
REGIONAL GOVERNMENT STRATEGIES TO PRESERVE THE KERIS INDUSTRY IN SUMENEP

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Abstract

This research aims to analyze the importance of establishing regulations for the Aeng Tong-tong tourist village in Sumenep Regency, which are used to strive to develop and promote keris sectarian culture in Sumenep Regency. This research method is legal research using a sociological juridical approach, with observation and interview methods. The results of this research indicate that the keris as one of the world's non-material human heritage requires a re-emphasis on the values and role in society contained in the keris so that there are no misunderstandings in the placement of the keris. The conclusion of this research is the form of local government legal protection as an effort to preserve the keris industry in Sumenep Regency as a form of maintaining keris cultural crafts and also making Sumenep the city of Keris with the highest number of keris makers in Sumenep Regency. This form of legal protection is so that there are clear legal regulations.

Keywords: Legal protection, keris, local government, Sumenep.

Introduction

Madura is located northeast of Java Island, with an area of approximately 5,168 km². The Madurese tribe inhabits Madura Island, one of the ethnic groups with a large population in Indonesia, numbering around 4 million.¹ They come from Madura Island and the surrounding islands, such as Gili Raja, Sapudi, Raas, and

¹ Agung Ali Fahmi, Muwaffiq Jufri, and Ansori, "The Implementation of Islamic Value Absorption in Regional Regulations on Districts at Madura," *Al-Ihkam: Jurnal Hukum Dan Pranata Sosial* 15, no. 1 (2020): 157-58, <https://doi.org/http://doi.org/10.19105/al-ihkam.v15i1.2682>.

Kangean. Of the four districts in Madura, one area has unique historical, cultural and artistic values. Madurese people often call this area Songenep as long as this word comes from the Kawi language, which, if interpreted more deeply, has a calm meaning. Valley or basin The mention of the word Songenep itself has been famous since the Singasari Kingdom came to power on the islands of Java, Madura and its surroundings, as mentioned in the Pararaton book regarding the mention of the Sumenep area about the incident when Prabu Kertanegara expelled Arya Wiraraja to the eastern part of Sumenep, Madura.²

The name is Sungenep, then formalized as Sumenep during the Dutch colonial period at the beginning of the 18th century, more precisely in 1705 AD. The purpose of this change was to make the pronunciation easier to be more in line with the Dutch accent and to instil a distortion of Dutch culture. Sumenep was once a keratin area that existed until the Dutch colonial period. The existence of the Sumenep keratin gave rise to culture and art that still survives to this day. One of the historical relics handed down from generation to generation that is still intact is the Madurese keris.³

For centuries, Madura was a territory centred on the island of Java, which held a very charming cultural wealth. One of Madura's cultural treasures is the keris. The keris is a relic that has existed since ancient times and was used as a weapon. Keris can also be interpreted as an heirloom that can bring good luck and safety to its owner. In Madura, keris is a small economic sector still related to Indonesian cultural identity.⁴ This is demonstrated by the international recognition from UNESCO on November 25 2005, of Sumenep Regency as the area with the most keris craftsmen. UNESCO's recognition is a source of pride and a challenge to maintain and use these advantages best. The community must preserve and develop the keris

² Slamet Muljana, *Tafsir Sejarah Nagara Kretagama* (Yogyakarta: LKiS Pelangi Aksara, 2012), 27–26.

³ Yuliana Rakhmawati, Netty Dyah Kurniasari, and Ridho Marrotin Subastian, "Keris as Branding Destination Tourism: Indonesian Heritage Daggers from Madura," *Komunikator* 14, no. 1 (May 30, 2022): 42–52, <https://doi.org/10.18196/jkm.12818>.

⁴ Kuntadi Kuntadi, "Eksistensi Keris Jawa Dalam Kajian Budaya," *Texture: Art and Culture Journal* 2, no. 1 (September 2, 2019): 49–60, <https://doi.org/10.33153/texture.v2i1.2630>.

due to its recognition. Moreover, the keris is a cultural heritage that is most difficult to preserve.⁵

There are 544 Keris people spread across three districts, namely Saronggi, Bluto, and Lenteng. In Saronggi District, there are 204 craftsmen spread across three villages, namely Aeng Tong-tong Village with 150 people, Talang Village with 29 people, and Juluk Village with 25 people. Meanwhile, in Bluto District, there are 300 craftsmen spread across six villages, namely Palongan Village (150 people), Aeng Baje Village (40 people), Kandangan Village (35 people), Gilingging Village (25 people), East Sera Village (30 people) and Karang Desa Cempaka (20 people). The remaining 50 craftsmen are spread across three villages in Lenteng District, namely West Lenteng Village (40 people), West Lembung Village (7 people), and East Lembung (3 people). Of the number of keris craftsmen, the largest is in Aeng Tong Tong Village, "Keris Village," to fuel the community to be more productive. So, the work of Aeng Tong Tong Village craftsmen increasingly elevates the image and identity of the village and Sumenep Regency in international eyes.⁶

This keris was initially only made by four masters, but in its development, the next generation could handle it professionally. With our ancestors' natural talent and technical skills, we create keris shapes with beautiful patterns that attract enthusiasts and align with market demand. UNESCO's recognition of Sumenep Regency is not an exaggeration because, in this district, the keris have become a part of the daily culture of its people.⁷ The Sumenep Regency, once a royal territory familiar with these heirloom objects, supports this. As many as 554 keris craftsmen in Sumenep could explore 450 keris shapes and names from time to time. So, keris

⁵ Siti Ngaisah, Bagus Ananda Kurniawan, and Chusnul Abadi, "Implementasi Program Desa Wisata Dalam Menunjang Pelestarian Dan Pengembangan Budaya Keris," *Kaganga: Jurnal Pendidikan Sejarah Dan Riset Sosial Humaniora* 4, no. 1 (2021): 1-6, <https://doi.org/10.31539/kaganga.v4i1.1863>.

⁶ Ngaisah, Kurniawan, and Abadi, 5.

⁷ Lucas Marcellino et al., "Learning Media Innovation about Keris Cultural Heritage through Augmented Reality," in *7th International Conference on Sustainable Information Engineering and Technology 2022* (New York, NY, USA: ACM, 2022), 271-76, <https://doi.org/10.1145/3568231.3568275>.

made by craftsmen continue to be in demand by keris collectors from various parts of the world.⁸

In general, the keris produced by the masters and keris craftsmen of Sumenep can be classified into three types, namely: *kodhen* keris, *alusan* keris, and *heirloom* keris. The kohen keris is a keris with lower class quality because it does not use complicated forging techniques to make it; the shape looks very simple and has an original impression. Meanwhile, this Alusan keris has a better appearance, highlighting the beauty of the shape of the blade and the prestige of its art. This keris is made using complicated metal tempo techniques but is not equipped with traditional rituals, so it is considered to have no magical or spiritual power. This keris is multi-faceted. Functioned as a complement to traditional clothing, traditional events, and collectables. Compared to the two previous keris, the heirloom keris is the highest quality. This keris was made by a master using a special ceremony, so this keris is considered to have good luck or magical powers. Usually, this type of keris is ordered by someone for a specific purpose, such as to increase authority, facilitate good fortune, or as a mosquito repellent. Heirloom keris are made using complex and prestigious metal forging techniques. Therefore, heirloom keris also has high artistic value.⁹

Since ancient times, the existence of the keris has had its own space for its lovers during the Sumenep era. The Keris Palace has the function of self-defence in war as an element when certain events occur and a sign of the king's greatness. Most of the keris holders came from men who placed their keris on their backs because the existence of keris at that time was already very present, so they looked for an area that had the potential to manage metal; this area would later be chosen as the centre. The strongest candidate for making keris then was Aeng Tong Tong Village.

⁸ Ngaisah, Kurniawan, and Abadi, "Implementasi Program Desa Wisata Dalam Menunjang Pelestarian Dan Pengembangan Budaya Keris."

⁹ Halim Budi and Ryan Peterzon, "Hybrid Method and Similarity to Recognize Javanese Keris," *International Journal of Advanced Computer Science and Applications* 6, no. 9 (2015): 108-15, <https://doi.org/10.14569/ijacsa.2015.060914>.

¹⁰Aeng Tong Tong village is one of the villages in Sumenep known as a keris-making or production centre. Around 450 Aeng Tong Tong village residents have become keris craftsmen, the most significant number in Sumenep and Indonesia. Several years ago, it became one of the objects visited by tourists both at home and abroad. Keris production in Aeng Tong Tong Village has penetrated the markets of Malaysia, Brunei Darussalam and Thailand and is in great demand by collectors from various countries. Several countries in Asia, Europe and the United States,¹¹

The primary function of the Keris is as a traditional weapon. However, at this time, the Keris functions more as part or accessory of conventional Javanese clothing. Keris also function as handicrafts or joint objects that many keep as souvenirs or supernatural heirlooms. Keris is also often used in human activities for leetspeak performances, cultural performances, and village cleans. For the village community, the Keris is considered an heirloom object that can cure diseases, exorcise demons, and bring rain, so many people admire, respect and look after the Keris well.

A keris from the Aeng Tong Tong Tourism Village, Saronggi District, Sumenep Regency, was used as an official souvenir at the G20 Summit (KKT) in Bali. UNESCO confirmed The Indonesian keris as a non-material human world cultural heritage in 2005.¹² In 2014, Aeng Tong Tong village was also named by UNESCO as the only tourist village with the most keris masters in the world. Also, the Aeng Tong Tong tourist village managed to win 2 (two) extraordinary titles. First, Aeng Tong Tong Village broke the MURI record as the village with the most keris craftsmen in the world. Secondly, Aeng Tong Tong Village was also named the first winner of ADWI

¹⁰ M I N Yasin, "eksistensi industri souvenir keris di desa aeng tong-tong kecamatan seronggi kabupaten sumenep Tahun 1970-1987," *Avatara* 9, no. 1 (2020), <https://jurnalmahasiswa.unesa.ac.id/index.php/avatara/article/view/32830>.

¹¹ Yenny Eta Widyanti, "Perlindungan Hukum Keris Aeng Tong-Tong Sumenep Dalam Hukum Nasional Dan Konvensi Internasional," *NUANSA: Jurnal Penelitian Ilmu Sosial Dan Keagamaan Islam* 20, no. 1 (February 28, 2023): 38-56, <https://doi.org/10.19105/nuansa.v20i1.7319>.

¹² Auria Patria Dilaga, "Politics of Law on Protection to Folklore in a Regional Autonomy Perspective: Rights for Indigenous People," *Journal of Indonesian Legal Studies* 2, no. 1 (2017): 25-36, <https://doi.org/10.15294/jils.v2i01.16634>.

2022 in the Dayak visitor attraction category. Processing metal into keris can potentially improve the village's economy. On the other hand, keris craftsmen (masters) need regulations regarding developing product processing strategies and protecting keris crafts business actors with a regulatory scheme in the village. Level through village regulations.¹³

Village regulations (Perdes) are the legal framework for policies administering government and development within the village area. The stipulation of village regulations explains the various authorities possessed by the village by referring to the provisions of higher laws and regulations. As a legal product, village regulations must not conflict with higher regulations. And it must not be detrimental to the public interest. Also, village regulations are a primary requirement, and the limits and standards that need to be achieved must be known, especially in the Keris Aeng Tong tourist village. Unfortunately, Sumenep itself has become a Keris city but no regulations govern it, whether it is an effort to protect or empower. This is because Keris tourism is currently a matter of pride for Sumenep Regency itself and Aeng Tong Tong Village. as the largest village of Keris craftsmen in East Java, with local and international visitors reaching +/- 500 every month.¹⁴

Previous Keris research discussed the efforts of Aeng Tong Tong Village to preserve the Keris industry in Aeng Tong Tong Village, Sumenep Regency. In contrast, the research I am currently researching discusses how the local government provides legal protection to preserve the Keris industry in Sumenep Regency. The difference between previous and current research is that the previous research only discussed Aeng Tong village, and the current research discusses all villages in Sumenep.

¹³ Adi Nugroho, "Blusukan Ke Aeng Tong Tong, Desa Pengrajin Keris Terbesar Asia Tenggara Yang Ada Di Madura," *bombastis.com*, 2022, <http://www.boombastis.com/aeng-tong-tong/77635>.

¹⁴ Noviana Dwi Rahmadhani, "Urgensi Penetapan Peraturan Desa Tentang Keris Di Desa Wisata Aeng Tong-Tong Kabupaten Sumenep," *Perkara: Jurnal Ilmu Hukum Dan Politik* 1, no. 4 (2023): 1-10, <https://doi.org/https://doi.org/10.51903/perkara.v1i4.1434>.

One of the roles of Aeng Tong Tong Village has had a very positive impact and is also able to lift the economy of Aeng Tong Tong Tourism Village itself, namely by creating a Keris Gallery by the Village Head as a form of appreciation and also full support from the Aeng Tong Tong Village Government itself. On the other hand, Keris craftsmen (masters) also need to have regulations related to the model of legal protection for keris crafts business actors with a regulatory scheme at the village level through village regulations. So, from the description above, it is necessary to conduct research on Madura Island, especially in Aeng Tong-tong Village, Sumenep Regency, to find various potentials and create a legal protection model.¹⁵

Method

This research uses a sociological juridical approach, namely legal research that uses a sociological juridical approach, which refers to legal norms, field data, conditions in the field and the form of legal regulations and theories. Apart from that, it also examines existing legal rules. It is theoretically scientific and can be used to analyze the problems discussed.¹⁶

In this section, researchers obtain accurate and authentic data because it is done by collecting data sources, both primary data and secondary data, which are adapted to the research approach. The data collection techniques used are primary and secondary data collection techniques.¹⁷

In this research, primary data was obtained through interviews with government officials, namely officials in the service related to the policy. Meanwhile, secondary data is taken from government registration and administration data. Also, cross-check with other data types such as mass media records, journals or other sources.

¹⁵ Yusmita Syarif and Ansori, "The Urgency of Establishing Regional Regulations on Thematic Tourism in Sumenep Regency," *Trunojoyo Law Review* 4, no. 2 (2022): 133-48, <https://doi.org/https://doi.org/10.21107/tlr.v4i2.18114>.

¹⁶ Amiruddin dan Zainal Asikin, *Pengantar Penelitian Hukum* (Jakarta: Rajawali Pers, 2018), 33.

¹⁷ Johny Ibrahim, *Teori Dan Metodologi Penelitian Hukum Normatif* (Malang: Bayumedia Publishing, 2006), 29.

The contribution of this research to the progress of the Keris Industry is to create and explain the design and content material that must be contained in making a Village Regulation on Keris in Aeng Tong Tong Village, Saronggi District, Sumenep Regency. This research is a form of contribution of thought in helping to preserve and protect keris because, with this research, it is hoped that the law will issue a village regulation regarding Keris and what is needed by the community or masters (Keris Craftsmen) in Aeng Tong Tong Village.

Discussion

Sumenep is The Center of The Keris Industry in Madura

Based on history, Sri Ranggawuni had a son named Sri Kertanegar, Sri Kartanegara was one of the kings who ruled the Singosari kingdom, but there was a servant named Banyak Wide who had the title Arya Wiraja who disagreed with Sri Kertanegara. Arya Wiraraja was moved to the eastern region of Madura. Precisely in the Sumenep region, and was ordered to become Duke of Sumenep.¹⁸

Arya Wiraraja is known as the first ruler in Madura; Aria Wiraraja came from Madura, namely from Nangka Village, which is listed in the Pararaton as the origin of Arya Wiraraja; it is estimated that Karang Nangka Village is included in Rubaru District, Sumenep Regency.¹⁹

After Aria Wiraraja was made a duke with a broader territory and better agricultural products, namely the eastern part of East Java consisting of the Lumajang and Blambangan areas, Sumenep was given to his younger brother, Arya Banggah, who then had the title Aria Wiraraja II in Banasareh, then Arya Wiraraja. I was succeeded by his son named Lembu Suragana Arya Lembu Suragana, the title

¹⁸ Unggul Sudrajat et al., "The History of Keris Industry in Sumenep, Madura," *Jurnal Kebudayaan* 12, no. 2 (2017): 1-15.

¹⁹ Yasin, "Eksistensi Industri Souvenir Keris Di Desa Aeng Tong-Tong Kecamatan Seronggi Kabupaten Sumenep Tahun 1970-1987," 50.

Arya Lembu Suranggana Danurwendah, in 1301 AD, who had a palace in Aengnyeor, Tanjung Sronggi.²⁰

After that, Arya Lembu Suranggana, in 1311 AD, was replaced by his son Arya Araspati until 1319 AD. Then, he was replaced by his son Penembahan Joharsari until 1331 AD. Then, he was replaced by Panembahan Mandaraga (Raden Piterus), and the palace was moved from Aengnyeor to the class Ambunten. Panembahan Manderege, who ruled until 1339 AD, had two sons, namely Prince Natapraja, who reigned in the Bukabu palace, Ambunten from 1339M-1348AD; the second son was named Prince Nataningrat from 1348M-1358AD, who succeeded his older brother in the palace in Baragung, Guluk -Guluk. Prince Nataningrat had a son named Agung Rawit, Prince Secadiningrat I, who ruled from 1358 AD to 1366 AD with the palace in Banasare. Prince Secadiningrat I was succeeded by his son Tumenggung Gajah Pramada with the title Secadiningrat II, then by his grandson Jokotole or Arya Kudapanole from 1415 AD to 1460 AD.²¹

It is said that Prince Secadiningrat II had a very beautiful daughter. His character is gentle and very close to the small community. Dewi Saini was named because Prince Secadiningrat II's daughter had olive skin; she was called *Potre Koneng* among the people. When she was an adult, *Potre Koneng* married Adipoday. *Potre Koneng* and Adipoday had a son named Jakatole, whose life story is full of legends. Since childhood, Jakatole was raised by Empu Kalleng, a blacksmith who lives in Pekandangan Bluto."

Mpu Kelleng made iron agricultural tools. Since childhood, Jakatole Seng noticed and wanted to help Master Kelleng work, but Master Kelleng forbade him. One day, Master Kelleng rested. At that time, Jakatole tried to make tools from iron, and the results were good. After Master Kalleng found out about Jakatole's work, he

²⁰ Mohammad Herli and Edy Purwanto, *Asal-Usul Dan Karakteristik Keris Sumenep* (Sumenep: Wiraraja Press, 2022), 33.

²¹ Ardan Dikri Purnama, "Perancangan Buku Keris Sumenep Sebagai Media Pelestarian Warisan Budaya," *Barik* 2, no. 2 (2021): 72-81, <https://ejournal.unesa.ac.id/index.php/JDKV/article/view/41097>.

felt very happy and admired the work of his adopted son. Besides that, Jakotole also made Keris, then Keris. Jakotole's products are known as *Jennengan Pakandangan*.²²

The Keris existed in Sumenep in the 13th century, since the time of Prince Adipoday, and in the 14th century, it was passed on to his son, Prince Jokotole, who was the adopted son of the master of Kalleng as a blacksmith. The function of the Keris was previously as a weapon of war. One of Sumenep's cultural figures, Mr R. BA Rahman Sa'id, that "the first person in Sumenep to make Keris was Panembahan Adipoday. Panembahan Adipoday is a descendant of Sunan Ampel, who was born in the 13th century; Panembahan Adipoday had a famous son, namely Prince Jokotole, then continued with his sons in the 14th century, the first of whom was Empu Kalleng. He adopted a child from Prince Adipoday. Prince Jokotole was the first to create the Keris, or Keris, as a weapon of war. From Panembahan Adipoday, or the second one that came down to someone named Empu Kalleng, there was another flow there; Empu Kalleng produced many agricultural tools such as sickles, hoes and so on. Agricultural tools: He also created the Keris by taking a child named Pangeran Jokotole. Prince Jokotole also created the Keris, which is famous; the master of Kallang has a *jennengan* whose name is Kandengan, while the Jokotole one is also famous for Kandan but with *pijetatan* characteristics."²³

In ancient times, the Keris was closely related to the kingdom or palace because, in the past, the Keris was held by kings, not only kings; all the palace men held the Keris to protect themselves; the kings ordered Keris, which bathed the heads of famous masters.²⁴ Keris is related to the palace, with one of Sumenep's cultural figures, Mr R BA Rahman Sa'id that:

"The connection with the palace, because previously there were no weapons, weapons like today, so in the palaces the masters, or the kings ordered Keris which, what mandi (mandraguna) to the famous masters, so they were made with the masters at the request of the king, so that the Keris becomes the

²² Muwaffiq Jufri, *Metode Penyelesaian Konflik Agama; Optik Hukum, HAM, Dan Nilai Kearifan Lokal* (Surabaya: Scopindo, 2021), 77.

²³ Herli and Purwanto, *Asal-Usul Dan Karakteristik Keris Sumenep*, 77.

²⁴ Riska Ajeng Anggraini, "Argraini, Riska Ajeng. Simbol-Simbol Budaya Dalam Keris Naga Kamardikan Karya Empu Pathor Rahman," *Jurnal Desain Komunikasi Visual* 2, no. 1 (2015): 40–57.

handle of the king and not just one, several Keris from the palace or royal subjects all order for weapons or taming themselves with Keris or tombok and so on, so that the relationship The keris and the kingdom or palace are very closely related, that is, nowadays it is no longer so, it is no longer a weapon of war, as a talisman, as an amulet for self-defence, because it has changed to modern weapons”.

From the past until now, the tradition of making Keris heirlooms in Sumenep has been ongoing, making Sumenep a Keris City. There are recorded to be more than 520 Kamardikan masters spread across several villages in Sumenep Regency, one of which is Aeng Tong Tong Village in Saronggi District. "Sumenep is a centre for crafts, especially heirlooms or Keris, so Sumenep has received the title of World Keris City because Sumenep has craftsmen or masters of Kamardikan as the term goes. This means that the masters who made or were Keris craftsmen who started after the independence era, Sumenep became famous as the Keris City and received the title of Keris City in the world because after a survey, especially in Aeng Tong Tong and Palongan, there were more than 520 Keris craftsmen, or masters. Young masters, or masters as Kamardikan masters, are more than 520 Keris craftsmen. According to UNESCO, several cities produce it in Indonesia, the largest of which is Sumenep, so Sumenep has received the title of Keris City.²⁵

The background of Sumenep as the first Keris City is that there are many craftsmen in Sumenep. Keris is a craft that has an extraordinary level of difficulty, but many craftsmen and fans are master Keris makers; based on research from UNESCO and the Department of Education and Culture, there are indeed approximately 640 recorded in 3 sub-districts, Saronggi sub-district, Lenteng sub-district and Keris sub-district. Bluto. However, most of them are in Aeng Tong Tong Village and Palongan Village, from these two sub-districts, so UNESCO agreed to designate Sumenep as Keris City because the most significant number of craftsmen support it and produce a lot of production.

²⁵ Mahendra Wardhana et al., "Strategi Pengembangan UMKM Keris Kabupaten Sumenep," *Jurnal Desain Interior* 4, no. 2 (December 20, 2019): 113, <https://doi.org/10.12962/j12345678.v4i2.6269>.

Where the number of Keris craftsmen in Sumenep is very large, reaching more than 640 spread across Saronggi, Lenteng and Bluto districts, but the largest are in Aeng Tong Tong and Palongan villages, so with so many craftsmen UNESCO has designated Sumenep as Keris City.

Historically, the people of Aeng Tong Tong learned to make keris by self-taught, who happened to be the grandfather of the village head; Aeng Tong Tong himself was the first keris maestro in Aeng Tong Tong, the father of anger. Pak Murka himself was crowned as the keris maestro in Jakarta in 2013, and two of those present were the village head's father and his uncle. So the story is that there was an ancient keris which was transformed in that area into a small keris and ampel or in the picture, from the historical story itself, in Aeng Tong Tong Village, there was one of the princes of the Bukabu Kingdom or now better known as Ambunten Village who exiled himself to Aeng Tong Tong Village. The prince called his royal relatives to make weapons, including keris and planting tools like sickles and hoes. It is also mentioned in Bhuju' Dhuwe'. Bhuju' Dhuwe' itself is believed by the people of Aeng Tong Tong Village to be a place of self-exile and the burial place of the Prince of the Bukabu Kingdom. It has been proven that people often come across keris, spears, and hoes, and this Bhuju' Dhuwe' is believed by the Aeng Tong people to be the forerunner of the Persian on the Aeng Tong itself and were previously craftsmen or masters who made keris. The keris is very secretive because people who could make a keris in ancient times had a privilege that was very rare for other people to have.²⁶

The existence of the keris is recognized not only in the archipelago but also throughout the world. In 2005, the UN designated the keris as one of the world heritage objects in the non-material category. At that time, 5 Indonesian cultural

²⁶ Yenny Eta Widyanti, "Perlindungan Hukum Keris Aeng Tong-Tong Sumenep Dalam Hukum Nasional Dan Konvensi Internasional," 7.

works received recognition as world heritage from UNESCO, namely Wayang, Keris, Angklung, and Saman Gayo Dance.²⁷

As a result of UNESCO's recognition, the Regent of Sumenep, A Busyro Karim, stated that we must preserve and develop keris to remain sustainable. A busy Karim also said that of the five cultural works, the keris is the cultural heritage that is most difficult to maintain compared to batik, wayang, angklung and dance. UNESCO also recognizes Sumenep Regency as the area with the most keris craftsmen globally, reaching approximately 600 people. Of this number, the largest are in Aeng Tong Tong Village.

On March 17, 2018, Sumenep Regent A Busy Karim officially designated Aeng Tong Tong Village a Keris Village. The Head of Aeng Tong Tong Village, Taufik Rahman, explained the Village's history as a keris centre. This was all based on historical evidence from ancient artefacts that he found in ancient texts about keris making.

Model of Legal Protection Against Efforts to Preserve the Keris Industry in Sumenep

Legal protection, especially for the Keris industry, is divided into 2: preventive protection and UNESCO recognition. Preventive protection is contained in Law Number 19 of 2002 concerning copyright, contained in article 10, which reads: (1) The state holds the copyright for works of prehistoric heritage, history, and other national cultural objects. (2) The state holds the copyright on folklore and people's cultural products, which are common property, such as stories, tales, fairy tales, legends, chronicles, songs, handicrafts, choreography, dance, calligraphy, and other works of art. (3) to publish or reproduce the work referred to in paragraph 2, a person who is not an Indonesian citizen must first obtain permission from the

²⁷ Puput Saputri and Basuki Teguh Yuwono, "The Creation of Raden Adjeng Kartini's Putut Dhapur Keris," *ARTISTIC: International Journal of Creation and Innovation* 3, no. 1 (September 21, 2022): 89–114, <https://doi.org/10.33153/artistic.v3i1.4454>.

agency involved in the matter. Meanwhile, UNESCO's recognition of the Keris craft is expected to encourage regional governments to actively participate in preserving the Keris craft as the cultural heritage of the Indonesian nation. The State of Indonesia was chosen as the copyright holder for Keris crafts as the original culture of the Indonesian people because Indonesia has various Keris craftsmen spread throughout Indonesia and has various Keris museums which illustrate that the Keris craft has been owned by the Indonesian people and passed down from generation to generation from the nation's ancestors. Indonesia.²⁸

The revitalization of the Sumenep keris culture carried out since 2007 has shown several positive results. Environmental and community factors greatly influence the regeneration process of keris craftsmen or the inheritance of keris-making skills in Sumenep. The less fertile ecological conditions make some keris work as keris craftsmen. For them, creating and marketing keris is much more accessible than farming. This is confirmed by the increasing number of successful community members in the keris business. They can make the Hajj, build a house, and buy a car from the Keris business. Seeing the economic conditions of these successful people certainly motivated other Sumenep members to become keris craftsmen. The growing culture of keris making in Sumenep has finally encouraged various parties, including the regional government, to confirm Sumenep as the Indonesian keris city with the Regent's Decree Number 188/305/KEP/435.012/2014. I also built a keris museum in Sumenep.²⁹

1) Non-Legal Efforts

The local government has pursued non-legal efforts to protect the existence of keris in Sumenep, and these efforts include:

- a) Make Sumenep the City of Keris in Madura

²⁸ Dwi Listia Rika Tini, "Peran Pemerintah Dalam Mengembangkan Produk Kerajinan Keris Berdasarkan Analisis Global Value Chain (Studi Kasus Kerajinan Keris Di Kabupaten Sumenep)," *Public Corner* 14, no. 1 (July 18, 2019): 38–54, <https://doi.org/10.24929/fisip.v14i3.705>.

²⁹ Fredy Kurniawan et al., "Pemetaan Potensi Wisata Halal Di Kabupaten Sumenep, Jawa Timur, Indonesia," *Dinar: Jurnal Ekonomi Dan Keuangan Islam* 5, no. 2 (April 6, 2019): 70–83, <https://doi.org/10.21107/dinar.v5i2.5002>.

The inauguration of Sumenep as the Indonesian keris city is a significant achievement in the struggle to revitalize keris culture in Sumenep. The first step taken was the inauguration of the Keris monument at the Pandian intersection, Karangduak sub-district. This monument functions as a symbol or icon, symbolising that Sumenep is the city of Keris. The Keris Monument was inaugurated on November 9 2014, by the Regent of Sumenep A. Busyron Karim, Regent's Decree Number 188/305/KEP/435.012/2014. The inauguration of this monument also coincided with the commemoration of Sumenep's 745th anniversary. Keris was chosen as the new icon. Sumenep has emphasized that the Keris have very high cultural value. Keris is also a masterpiece that has been recognized worldwide.³⁰

Furthermore, on August 11 2017, the secretariat general of the National Tosan Aji Nusantara Conservation Union (Senapati Nusantara) Hasto Kristiyanto handed over three categories of awards related to preserving the archipelago's history. The three awards are Sumenep and the City of Keris. Keris figures, and Mestro Keris. Hasto handed over the Keris City Award to the Regent of Sumenep A. Busyrom Karim, the Keris Figure Award to Achmad Fauzi, and Mukaddam as Keris Maestro. Sumenep Nusantara is the parent association for all Tosan Aji (including Keris) conservation throughout Indonesia. Of this number, five associations come from Sumenep. Namely Gapensaka (heirloom lovers association), IPKI (Indonesian Keris crafts association), Mega Remeng, Sumenep palace association, and Pakem (Madura Keris association)

The award from Senapati Nusantara is intended to show appreciation to Keris activists in Sumenep. The goal is to continue to develop the Keris as a cultural heritage. The award was given at the Pendopo of the Sumenep palace, Madura. The Regent of Sumenep, Achmad Fauzi, a member of the Madura

³⁰ Ngaisah, Kurniawan, and Abadi, "Implementasi Program Desa Wisata Dalam Menunjang Pelestarian Dan Pengembangan Budaya Keris."

DPRD election, Said Abdullah, and Keris collectors and preservers from various regions were present at the event. Apart from awards, the Senapati Nusantara Award also includes a heritage exhibition. The exhibition was attended by 22 Keris Tosan Aji associations throughout Indonesia and 11 Keris associations in Sumenep Regency.

A year later, on March 17, 2018, the Sumenep A. Busyo Karim Regent designated Aeng Tong Tong Village as the first Keris Village in Sumenep Regency. This determination was marked by submitting a decision letter (SK) on guidelines for tourism awareness groups (Pokdarwis) from the Regent. Aeng Tong Tong Village has 209 Keris craftsmen, consisting of Keris blade craftsmen and Keris Warangka craftsmen. Several famous Keris maestros in Sumenep, such as Empu Murka, Empu Mujaksin, Empu Saman, and Empu Mukaddam. Comes from Aeng Tong Tong Village. The designation of Aeng Tong Tong Village as a Keris Village is intended to motivate the community to preserve and develop Keris. Regarding this matter, Sanamo, as the coordinator of Aeng Tong Tong Village Keris masters and craftsmen, is ready to synergize with the government in developing Aeng Tong Tong Village as a Keris tourist destination in Sumenep Regency.

The Keris Village branding and good infrastructure will undoubtedly attract many tourists to visit Aeng Tong Tong Village, which has become the centre of national attention. With all its cultural uniqueness and natural beauty, it succeeded in attracting central officials to visit Aeng Tong Tong Village. For example, the deputy chairman of the DPR RI, Fadli Zon, Ministers, high-ranking officials of the Republic of Indonesia, and President Joko Widodo. This attention is also intended to attract more tourists to visit Aeng Tong Tong Village. With more and more people visiting Aeng Tong Village, economically,

it will also positively impact the surrounding villages, such as Palongan, Talang, and Aeng Baja Raja.³¹

Sumenep has shown its identity as a Keris centre in Indonesia by being designated and awarded the title of Indonesian Keris City. This is based on the fact that Sumenep has the most considerable Keris masters and craftsmen in Indonesia. Until now, the number of Indonesian Keris craftsmen. The number of Keris craftsmen in Sumenep is 652, consisting of Keris blade, Keris Warangka and Keris pande craftsmen. These craftsmen are spread across three subdistricts: Bluto, Saronggi, and Lenteng. These three sub-districts are industrial centres, and around 6.00 Keris are produced monthly. The Keris produced are then marketed abroad, such as Malaysia, Brunei Darussalam, and several countries in Indonesia.³²

The icon of Sumenep, the Indonesian Keris City, is also part of tourism promotion efforts. This Keris City icon could be a way to promote the world of tourism in Sumenep Regency. Moreover, since 2005, the UN has designated the Keris as a world heritage. Therefore, love for the Keris must continue to be fostered in people's lives. Apart from that, various appreciations and assistance for developing Keris from multiple parties are very much needed in Sumenep. This is intended to ensure that the existence of the Keris as a genuine Indonesian heirloom is maintained.

b) Construction of the Keris Museum in Sumenep

Apart from establishing Sumenep as the Indonesian Keris City, the Regional Government also plays a role in developing the Sumenep Keris Museum. President Joko Widodo inaugurated this museum on October 31 2018. This event was in conjunction with the ASEAN Palace and Indigenous Peoples Festival (FKMA). The museum occupies the premises of the Sumenep

³¹ Riska Ajeng Anggraini, "Argraini, Riska Ajeng. Simbol-Simbol Budaya Dalam Keris Naga Kamardikan Karya Empu Pathor Rahman," 47.

³² Rahmadhani, "Urgensi Penetapan Peraturan Desa Tentang Keris Di Desa Wisata Aeng Tong-Tong Kabupaten Sumenep," 6.

Department of Tourism, Culture, Youth and Sports (Disparbudpora). Namely to the west of Labang Mesem (gate) of the Sumenep palace. The change in function of this building was caused by its designation as a cultural heritage. So, the Disparbudpora cannot carry out building development. Renovations and changes. Therefore, the building was converted into the Sumenep Keris Museum.³³

The construction of the Keris Museum is considered necessary to introduce Sumenep as one of the meccas for keris, which is a cultural heritage of the Indonesian nation that is recognized worldwide. Fathorrahman appreciates the steps taken by Sumenep Regency, which have played a role in preserving the cultural heritage of the Indonesian nation, especially the Keris. The existence of around 652 keris masters and craftsmen is very important for developing keris culture and traditions and cultural tourism in Sumenep.

Now, at the Sumenep Keris Museum, there are around 300 Keris made by Sumenep masters and craftsmen on display. Also included are several works by Keris Sumenep's masters. Empu Murka, Empu Mujaksin, Empu Samad and Empu Mukaddam. Therefore, the keris are on display at the Sumenep Keris Museum. It is a valuable work of Sumenep masters. Both keris from ancient times (Ancient Keris) and new keris from today (Kamrdikan keris). Apart from that, the museum is also open and welcomes the public, including members of the Sumenep palace family, if they wish to donate or present their heirlooms at the Sumenep Keris museum. It is hoped that the presence of the Keris museum will serve as a medium for learning and preserving Keris in the Sumenep community. This way, more and more people will be interested in heirloom works and keris made by Sumenep craftsmen. This will be able to

³³ Maimun Maimun, "The Women's Rights in Divorce and Gender Equality Discourse in The Dynamics of Divorce in Madura," *Samarah: Jurnal Hukum Keluarga Dan Hukum Islam* 6, no. 1 (June 27, 2022): 468, <https://doi.org/10.22373/sjhk.v6i1.12804>.

stimulate the economy of the Keris craftsmen community so that the welfare of the Sumenep Keris craftsmen increases.³⁴

Apart from the role of Regional Government, there is also the role of DISPERINDAG (industry and trade service), which is as follows: 1) Providing facilities for MSMEs, one of which is creative industry exhibitions; 2) Holding training and creative design competitions for Keris crafts; and 3) Unique industrial opportunities.

One of the roles of the Aeng Tong Tong Village Government, which has had a very positive impact and is also able to improve the economy of Aeng Tong Tong Village itself, is to create a Keris Gallery by the Village head as a form of appreciation and also full support from the Aeng Tong Tong Village Government itself. The Keris Gallery is a space to display all Keris products in Aeng Tong Tong. There are also displays of Keris from ancestors who are approximately 300 years old. Also, tourists who visit the Aeng Tong Tong tourist village will be directly directed to the Keris gallery. This is also a form of the village government's efforts to preserve, produce, and educate Keris so it can be widely known to the tourist community. In Aeng Tong Tong Village itself, there is a Keris-cutting ritual and a grave pilgrimage to the master's ancestors, which is called Keris Penjamasaran.³⁵

2) Legal effort

One of the Regional Government's efforts regarding the legal protection of Keris is the issuance of Law Number 18 of 2018 concerning cultural heritage in Sumenep Regency,³⁶ which, although it does not explicitly regulate Keris, does regulate the protection and preservation of art and culture in Sumenep Regency. As

³⁴ Syarif and Ansori, "The Urgency of Establishing Regional Regulations on Thematic Tourism in Sumenep Regency."

³⁵ Moh. Nayu and Agung Ali Fahmi, "Efforts to Realize a Halal Lifestyle in Madura Through The Synergy of Islamic Boarding Schools and The Halal Center of University Trunojoyo of Madura," *Trunojoyo Law Review* 4, no. 2 (2022): 98–111, <https://doi.org/https://doi.org/10.21107/tlr.v4i2.18616>.

³⁶ Fahmi, Jufri, and Ansori, "The Implementation of Islamic Value Absorption in Regional Regulations on Districts at Madura."

stated in article (1) paragraph 9, "*Art preservation is an effort to protect, develop and utilize art for the welfare of society, national pride and strengthening national identity.*"³⁷

One of the arts and culture of Sumenep Regency, which is still popular today, is the Keris, so the Regional Government and Village Government are obliged to support and preserve this ancestral culture.³⁸ The Regional Government and Village Government are obliged to maintain and accommodate it and must prepare regulations so that the Keris culture is legal and has its legal base. The purpose of this is also stated in article (2) of Law No. 18 of 2018 concerning Sumenep Regency Cultural and Cultural Heritage, which reads: a) Protecting regional traditional arts from damage, loss, or extinction; b) Developing art for perfection.; c) Utilizing art for tourism, education, religion, social, economic, scientific, and technological purposes; d) Increasing public awareness to preserve art, especially traditional art; e) Increasing community creativity and appreciation for arts in the region; f) Protecting the intellectual property rights of artists; g) Creating a conducive artistic atmosphere.³⁹

Therefore, this law must guide the Village Government or Village Head, namely Law No. 18 of 2018, concerning the Cultural Heritage Arts of Sumenep Regency. The availability of regional legal regulations on keris is an implementation of state law that has been chosen as the basis for state administration. As a country born in the modern century through the Proclamation of August 17, 1945, Indonesia also "claims" itself as a state of law.⁴⁰ This is indicated by the existence of a characteristic of the rule of law whose principles can be seen in the Constitution of the Republic of Indonesia (before the amendment), namely in the Preamble of the 1945 Constitution, the Body (non-

³⁷ Tini, "Peran Pemerintah Dalam Mengembangkan Produk Kerajinan Keris Berdasarkan Analisis Global Value Chain (Studi Kasus Kerajinan Keris Di Kabupaten Sumenep)," 39.

³⁸ Rahmadhani, "Urgensi Penetapan Peraturan Desa Tentang Keris Di Desa Wisata Aeng Tong-Tong Kabupaten Sumenep," 7.

³⁹ Yenny Eta Widyanti, "Perlindungan Hukum Keris Aeng Tong-Tong Sumenep Dalam Hukum Nasional Dan Konvensi Internasional."

⁴⁰ Abu Tamrin, "Perubahan Konstitusi Dan Reformasi Ketatanegaraan Indonesiaa," *Jurnal Cita Hukum* 3, no. 1 (2015), <https://doi.org/10.15408/jch.v2i1.1843>.

articles on human rights), and the Explanation of the 1945 Constitution with the following details: First, the Preamble of the 1945 Constitution contains in the first paragraph the words "justice", in the second paragraph "just", and in the fourth paragraph the words "social justice" and "just humanity". All of these terms indicate the notion of the rule of law.⁴¹

Second, Article 27 of the 1945 Constitution stipulates that "all citizens shall be equal before the law and government with no exceptions". This article not only guarantees the principle of *equality before the law* but also emphasizes the obligation of citizens to uphold the law, a prerequisite for perpetuating the rule of law. In this condition, the law can place all people in equal conditions. No matter how great a person's position in the government of a country is, it is still impossible to change the principle of equality between all citizens regarding their position before the law.⁴²

Third, the Explanation of the 1945 Constitution is authentic, and according to the theory of Indonesian constitutional law, the Explanation of the 1945 Constitution has juridical value, with large letters stating: "The State of Indonesia is based on the law (*rechtsstaat*) not based on mere power (*machtsstaat*)". This latter provision clarifies what has been implied and expressed in the body of the 1945 Constitution. The Explanation of the 1945 Constitution confirms that the existence of law is intended to prevent the behaviour of state administrators from implementing arbitrary policies against their people.⁴³

After the 1945 Constitution was amended, the formulation of the Indonesian rule of law, which was initially only implicitly contained in both the Preamble and the Body of the 1945 Constitution and explicitly contained in the Explanation of the 1945

⁴¹ Muwaffiq Jufri, *Hukum Dan Hak Asasi Manusia; Dasar Teori Dan Praktiknya* (Depok: Rajawali Pers, 2023), 117–18, <https://www.rajagrafindo.co.id/produk/hukum-dan-hak-asasi-manusia-dasar-teori-dan-praktiknya-muwaffiq-jufri/>.

⁴² Putra Perdana Ahmad Saifulloh, "Penafsiran Pembentuk Undang-Undang Membentuk Kebijakan Hukum Terbuka Presidential Threshold Dalam Undang-Undang Pemilihan Umum Yang Bersumber Dari Putusan Mahkamah Konstitusi," *Jurnal Rechts Vinding: Media Pembinaan Hukum Nasional* 11, no. 1 (2022): 153, <https://doi.org/10.33331/rechtsvinding.v11i1.867>.

⁴³ Muwaffiq Jufri, "Urgensi Amandemen Kelima Pada Undang-Undang Dasar Negara Republik Indonesia Tahun 1945 Terkait Hak Dan Kebebasan Beragama," *HAM*, no. 1 (2021): 636–37, <https://doi.org/http://dx.doi.org/10.30641/ham.2021.12.627-644>.

Constitution, the placement of the formulation of the Indonesian rule of law has shifted to the Body of the 1945 Constitution which is expressly stated in Article 1 paragraph (3) of the 1945 Constitution which reads: "The State of Indonesia is a State of Law". If associated with the elements of the rule of law as described in the discussion above, it can be found setting the elements of the rule of law in the Torso of the 1945 Constitution. These elements include 1) Protection of human rights, 2) Separation/division of powers, 3) Government based on law, and 3) An independent administrative court.⁴⁴

All the discussions related to the rule of law and its correlation with the context of the state in Indonesia above can be understood that the existence of the Indonesian state as a modern state has, since the beginning, declared itself as a state based on law. This should be followed by all state policies and activities based on the applicable rule of law. This applies in the context of government at the central or regional levels. Without the rule of law, a state policy has no legitimacy and is even considered *illegal*.⁴⁵

In the context of the need for legal regulation on the protection of keris craftsmen in Sumenep, if connected with the elements of the rule of law is that the existence of local legal products about this keris is intended to achieve several essential points in the rule of law, among others: First, government based on law, this is designed as an application of the rule of law system adopted by the Indonesian state. This means that local legal products governing the keris industry are a legal basis and guidelines for developing local government recognition in Sumenep for the existence of keris craftsmen. With this legal basis, the keris industry in Sumenep has gained legal legitimacy from the state.⁴⁶

Second, the protection of community rights in developing the keris industry. As stated by Sudikno Mertokusumo, the existence of law, in the sense of regulations and/or legal products, is intended to limit human activities in carrying out their daily activities. Every community in a country certainly has rights protected by law to do something that

⁴⁴ Sonia Ivana Barus, "Proses Perubahan Mendasar Konstitusi Indonesia Pra Dan Pasca Amandemen," *University Of Bengkulu Law Journal* 2, no. 1 (2017): 29–55, <https://doi.org/10.33369/ubelaj.v2i1.8010>.

⁴⁵ Adam Muhshi, *Teologi Konstitusi (Hukum Hak Asasi Manusia Atas Kebebasan Beragama Di Indonesia)* (Yogyakarta: LKiS, 2014), 211.

⁴⁶ Yenny Eta Widyanti, "Perlindungan Hukum Keris Aeng Tong-Tong Sumenep Dalam Hukum Nasional Dan Konvensi Internasional."

does not conflict with the applicable rules. These rights are given by the state so that its citizens can enjoy life without interference from other parties to fulfil their needs.⁴⁷

So, in the context of the keris industry or keris tourism initiated by the community, the existence of legal rules undertaken by the Sumenep District Government is a form of state legitimacy for protecting its citizens in developing business and cultural preservation. With this regulation, it can be ensured that there is a closed opportunity for certain parties to interfere with these community activities because this has received legal protection from regional legal products.⁴⁸

Third, an administrative law mechanism exists for people interested in the keris industry. The rule of law has provided an element of administrative justice that is free from government elements to protect the rights of citizens who are harmed by the birth of government policies.⁴⁹ This element is intended to anticipate government policies that potentially harm citizens' legal interests in activities to protect Keris craftsmen and parties interested in the Keris industry.

Conclusion

The Sumenep district government has made several efforts to protect the existence of the keris industry in the city. The efforts in question are legal and non-legal efforts. The legal effort to preserve Kris craftsmen is to issue local regulations that provide protection and facilitation to them to ease their industrial activities. The non-legal attempt is to make Sumenep a keris city, and constructing a kris museum is an effort to make this city one of Indonesia's most prominent and best kris producers. The legal protection model contributes to other local governments

⁴⁷ A. Mukhtie Fadjar, *Reformasi Konstitusi Dalam Masa Transisi Paradigmatik* (Malang: Intrans Publishing, 2003), 33.

⁴⁸ Rahmadhani, "Urgensi Penetapan Peraturan Desa Tentang Keris Di Desa Wisata Aeng Tong-Tong Kabupaten Sumenep."

⁴⁹ St. Ika Noerwulan Fraja, "The Responsibility of the Surabaya City Government Towards People with Mental Disorders," *Trunojoyo Law Review* 2, no. 1 (2020): 12-25, <https://doi.org/10.21107/tlr.v2i1.9480>.

in Indonesia, especially in Madura, to create regulations that can advance local wisdom-oriented industries that should be preserved.

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