveness. This uniqueness can be observed from the anatomy or ricikan kris and the cultural elements that surround it. In any case, the resulting kris will have a historical-philosophical value that implies value and cultural construction. Therefore, it was not surprising that Madura, especially Aengtongtong Village, Saronggi Subdistrict, and Sumenep District, was recognized as a kris-producing area that had cultural value so that it had good selling power. This certainly had a positive impact, especially for kris craftsmen in the region.

The presence of kris artisans in Aengtongtong Village served to protect and preserve cultural heritage as well as be lucratively profitable. This was indicated by the increasing demand marked by the increasing number of consumers who sought and collected krises in various forms and with various modifications. The uniqueness of the Sumenep kris made by the people of Aengtongtong Village was a special attraction for the government; thus, the kris made by the Aengtongtong community was used as an official souvenir of the G20 Summit, which took place in Bali on November 15th to 16th, 2022.

State leaders who attended the meeting returned to their respective countries with souvenirs in the form of krises made by the people of Aengtongtong Village. Krises made by the people of Aengtongtong Village have become proud icons for the Sumenep community because the local wisdom of Sumenep has been recognized worldwide. In fact, in 2014, UNESCO named Aengtongtong Village the only tourist village with the most kris masters in the world. As a tourist village with the most masters in the world, Aengtongtong Village was awarded the MURI Record Breaking Award.

Aengtongtong Village broke the MURI record and was also given the winner of the inaugural ADWI 2022 Tourist Attraction category. The award was given on October 30, 2022. The category was based on the number of visitors who came from various regions. However, most of the visitors came from among officials, such as regents, governors, and the minister of Tourism and Creative Economy, as well as several other officials at the regional and central levels. They came to Aengtongtong village because the people in the village, even in every resident's house, had the activity of making krises from morning to noon. It continued as a form of inheritance from generation to generation. The following was proof of the award received by Aengtongtong village in Jakarta.

The awards and honors given to Aengtongtong Village were the central government's appreciation of Aengtongtong Village for maintaining and preserving culture. The preservation and development of kris culture in Aengtongtong Village was also marked by the realization of a tourism village. Kris made by the people of Aengtongtong Village could be said to be a cultural product and had become the cultural identity of the people of Aengtongtong Village, Saronggi District, Sumenep Regency.

Related to cultural identity, the kris, as one of the nation's cultural arts, had been preserved by the local community, and some efforts had been made to make the kris more widely known. With the concept of Tourism Village developed by Aengtongtong Village, the spread and introduction of kris became increasingly more evenly distributed. This could facilitate the public's understanding of kris with all its ins and outs. Notably, one form of kris preservation was also related to the knowledge of kris. The knowledge in question was material and immaterial. Material knowledge refers to knowledge related to kris materials, such as iron and wood, and includes the manufacturing process. Moreover, immaterial knowledge was related to the philosophical values and aspects of meaning hidden behind a kris heirloom. This ultimately showed that the krises made by the people of Aengtongtong Village had been able to develop their cultural identity.

5. Conclusions

The ethnolinguistic study of the historical philosophical value of the cultural art of Madura kris can lead to several conclusions. First, there is cultural significance in which the Madura kris serves as a symbol of cultural identity, reflecting the Madurese people's values, beliefs, and traditions. It also serves as a marker of ethnic and linguistic belonging, reflecting the unique cultural heritage of the Madura region. Second, as an artistic work of craftsmanship, the Madura kris is known for its intricate design and craftsmanship, reflecting the skills and expertise of the Madurese blacksmiths. Kris is often seen as a work of art and is highly valued by collectors and enthusiasts of traditional Southeast Asian art. Third, in terms of historical significance, the Madura Kris has a rich history and is tied to the cultural heritage of the Madura region. It is often passed down from generation to generation as a symbol of family history and cultural identity and serves as an important cultural artifact for the study of the history and traditions of the Madurese people. Finally, as a symbol of philosophical significance, the Madura kris may also hold philosophical significance, reflecting the beliefs and values of the Madurese people, such as the importance of strength, courage, and honor. Overall, the ethnolinguistic study of the historical philosophical value of the cultural art of Madura kris provides valuable insights into the cultural, social, and symbolic significance of this iconic weapon in Madurese culture.

This study has limitations with regard to a certain geographic region and ethnic group. Since the study included only the Madurese community and the Sumenep regency, its benefits could be only partially realized within the Madurese community and Sumenep. It is also impossible to extrapolate the generalization to a wider demographic. The study's concentration on Kris as the Madurese's primary weapon is another drawback. In the study of ethnolinguistics, other weaponry and cultural artifacts, including clothing, equipment for agriculture, and homes, are of equal importance. To fully comprehend and utilize the cultural art of the Madura community in accordance with its cultural context, this research can offer a comprehensive picture of the pattern, meaning, and functions of the historical-philosophical value of the art by taking into account other artifacts. Drawing from the aforementioned limitations, this research's future trajectory should contemplate the utilization of an ethnolinguistics methodology to examine the historical-philosophical significance of kris in diverse settings and social cohorts, including but not limited to the Minangkabau, Banjar, or Bugis ethnic groups. This approach will enhance the literature on the body of knowledge because the other group has a distinct identity and value system for the Kris. By examining significant cultural factors, the ethnolinguistics method can also examine other aspects of Madurese culture and use that information to explain occurrences that occur in the daily lives of Madurese ethnic groups. The conclusions can be utilized as a standard and guide for proper behavior in maintaining the community's cultural identity, even if the study examines the historical-philosophical significance of Madura cultural art.

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Ethical considerations

This article does not contain any involvement from humans or animals.

Conflict of Interest

Assurance that any potential conflicts of interest have been acknowledged and managed appropriately in accordance with the policies of the journal or publication.

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