

The Identity of Keris Banyumas in the Film Keris Kyai Sela and Its Contextualization with the Strengthening of Penginyongan Culture

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Abstract:

This study examines the identity of the Banyumas keris as portrayed in the documentary film Keris Kyai Sela and its relevance to strengthening the Penginyongan culture in Banyumas. The documentary chronicles the journey of young keris-maker Afrizal Fadli Azizi as he revives the art of Banyumas keris-making, a tradition that has been nearly extinct for over 150 years. Using an interactive qualitative approach, this study analyzes data collected from field observations, interviews, and documentation of keris-related artifacts. The unique identity of the Banyumas keris is highlighted through specific physical characteristics influenced by the styles of Pajajaran, Madiun, and Cirebon, and the historical emphasis on peace. The film successfully visualizes Banyumas keris culture, promotes the preservation of local heritage, and conveys educational and patriotic messages to younger generations. Thus, this study emphasizes the role of film media in strengthening local cultural identity and supporting the continuity of keris-making traditions in Indonesia.

Keywords: Banyumas Keris, Documentary Film, Penginyongan, Cultural Preservation, Cultural Identity

Introduction

The *Keris* is a short weapon with a unique shape, originating from the Malay region, and has been used for over six centuries. Historically, the *Keris* has developed in the Malay world, including Indonesia, Malaysia, Thailand, Singapore, the Philippines, and Brunei. The *Keris* serves as both a tool for self-defense and a symbol of royal power (K. Kuntadi 2019). The existence of the *Keris* is closely tied to the skill of blacksmiths. The term *empu* refers to a master or expert in a particular field. Derived from the word 'pu,' meaning lord or owner, the term receives the prefix 'em-' for phonetic fluidity (Wibowo 2019). The *Keris* is considered a masterpiece of Indonesian culture, comparable to other globally recognized works of art.

In 1936, G.B. Gardner suggested that the *Keris* evolved from prehistoric stabbing weapons, such as the tailbone or stingray spine, which were wrapped in cloth at the handle to create a weapon easily gripped and carried (Gardner and Milne 1936). It thus became a dangerous stabbing tool for its time (Endrawati 2016). Generally, the *Keris* has distinct characteristics and a unique shape, including the *condhong leleh*, *ganja*, and *pesi*. It ranges in length from a minimum of 3 cm to a maximum of 52 cm and is crafted from at least two layers of metal (K. Kuntadi 2019). The *Keris* is a complex art object, encompassing forging, carving, and engraving, and symbolic art. The primary materials for crafting a *Keris* include iron, steel, and *pamor* (a pattern-welding technique).

Traditional *Keris* culture in Java encompasses ideational aspects, social patterns, and technical creation processes. The ideational world of Javanese *Keris* includes both functional and sacred dimensions. Social behavior patterns are deeply embedded in the traditional Javanese *Keris*, as is the intricate craftsmanship of the *Keris* (Wibowo 2019). Thus, the *Keris* is not merely a weapon but a symbolic communication tool in society, offering various values, including educational, social, political, and economic. This gives the *Keris* a timeless significance that transcends space and time.

In Banyumas, the *Keris* holds a unique role as a symbol of peace and non-violence. This is reflected in the *Babad Banyumas*, which recounts the story of the founder of Banyumas and the establishment of its capital by Jaka Kaiman, originally named Bagus Mangun/Jaka Semangun, the grandson of Raden Baribin. The name Bagus Mangun, meaning "to build," reflects the faith that enabled him to become an *adipati* (regional leader). He was later known as Jaka Kaiman after marrying Nyai Mas Rara Sugatiman, the daughter of Adipati Wargautama I. Upon marriage, Bagus Mangun was gifted the *Keris Gajah Endra* by his foster father, Kyai Tolih, with the instruction that the *Keris* must not be used in battle for seven generations. This was to ensure that Bagus Mangun would not seek revenge for the death of Adipati Wargautama I, who was murdered (Widyaningsih and Chamadi 2019).

Although the existence of the *Keris* in Banyumas is recognized, it is challenging to find narratives or references about the *Keris* and its makers (*empu*) in Banyumas. Available references are scarce. One such reference is a documentary film produced by a cultural observer and lecturer at UIN Saifuddin Zuhri Purwokerto, Dimas Indianto S. The short documentary, titled *Keris Kyai Sela*, was produced in 2021 through a collaboration between Rumah Kertas Film and the Balai Pelestarian Nilai Budaya Yogyakarta. The film has since become a literacy resource on *tosan aji* (sacred heirlooms) in Banyumas, managed by the Banyumas Library and Archives Office (Dinas Arpusda Banyumas).

This study seeks to examine the identity of the Banyumas *Keris* as depicted in the 15-minute documentary film. The research is considered significant because no prior studies have specifically explored the *Keris* in Banyumas or the *Keris Kyai Sela* documentary. Therefore, this study will offer a scholarly perspective on the *Keris* tradition in Banyumas.

Method

This research aims to explain the existence and essence of the Banyumas *Keris*. It employs a qualitative research approach. In this study, theory is confined to a systematic statement, related to a set of propositions derived from data that are empirically tested and validated. To explore the existence of the *Keris*, the study uses a qualitative interactive analysis with a cultural approach. Therefore, this research requires both field data and literature data that can be scientifically validated, and its methodology involves several essential steps.

Observation in this research is carried out through direct monitoring of various documents, manuscripts, and artifacts related to the *Keris*, as well as cultural events associated with the *Keris*. This method ensures the collection of accurate data. Interviews are conducted with informants who are considered knowledgeable about the *Keris*, including *Keris* experts, cultural observers, and *Keris* craftsmen. These interviews are conducted in an open-ended manner, providing the flexibility to explore specific focus areas and obtain in-depth information related to the unit of analysis.

The documentation process is aimed at recording cultural events related to the *Keris*, including artifacts and activities, to ensure that the collected data remain accurate and valid. The data analysis is performed simultaneously with field data collection, and the results are presented in the form of a research report. The interpretive analysis in this study is summarized through three sources of data: field observations, literature studies, and interviews. The data analysis model employed is the interactive data analysis model, which operates through three main stages: data reduction, data presentation, and data verification, followed by drawing conclusions.

Theory

The Existence of the Keris

The keris is a type of short, uniquely shaped weapon originating from the Malay cultural sphere, used for over 600 years. The existence of the keris is inseparable from the blacksmith artisans (*empu keris*). The term "empu" refers to a master or expert who has perfected a particular field of knowledge. "Empu" derives from the word 'pu,' which means master or owner, and is prefixed with 'm-' or 'em-' to soften its pronunciation (Wibowo 2019). The keris has gained widespread recognition beyond the island of Java, becoming a significant part of world heritage (W. D. Kuntadi 2016). As a masterpiece of Indonesian cultural heritage, the keris is considered on par with other masterpieces from around the world. The keris has historically developed in the Malay-inhabited regions, such as Indonesia, Malaysia, Thailand, Singapore, the Philippines, and Brunei. It has been used for self-defense (e.g., during warfare) and as a symbol of royal authority (K. Kuntadi 2019).

In 1936, G.B. Gardner theorized that the keris evolved from prehistoric stabbing weapons, such as stingray tailbones or barbs, which were removed from their bases and wrapped in cloth for grip. This transformation created a dangerous stabbing weapon by the standards of the time (Endrawati 2016). Generally, the keris is characterized by its distinct and unique features, including the "condhong leleh," "ganja," and "pesi," with a blade length ranging from a minimum of 3 cm to a maximum of 52 cm, and constructed from at least two layers of metal (W. D. Kuntadi 2016). The keris is an art object that embodies metalworking, carving, and symbolic artistry. The primary materials for crafting a keris are iron, steel, and pamor, the latter of which includes several types such as meteorite stones, pamor luwu, pamor sanak, and nickel (K. Kuntadi 2019).

The physical form of the keris extends lengthwise from tip to tip, specifically from one end to the other along the width of the blade (Darmojo 2014). On the broader side of the blade, the keris is typically oriented horizontally, with the front side toward the rear, marked by the position of the *ganja* and the base of the keris, referred to as the *sor-soran*. The front section, which appears thicker or somewhat rounder and sturdier, can be examined through the presence of the *sirah cecak* and *gandhik*, while the rear section, which looks thinner and broader, can be identified by the *buntut* and *wadidang*. The width of the central part of the keris, known as the *awak-awakan*, can be observed from the sharp edges of the blade on both the front and rear sides. Along the length of the blade, the keris tapers toward the tip of the *pesi*, a small but round metallic shaft, which is further equipped with a handgrip known as the *hulu keris*, referred to as the *ukiran*. The general shape of the keris, being both broad and elongated, is referred to as the *wilahan* or the keris blade by the community (Kuntadi, 2019).

In terms of its production, the keris can be categorized into three groups. The first is the *keris ageman*, which emphasizes its outward beauty (exoteric); the second is the *keris tayuhan*, which focuses more on its mystical power (esoteric); and the third is the *keris pusaka*, which values both aspects (Zaenal 2019; W. D. Kuntadi 2016). The keris can be classified into two types: the straight keris and the *luk keris* (wavy keris), which always has an odd number of curves, with blades that are both pointed and sharp (Meranggi 2019). Additionally, the keris can be divided into two categories based on the time of its creation:

1. **Keris Tangguh** (ancient keris, made during the Singosari-Surakarta and Yogyakarta kingdoms), with the following indicators:
 - a. Visual/physical aspects (style, shape, size, materials, and condong leleh specific to the period or region).
 - b. *Empu* aspects (the keris may have been made by an anonymous blacksmith).
 - c. Historical aspects (the keris was made during the Singosari-Surakarta kingdom era).
 - d. Craftsmanship aspects (*garap mutrani*, replicating the style of earlier keris designs).

2. **Keris Kamardikan** (modern keris, made after the independence era), with the following indicators: a. Visual/physical aspects (modern styles and shapes created according to the artist's preferences). b. *Empu* aspects (the keris maker is known by name). c. Historical aspects (the keris was made after the Surakarta/Yogyakarta era). d. Craftsmanship aspects (innovative designs, *sanggit*).

The Javanese Keris

The keris developed in Java and was used between the 9th and 14th centuries. This weapon is divided into three main parts: the blade, the hilt, and the sheath 114 in (Aji, Suryani, and Musadad 2019). The keris is a traditional Javanese stabbing weapon made from iron, steel, and pamor (a type of iron alloy), and is crafted by an empu, not a blacksmith (Endrawati 2016). As a cultural product, the keris represents the ideas, actions, and creations of people within a societal context. Today, the keris is considered a cultural heritage that needs preservation due to its symbolic and value-laden significance in Javanese society (W. D. Kuntadi 2016). The keris, which evolved within the Javanese mental system, was initially regarded as a material object possessing both magical properties and as a symbol of status, power, and high aesthetic value (Aji, Suryani, and Musadad 2019).

The cultural significance of the Javanese keris encompasses the aspects of ideas, social patterns, and technical craftsmanship. The ideological and conceptual dimensions of the Javanese keris include both profane and sacred functional aspects. The social behavioral patterns embedded in the keris, along with its artistic technical craftsmanship, are also significant (Wibowo 2019).

The keris in Java has two main parts: the blade (including the pesi) and the ganja (hand guard). The blade and pesi symbolize the phallus, while the ganja represents the yoni. In Javanese philosophy, the union of the phallus and yoni signifies fertility, immortality (sustainability), and strength. An object can be considered a keris if it meets several criteria; for instance, the blade must form a certain angle toward the ganja, not be perpendicular. The inclined position of the keris blade symbolically reflects the Javanese character, signifying the individual's awareness of their rank, status, and titles, while always remaining humble before the Creator and respectful to others (Aji, Suryani, and Musadad 2019).

Many Javanese people believe that the form of the keris blade is not merely a representation of physical strength and artistic beauty, but also holds profound meanings, making the keris a pedagogical symbol that retains its relevance for transmission to younger generations, even though it is no longer a weapon needed in everyday life.

In crafting a keris, an empu can take several months to years to complete a single blade. The process begins with meditation to determine an auspicious day for starting the work and performing special rituals to instill a 'soul' into the weapon. The length of the keris also indicates its purpose. First, the keris is measured from the base to the tip using four fingers, and the remaining length of the keris determines its purpose. Three fingers mean the keris is intended to help the owner in decision-making, two fingers for spiritual purposes, one and a half fingers as an amulet, and one finger is believed to represent agriculture (Meranggi 2019).

The existence of keris in Java is documented in various ancient sites, including several temples. On the southeast corner of the relief at Borobudur Temple in Central Java, there is a depiction of a warrior holding a pointed weapon resembling a keris. A similar image appears in the reliefs at Prambanan Temple, where a giant is shown holding a keris. At Sewu Temple, near Prambanan, there is a large statue with a keris tucked at its waist. Another significant finding is at Sukuh Temple, where a relief depicts the forging process of a keris, involving melting and hammering the blade in flames (Meranggi 2019).

In classical times, a Javanese man typically possessed at least three heirloom keris: one inherited from his father, one gifted by his in-laws, and another either given by his teacher or one that he commissioned from an empu or acquired through other means (Wibowo 2019). This is corroborated in the book *History of Java (1817)* by Raffles, which mentions the keris as holding a definite position among warriors, particularly Javanese men. They often carried three keris simultaneously, with one on the left side obtained from their marriage, one on the right from their parents, and another used in battle (Meranggi 2019).

The keris holds its place as an heirloom symbolizing the integrity and completeness of the Javanese individual, for both men and women, from childhood. Women are also entrusted with heirlooms by their fathers or husbands upon marriage, often receiving a small keris called a Patrem or a Cundrik dhapur keris (Wibowo 2019).

In Banyumas, the keris carries a unique role as a symbol of peace and non-violence. According to the *Babad Banyumas*, the founder of the Banyumas dynasty and builder of its new capital, Jaka Kaiman, who was also known as Bagus Mangun or Jaka Semangun, received a keris called Gajah Endra from his foster father, Kiai Tolih. This keris was given with the instruction that it should not be taken to war for seven generations, symbolizing a legacy of peace. This prohibition was intended to prevent Jaka Kaiman from avenging the death of his father-in-law, Adipati Wargautama I, who had been killed (Widyaningsih and Chamadi 2019).

Discussion

The documentary film *Keris Kyai Sela* explores the cultural significance of the keris, a traditional Javanese dagger recognized by UNESCO as an intangible heritage of humanity. However, despite its esteemed status, the younger generation in Indonesia shows limited interest in learning about or engaging with the art of keris-making, posing a significant threat to the future of this cultural heritage. In the midst of this generational disinterest, a 35-year-old man from Banyumas, Afrizal Fadli Azizi, has dedicated himself to reviving and preserving the tradition of keris craftsmanship.

Afrizal Fadli Azizi sees the keris not merely as a weapon or an heirloom, but as a piece of art that carries the long historical legacy of the Indonesian archipelago. His passion for keris led him to pursue mastery in keris craftsmanship. He diligently learned the

techniques of metalworking, such as mastering the strength and precision of the hammer strike, understanding the glowing heat of metal, and mixing iron, meteorite, and steel to create a well-crafted keris.

For Afrizal, becoming an empu (keris maker) is more than a craft; it is a cultural duty. For one year, he apprenticed under Empu Basuki Teguh Juwono at the Brodjo Juwono keris workshop in Solo, Central Java. During this apprenticeship, he served as the empu's assistant, handling tasks such as heating the metal, controlling the forge, and assisting in shaping the keris under the empu's guidance. In 2017, Afrizal returned to Banyumas with the knowledge he had acquired, and established a *besalen* (keris-making workshop) at Kyai Sela, a location historically associated with Pangeran Diponegoro's army. A year later, the workshop began operating, and to date, Afrizal has produced seven keris, each taking between four to six months to complete, depending on the materials, shape, and pamor (the decorative patterns on the keris).

The Kyai Sela Besalen serves not only as a keris-forging workshop but also as a gathering place for keris enthusiasts in the Banyumas area, where discussions of Javanese history, social structures, and politics take place. This context underscores the importance of documenting Afrizal's journey in the form of a documentary film. The goal is to create a comprehensive record of the keris-making process and to capture the motivations behind Afrizal's commitment to this ancient craft. Through this effort, it is hoped that younger generations will gain a deeper understanding of Indonesia's rich cultural heritage. This documentary is a concrete step towards preserving the nation's identity through its sublime culture.

The profile of *Keris Kyai Sela* documentary is as follows:

- a. Title : Keris Kyai Sela
- b. Production : Rumah Kertas
- c. Producer : Dimas Indianto S.
- d. Director : Dimas Indianto S.
- e. Screenwriter : Elisabet
- f. Editor : David Sabkha Nugroho
- g. Art Director : Ardiansyah Pandu
- h. Cinematographer : Futukhal Arifin
- i. Music Director : Teguh Pamungkas
- j. Sound Designer : Okti Zaenal Abidin
- k. Wardrobe : Dio Firli
- l. Cast :
 - Afrizal Fadli Azizi (Young Empu)
 - Ahmad Tohari (Cultural Figure)
 - Sunarwan (Keris Buyer)
 - Indra Adityawarman (Keris Collector and Curator)
 - Ki Sadali (Empu Mranggi)
- m. Release Date : 7 September 2019
- n. Genre : Documentary
- o. Duration : 15 minutes
- p. Location : Banyumas, Central Java

This 15-minute documentary tells the story of Afrizal Fadli Azizi, a young man from Banyumas who has chosen to live as an empu, or keris maker, in defiance of the capitalist pressures that often captivate the younger generation. After studying for two years in Solo, he returned to Banyumas and established the Kyai Sela Besalen, where he now crafts keris upon request. Today, Afrizal is the only keris maker in Banyumas after the local keris tradition had been dormant for over 150 years.

Surprisingly, despite the lack of written documentation about the keris tradition in Banyumas, such as in *Kitab Lengkap Keris Jawa* by Ki Juru Bangunjiwa (2019), the existence of Banyumas keris is undeniable. Both oral histories and physical artefacts prove the existence of keris in Banyumas. Research indicates that the last known empu in Banyumas was Mpu Mbah Ngalibesari in 1959. Following his death, the keris tradition in Banyumas was virtually extinct for almost 150 years. The arrival of Afrizal, a relatively young empu, breathes new life into this ancient tradition. His presence is a historical event that must be documented, as he bridges the gap between the death and rebirth of Banyumas keris.

The keris is a national treasure of Indonesia. In Javanese culture, it is more than a weapon; it is also a symbol of communication and social status. Thus, the keris holds a strategic position in Javanese society. In crafting a keris, an empu must undergo rituals and spiritual practices, as it is essential for the keris to represent the honor of its owner. Embedded within the keris are numerous life philosophies, encompassing values related to the transcendent relationship between humans and God, humans and nature, and humans with one another.

The Film Keris Kyai Sela as an Educational Tool for Banyumas Keris

Many people still perceive the world of *perkerisan* (the world of keris-making) as one shrouded in mystery, mysticism, and the supernatural. They associate it with tales of keris flying through the sky, keris being drawn from ancient trees, and other phenomena that defy logic. Such views neglect to consider alternative perspectives that reveal the keris as a work of art, an aesthetic cultural heritage object imbued with beauty, and reflective of the spirit of its era and the long history of a nation (Wijayatno and Sudrajat 2011), including that of Banyumas.

Banyumas, in its myths, history, and legends, is not unfamiliar with the world of *tosan aji* (sacred heirlooms), or the realm of keris. For instance, Jaka Kaiman, also known as Adipati Mrapat, the first regent of Banyumas, was familiar with the legendary keris *Kiai Gajah Endra*, crafted by Ki Tolih, a former warrior and intelligence officer from the Kingdom of Keling. His adoptive father, Ki Mranggi Semu, the beloved husband of Rara Ngaisah (Jaka Kaiman's aunt), was the sole renowned *mranggi* (keris sheath maker) in Kejawar at that time. It is plausible that Kejawar was not home to only one *mranggi*, but rather, served as a center for keris sheath-making in Banyumas.

The United Nations Educational, Scientific and Cultural Organization (UNESCO), as the largest global organization dealing with education, history, and culture, declared the keris as a "Masterpiece of the Oral and Intangible Heritage of Humanity" (Firmansyah and Tumimomor 2024). The keris embodies a long and noble historical and cultural tradition (Darmojo 2014). It is not merely created as an heirloom, ornament, or weapon, but represents the spiritual discipline and artistic mastery of the *empu* (keris maker), encapsulating the life vision of both the *empu* and the keris' commissioner (Rudyanto 2015).

The documentary *Kyai Sela*, directed by Dimas Indiana Senja and his team, captures almost all these elements: the process of keris-making, the collaborative work between the *empu* and *panjak* (assistants), the philosophy of keris patterns (*pamor*), a glimpse into the activities within a *besalen* (forge), a brief explanation of the keris of Banyumas, and the roles of both the *empu* and the *mranggi*. These aspects are clearly presented in the documentary.

Afrizal Fadil Azizi, a young *empu* from Banyumas, serves as the central figure of the film. Additionally, the documentary features interviews with knowledgeable scholars, historians, cultural observers, practitioners, and enthusiasts of the keris tradition. This contributes to the film's credibility and adds depth to its portrayal. One of the notable commentators is Ahmad Tohari, a prominent writer and cultural figure from Banyumas, who expresses admiration for Afrizal's dedication but also provides constructive criticism for Dimas and the film. During a discussion on the film, Tohari emphasized that this documentary should not be the endpoint; rather, it should also document other aspects of local wisdom, such as the production of *tempe*, *bongkrek* (fermented food), or the process of *nira* (sap) tapping and sugar production. Such documentation of everyday life, he suggests, would bring attention to the cultural practices closely tied to the community.

Despite its merits, *Keris Kyai Sela* shares some common technical challenges seen in other documentaries, such as weak camera angles, unengaging transitions, and under-explored narratives. These issues present an opportunity for improvement in future productions.

In terms of content and substance, however, the film successfully conveys the key information and messages intended for a documentary. This marks a significant step forward for the keris tradition in Banyumas, showcasing that Banyumas has its own distinctive keris, with unique processes of creation, and distinct *pamor* and *dapur* (types of keris) known as *gagrak Banyumasan*, analogous to the Banyumasan style of *wayang* (traditional puppet theater). The film reveals that there are still young people in Banyumas, like Afrizal, who are committed to preserving and reviving the art of keris-making in the region.

This documentary represents an effort to trace the history of keris-making in Banyumas, which had been lost for over 150 years without leaving any trace. Borrowing a term from Eiichiro Oda's *One Piece*, this period could be likened to a "Void Century," an era that left behind almost no record of its history. *Keris Kyai Sela* aims to break through this void, reopening the doors to the long-lost history of Banyumas keris craftsmanship.

Afrizal, the central figure in the documentary, articulates his hope that the *tosan aji* tradition in Banyumas will grow and thrive once more. He reflects on the 150-year gap in Banyumas' keris-making tradition and expresses his determination to restore the era of the Banyumas keris, particularly the local and distinctive *gagrak Banyumasan*, the tradition of which has been lost but is now being revived.

Identitas Keris Banyumas

The *keris* of Banyumas holds a unique historical and cultural position, recognized from Padjajaran to Mataram. Despite its relatively simple blade design and less refined *pamor* (pattern) compared to the keris from Mataram or other regions in the northern or western parts of Java, the Banyumas keris is distinguished by its rarity. This scarcity is attributed to the limited number of *mpu* (keris makers) who historically only created keris upon request. Consequently, the rarity of Banyumas keris surpasses that of others (06:03).



In the 1970s, keris production in Banyumas saw a significant decline in popularity. Even the sheaths (sarung) were not widely appreciated due to their unremarkable appearance (10:50).



The keris itself, while not considered aesthetically pleasing, had a simpler quality compared to the more refined Mataram and Tuban keris (11:41).



"Or perhaps the Banyumas keris could be considered a unique addition to a collection. Nowadays, finding a Banyumas keris has become quite difficult." (12:05)



"Well, its shape is not very appealing." (12:42)



"The revival era of Banyumas keris, which has experienced a vacuum for over 150 years, challenges us to restore the golden age of keris in Banyumas, particularly the local keris, known as *gagrak banyumasan*. We have lost its traces, but we are striving to bring it back to life."



Physical Characteristics of Banyumas Keris:

No. Physical Characteristics of Banyumas Keris

1. *Pasikutan* (blade pattern) is crude.
2. *Pasikutan* resembles Cirebon-Mataram style.
3. Medium blade, somewhat thick and rounded, rigid style similar to Padjajaran-Cirebon.
4. Raw iron with a greenish hue, similar to Padjajaran in texture.
5. Softer iron with a smoother texture, resembling Cirebon style.
6. Medium-sized and slanted *gandik* (base of the blade), similar to Madiun style.
7. *Pamor* is clear and sharp, resembling the Madiun forging style.
8. *Ganja* (the part attached to the handle) is thin, similar to Madiun-Tuban style, with some variations resembling Cirebon style, which are crude and *ladung*-shaped.
9. Rounded *pesi* (*tang*) in the style of Paku Alaman and Tuban.
10. Squared *pijetan* (thumbrest) in the Padjajaran style.
11. Distinct *sogokan* (groove), open at the tip, wider at the bottom, and shallow.
12. Simple and indistinct *greneng* (decorative incisions), resembling Cirebon-Padjajaran style.
13. Tapered and narrow *sirah cecak* (*cicak* head hilt), characteristic of Banyumasan style.
14. Slightly arched *ganja* from the *sirah cecak* to the wider *gonjo* (part under the blade), resembling Ngadiboyo or Tuban style (Banyumasan style).
15. Occasionally features a distinct curved *blumbangnan* line.

Strengthening Penginyongan Culture through the Film "Keris Kyai Sela"

Film is one of the most influential media in the learning process Asri. The role of film media in education includes: a) Film serves as a common learning denominator, enabling both fast and slow learners to gain something from the same film. Reading skills or language proficiency deficiencies can also be addressed using films; b) Films are suitable for illustrating processes. Slow-motion movements and repetitions can clarify explanations and illustrations; c) Films can reenact past events or historical occurrences; d) Films can present theories or practices from the general to the specific, or vice versa; e) Films can employ techniques such as color, slow-motion, animation, and so forth to highlight specific points; f) Films can capture children's attention; g) Films are more realistic, can be replayed, paused, and adjusted to suit specific needs. Abstract concepts can become clearer through films; h) Films can overcome personal limitations, especially in terms of vision; and i) Films can motivate children in the learning process (Handayani 2006).

Banyumas is an area located in the western part of Central Java (Hidayat 2010). Most of its population belongs to the Javanese ethnic group, who have inhabited the central and eastern regions of the island of Java for generations, using the Javanese language with various dialects in their daily lives (Adisarwono and Purwoko 1992). Koentjaraningrat, citing Kodiran's view, describes Banyumas as a Kejawen area, along with Kedu, Yogyakarta, Surakarta, and Madiun. Other regions are referred to as the Pesisir and Ujung Timur areas (Koentjaraningrat, 1990).

Geographically, Banyumas is located south of Mount Slamet. The northern boundary of Banyumas Regency is bordered by the regencies of Tegal, Brebes, and Peralang. To the south, it borders Cilacap Regency. In the west, Banyumas is bordered by Brebes and Cilacap regencies, while in the east, it borders Banjarnegara, Purbalingga, and Kebumen regencies. Anthropologically and historically, Banyumas occupies a unique position within the framework of Javanese culture (Widagdo et al. 2022). It lies between two major cultural centers on the island of Java: the Javanese culture centered in Surakarta/Yogyakarta and Sundanese culture. Historically, Banyumas is positioned between two great kingdoms, with the eastern part being the westernmost region of the Majapahit Kingdom and the western part being the easternmost region of the Pajajaran Kingdom. Banyumas' geographical distance

from the center of Javanese culture (Surakarta/Yogyakarta) has allowed it to develop distinct attitudes and characteristics, differing from the general Javanese population (Fidiyani 2008).

Sociologically and historically, the western part of Banyumas is a border area where the community shares kinship ties with the Kraton Pakuan Parahyangan (Pajajaran). Budiono Herusatoto points out that these ties have existed since the era of the Pasirluhur Duchy. Meanwhile, the eastern part of Banyumas has historical ties with Javanese culture, due to its background as an overseas region under the Javanese kingdoms, ranging from Majapahit, Pajang, Mataram, Kartasura, Surakarta, to Yogyakarta (Herusatoto 1991). Koentjaraningrat also mentions that Banyumas is one of the seven Javanese cultural regions, encompassing the former Banyumas Residency, which consists of four regencies: Banyumas, Cilacap, Purbalingga, and Banjarnegara.

Banyumas culture is a regional culture that has developed in Banyumas, serving as a symbol of local identity. It includes all forms of local heritage possessed by the Banyumas people, both tangible and intangible (Pawestri et al. 2020). Prominent elements of Banyumas culture include its social system, religion, language, arts, history, and customs. This local heritage must be preserved because it holds significant moral, ideological, sociological, and political values for its people. Banyumas' character is a subject of study within the realm of mental history, which broadly forms part of intellectual history. Intellectual history is concerned with mental facts (mentifacts), encompassing all occurrences related to the mind, thoughts, or human consciousness. These facts stem from expressions manifested within an individual's mentality. Here, mentality is defined as a complex set of traits within a group of people that gives rise to particular characteristics expressed in their attitudes or lifestyles (Laksana et al. 2021).

Research on Banyumas culture reveals that the Banyumas Regents were clients of the Javanese kings. As a result, the social relations in Banyumas reflect a distinct paternalistic and egalitarian pattern. The paternalistic culture signifies a close relationship between patrons (fathers) and their people, without a significant social gap. For example, the close relationship between father and child is often reflected in the way young people refer to older individuals with terms like "ma," "rama," or "ramane." According to Koderi, Banyumas people have the expression "anak polah bapa kepradah," which reflects a patron's great responsibility for the behavior of their children. Other expressions like "dikempit diindhit, dikukup diraup" indicate that patrons must stay close to their people and avoid favoritism (emban cindhe emban siladan).

Egalitarianism in Banyumas culture is illustrated by the notion of equal standing between patrons and the people, as seen in expressions like "ngisor galeng, nduwur galeng," which imply the absence of hierarchical distinctions. Furthermore, the saying "angger agi dudu, aja kaya dadi; angger agi dadi, aja kaya dudu" emphasizes the humility of Banyumas people. Cablaka or blakasuta (the habit of speaking and acting frankly) serves as a cultural value within Banyumas society, demonstrating democratic, egalitarian, straightforward, and open relationships. This openness is evident in the willingness and ability to accept other cultures, particularly Sundanese culture. Banyumas, as a periphery region, has two cultural characteristics, namely Javanese and Sundanese. The Javanese culture influenced by Majapahit is reflected in the Banyumas dialect, which is closer to Old Javanese. Therefore, the Banyumas dialect is considered older than standard Javanese, such as the dialects of Sala and Yogyakarta. The Old Javanese language did not recognize the stratification of language levels, such as ngoko, krama, and krama inggil. The Javanese Banyumasan dialect is closely associated with "cablaka" or straightforwardness, which reflects the egalitarian nature of the Banyumas people (Warwin, Sudarmo, and Purwoko 2009).

Historically, Banyumas was an overseas region under Javanese kingdoms, from Majapahit, Demak, Pajang, Mataram, and Kartasura to Kasunanan Surakarta. After the Java War or Diponegoro War (1825-1830), Banyumas, then a duchy, was separated from the authority of Kasunanan Surakarta and became part of the Dutch East Indies colonial government from 1830 onwards (Warwin, Sudarmo, and Purwoko 2009). In addition, the character of Banyumas society is also reflected in the figure of Bawor, a symbolic icon of the Banyumas people. The establishment of Bawor as a local symbol began in 1987 with the idea of Bambang S. Purwoko, a cultural observer, and was endorsed by the Banyumas Regent at the time, Djoko Soedantoko.

In the Banyumas tradition of shadow puppetry (wayang), Bawor is portrayed as a creation from Semar's shadow, not his biological offspring. According to the story, Bawor was created by Sang Hyang Tunggal from Semar's shadow to accompany him on his journey to ngarcapada (the earthly realm in wayang). Etymologically, 'Bawor' comes from the Kawi language: 'Ba' means 'sunar' (light or ray), and 'Wor' means 'awor' (mixed). It refers to the blend of bright and dark light, representing the shadow cast when light is obstructed (Herusatoto 1991).

Bawor's physical appearance resembles that of Semar, with a round (stocky) body. Bawor has a bkoak (bald) head, a prominent forehead, a round belly with a protruding navel, and a large, deep voice. Despite often being ridiculed due to his physical appearance and distinctive voice, Bawor remains calm and patient, never losing his temper. He is known for his candor, tolerance, unity, willingness to help others, and his prioritization of collective interests.

Conclusion

Film is one of the media that holds significant influence in the learning process. One such film that plays an important role in strengthening Penginyongan culture is the documentary entitled "Keris Kyai Sela." In terms of content and substance, the film fulfills all the essential elements of information and messages expected in a documentary, which indeed marks a positive development for the preservation of the keris tradition in Banyumas. Through this documentary, the audience gains awareness that Banyumas also has its unique keris tradition, with its distinct style not only in the crafting process but also in the form of the pamor and dapur keris, known as the Gagrak Banyumasan, similar to the Banyumasan style in wayang performance. Furthermore, the film

showcases that young individuals in Banyumas are still willing to preserve and learn the art of forging and crafting a keris from the local blacksmiths. The film also elucidates the identity of the Banyumas keris, which notably represents the cultural identity of Banyumas society. Thus, this documentary serves as a medium for reinforcing Penginyongan culture among the broader community.

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