

Spear Brata: Pamor Spear and Tinatah Inspired Motif Teachings of Hastabrata

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ABSTRACT

The creation of the work with the title "Spear Brata: Pamor Spear and Motif Tinatah Inspired Hastabrata Teachings". This creation focuses on the shape of dhapur and tinatah motif on the spear blade whose motif is inspired by the symbol of natural elements in the teachings of Hastabrata. Hastabrata is the eight promises (brata) of a true leader who possesses eight symbols of the universe as a harmonization. This symbol consists of the sky, sun, wind, stars, water, fire, earth, and moon. The symbol used as the inspiration for the creation of this spear there are five elements of nature, namely land, water, stars, sun, and fire. The purpose of this creation is to: 1) Explaining the concept of spear creation with a tinatah motif, 2) Explaining the steps of spear creation with pamor. 3) Visualization of the shape of the spear work, presentation design and publication. The concept of spear creation uses the concept of vehicle transfer, reinterpretation of sanggit, and revitalization of sanggit. This method of spear creation is exploration, design, and embodiment.

INTRODUCTION

This creation focuses on the shape of dhapur and tinatah motif on the spear blade whose motif is inspired by the symbol of natural elements in the teachings of Hastabrata. Hastabrata is the eight promises (brata) of true leadership, meaning to become a true leader must be able to refer to the basis of Javanese teachings and or philosophies that give an idea of the unity of nature as a harmonization (Yasasusastra 2011; Lukiyanto 2016; Dharsono 2016). Hastabrata taught that the basis of a leader's good teachings is fused with nature as a harmonization. The symbol of the natural element has meaning and philosophy. The meaning and philosophy is behavior, guidance or good deeds as a leader.

Symbolically, Hastabrata has eight symbols of the universe consisting of the sky, sun, wind, stars, water, fire, earth, and moon. Good qualities that conform to hastabrata teachings reflect the nature of the leader symbolized by the character and nature. Brata's portrayal is described as the good nature of the eight gods in question (Dharsono 2016, 233). This creation is visualized on a signed spear or road aid. This spear work applies the motif of five of the eight elements of nature namely sun, water, fire, stars, and earth as motifs on the spear blades. The selection of the five elements of nature because the needs of human life still need and use it for daily life, as an aspect of living needs and as a cultural aspect, and there is a philosophical meaning that can be used as a guide for a leader.

The symbol of the universe in hastabrata teachings is visualized in dhapur and motifs of spear blades. Spear becomes an option or as a medium of making tinatah motifs. Spear is one of the traditional weapons that have the characteristics of symmetrical shape, besides spear has a philosophy of symbol as a leader. Spears in prehistoric times served as a tool for hunting, dispelling wild animals and fighting. Spear blades can be made of stone, wood, bamboo, bones, and pointed metal.

The development of the spear today becomes an object that conditions the meaning of values and philosophy. The meaning of value and philosophy relates to the value of art that is packaged aesthetically. This development also affects the visual shape of a spear. The visual form of the spear in the form of dhapur or typology of blade shape, pamor, tinatah motif or relief, material, pamor (forging) manufacturing technique, size and so on. Materials used today to make spear blades from metal, nickel, and steel. The manufacturing technique is called the forging technique.

THEORETICAL REVIEW

The creation of this spear work applies pamor to the spear blades. Pamor comes from the Javanese language which means awor or amor means fused with the process of mixing materials so as to produce pamor (Haryoguritno 2006, 101). Harsrinuksmo explained that pamor in tosan aji culture has two understandings. The first refers to a particular image in the form of a circle, line, dot, or stain visible on the surface of a spear blade, kris, or other tosan aji. While the second, as a mixture of pamor manufacturing (Harsrinuksmo 2004, 333). The spear blades also have tinatah. The tinatah on the spear blade has an

aesthetically and symbolic purpose. Aesthetic purpose as a form of ornamental relief that can beautify the spear blade as a whole.

The symbolic purpose as a symbol to interpret the form of ornamental reliefs that can be the philosophy of life of the spear owner. The five elements of nature chosen as *tinatah* in the creation of this spear blade are the sun, stars, jasmine as the embodiment of earth, fire and water and not overlaid with gold or silver. The existence of a spear that is rarely found as an interesting *tosan aji* is raised as a copyrighted work. Spear *warangka* made of long wood makes the spear rarely used as a complement to clothing such as *kris*. This creation applies spears to the *warangka taken/ road aids* that can be functioned and used in everyday and complementary clothing. The creation of the *pamor spear work* and *motif* inspired by *Hastabrata* teachings have a symbolic value, about the promise of a true leader, so it needs a copyrighted work in the form of a spear *warangka taken* made based on the symbolism of the five teachings of the eight teachings of *Hastabrata*.

METHODOLOGY

The non-visual concept of spear creation uses the concept of symbols of the feelings of the artist, Suzanne K. Langer in the book entitled *The Principle of Art* by Collingwood (1974), which is contained in the book *Artistic Creations* said, art is a symbol of feeling; Art is the creation of a symbolic form of human feeling (Dharsono 2016, 11). Symbols in the form of images that can be interpreted, interpreted or expressed as human feelings that are not from his mind. The visual concept of spear creation is divided into two concepts, among them the concept of *motif making* and the concept of *spear blade making*. 1) The visual concept of making motifs using the concept of adaptation (transfer of *rides*) is the process of transferring from one type of medium, into another medium (Damono 2018, 9).

Motifs from the sun, jasmine, water, fire and stars become stilative motifs on the spear blades. 2) The visual concept of spear blade making uses the concept of conservation as a concept of copyright. Conservation is the preservation with a form of development and utilization of value, namely revitalization preservation (Dharsono 2016, 100). The concept of conservation is used in the manufacture of spears and signed *warangka* by applying creation forms on spear blades and signed *warangka*. Conservation there are two concepts of copyright: (1) *Revitasylation of sanggit* is a work as a form of reproduction by means of *mutrani* (duplication of the existing form of *tosan aji*), (2) *Reinterpretation of sanggit* is a work as a form of reproduction by means of innovation in the form by stimulating the expression of artist's feelings (Dharsono 2016, 102). This spear creation process uses a three-stage method of creation according to SP. Gustami in his book entitled *Butir-Butir Mutiara Estetika Timur* is exploration, design, and embodiment (Gustami 2007).

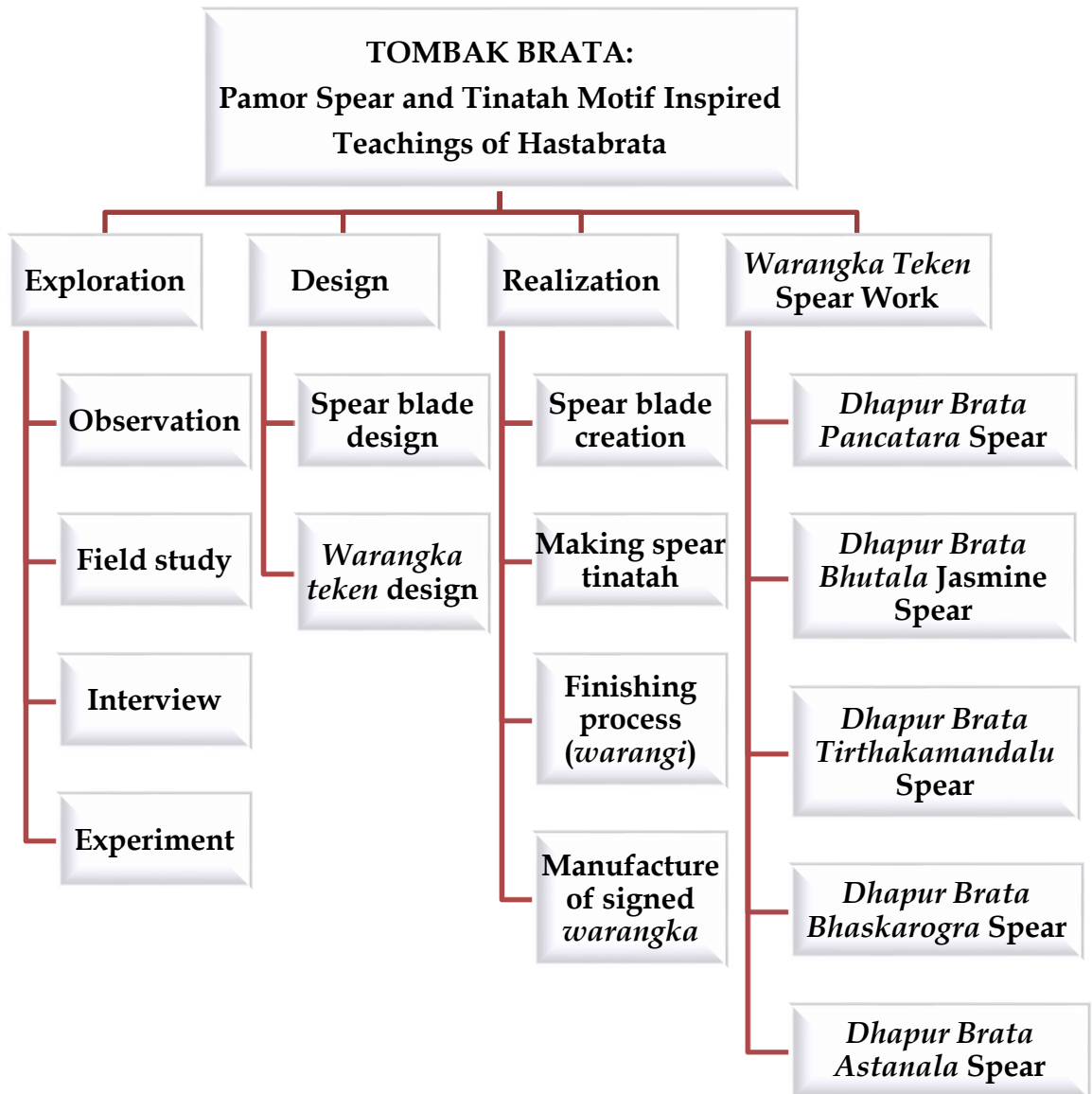


Figure 1. Creation Steps

RESULTS AND DISCUSSIONS

The story of Ramayana Kekawin or Ramayana of Ancient Java, tells Sri Rahma (Rama) to Wibisana who was crowned king of Alengka. Wibisana sadly thought about the fate of her brother, because Rahwana or Dasamuka died as a hero. Sri Rahma gave a lecture to Wibisana and said how a leader should behave and act. This connection is mentioned "Hastabrata" which is eight good deeds or good qualities, which should be one in the character of the king or a leader. Hastabrata is eight good deeds as a true leader. Hastabrata taught that the basis of a leader's good teachings is fused with nature as a harmonization. Nature as a symbol that has meaning and philosophy. The meaning and philosophy is behavior, guidance or good deeds as a leader. Symbolically, Hastabrata is a good trait that has eight symbols of the universe. This symbol is in the form of natural elements such as the sky, sun, stars, moon, wind, land, water, and fire. Hastabrata consists of two words Hasta and Brata.

Cubit is eight, while Brata is promise, guidance and deed. Symbolically, Hastabrata is a good trait that has eight symbols of the universe and becomes a guideline for leadership teachings or promises for a true leader (Yasasusastra 2011; Lukiyanto 2016; Dharsono 2016). Five of the eight elements of nature are sun, stars, water, earth, and fire. The selection of these five elements of nature is related to the needs of human life that are in need of each other and closely related in everyday life, both from the aspect of the needs of life and from the aspect of culture, as well as aspects of philosophical meaning that can be used as guidelines for a leader. The stars on the teachings of Hastabrata describe the good nature of the god in question. Lord Kuwera, his brata is the nature and character of the star (kartika).

The star in Hastabrata teaching describes the nature or good character of a true leader should be a role model, an example for his people, not hesitate to carry out agreed decisions, and not easily influenced by those who can mislead. The land, which always offers prosperity to all living things, gives fruit to whoever plants, cultivates and nurtures diligently who has a generous nature and does not choose love. This element of nature is visualized in the form of jasmine flowers, which have the nature of sincerity and simple and a symbol of affection. Jasmine flowers that thrive on the ground with diligent maintenance produce beautifully looked at flowers as well as fragrant aromas. Leaders should have a simple, sincere and loving nature in doing the work, able to maintain and educate diligently.

Water in aspects of religious culture has an important role as self-cleansing. The water source flows from a high place to a low place. The nature of a true leader should be just, wise, loving to his people and able to cleanse himself and his environment. The sun is the source of all life that makes living things grow and develop. The sun rises and sets at the right time. The nature of a leader should be able to grow and develop for the life of his people in building the nation and state. A leader should be able to encourage motivation for his people, disciplined, just, wise, and firm. Fire has the ability to burn and destroy. Anything that comes into contact with fire can be destroyed. A leader should be authoritative, courageous, able to control passions, uphold the truth in carrying out duties, leave all vices in the self, be firm and be able to complete the task.

The symbol of five of the eight elements of nature as inspiration in the creation of spear works. The creation of spear works includes blades with a warangka taken (walker), which focuses on the dhapur shape of spear creations and tinatah motifs on spear blades. Spear becomes an option or as a medium of creation of spear works dhapur creation and motif tinatah. The spear is included in the part of the aji tosan. Tosan aji consists of two words tosan and aji. Tosan is iron, while aji is respected because it is considered lucky, the literal meaning of tosan aji is a valuable iron or noble iron that is respected because it is considered lucky (Dharsono, Yuwono, dan Suryono 2012, 3). Tosan aji includes kris, cundrik, and spear, then the spear is also a tosan aji. Tosan aji is a type of traditional weapon that is considered lucky or sacred. All traditional weapons made of iron are referred to as heirlooms in Javanese. Spears generally

consist of the shape of blades, warangka (blade sheath), and landeyan (spear handle).

The complement of the spear in this creation is a signed warangka or road aid. The creation of this spear work applies pamor to the spear blades. Pamor comes from the Javanese language which means awor or amor means fused with the process of mixing materials so as to produce pamor (Haryoguritno 2006, 101). Harsrinuksmo explained that pamor in tosan aji culture has two understandings. The first refers to a particular image in the form of a circle, line, dot, or stain visible on the surface of a spear blade, kris, or other aji toss. While the second, as a mixture of pamor manufacturing (Harsrinuksmo 2004, 333). The spear blade was an important part of the unity of the spear. The blade of the spear has a decoration called detailing. Detail is a flexibility, completeness, and decoration in the form of ornamental strokes that serve to beautify the physical shape of the appearance of the blades (MT Arifin 2006, 74).

This section distinguished the shape of one spear blade from another spear blade. The end of the blade is sharp and located on top of the cashew. The spear blade consists of sor-soran, crew, and shoots. The metuk is a spear decoration shaped like a ring. The decoration can be made of saton pieces (pamor material) and plain iron. Spears are equipped with blades called sarongs, warangka or kudupan (because they resemble flower buds) (Wibawa 2008, 90-91). The essence of the definition of pamor is the mixing of materials that produce motifs or ornaments that appear on the surface of the blades. Pamor also serves as an ornamental motif and symbol of philosophical meaning in each motif. Haryoguritno explained that the pamor element on the kris blade conveys various benefits in the form of spiritual, aesthetic, technical, symbolic, and philosophical (Haryoguritno 2006, 198).

While the pamor serves to beautify the blade. The process of making pamor with forging techniques. The cultivation technique is a technique of processing or uniting iron, nickel, and steel. The process is by burning, forged, and folded over and over again. The spear blades also have tinatah. Tinatah spear blades are decorations in the form of reliefs or images embossed on the surface. Tinatah comes from the word tatah which means 'chisel', so the term tinatah is a chisel technique (Haryoguritno 2006, 228). Tinatah or complete quinine Javanese 'tinatah tinatur rengga' is one of the additional ornamental forms on spears, kris, or tosan aji. Prasida Wibawa explained that there are five types of spear pieces, namely rangka, seken, command stock, telempak and teken or stick.

The creation of this spear blade in the completeness of the spear blades using a type of rod-shaped warangka / teken (a walker made of selected wood with the size of the hips of an adult human and usually contains a spear blade in it (Wibawa 2008, 109). The design of the work with five forms of spear blades and five forms of signed warangka is realized in the form of a work design with the shape of the work looking front and size in cm. The design of the work used is made in A4-sized paper, amounting to five spear blade designs and five signed warangka designs. Design the work as follows:

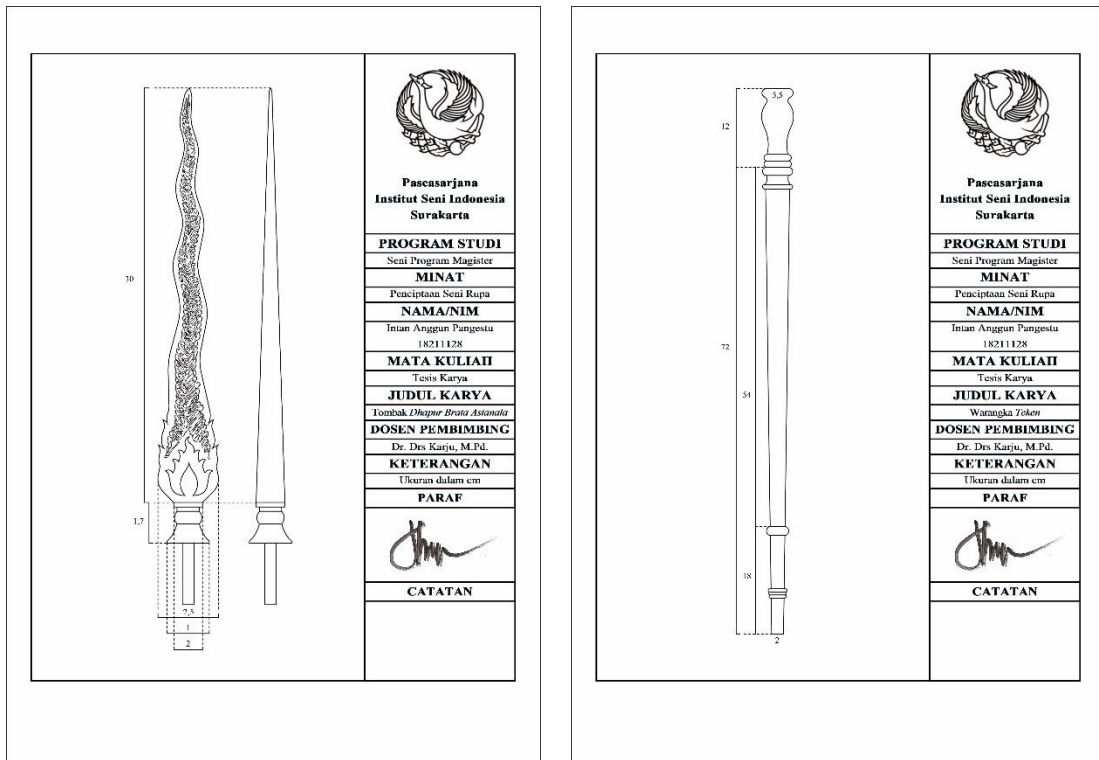


Figure 2. Dhapur Brata Astanala Spear Design

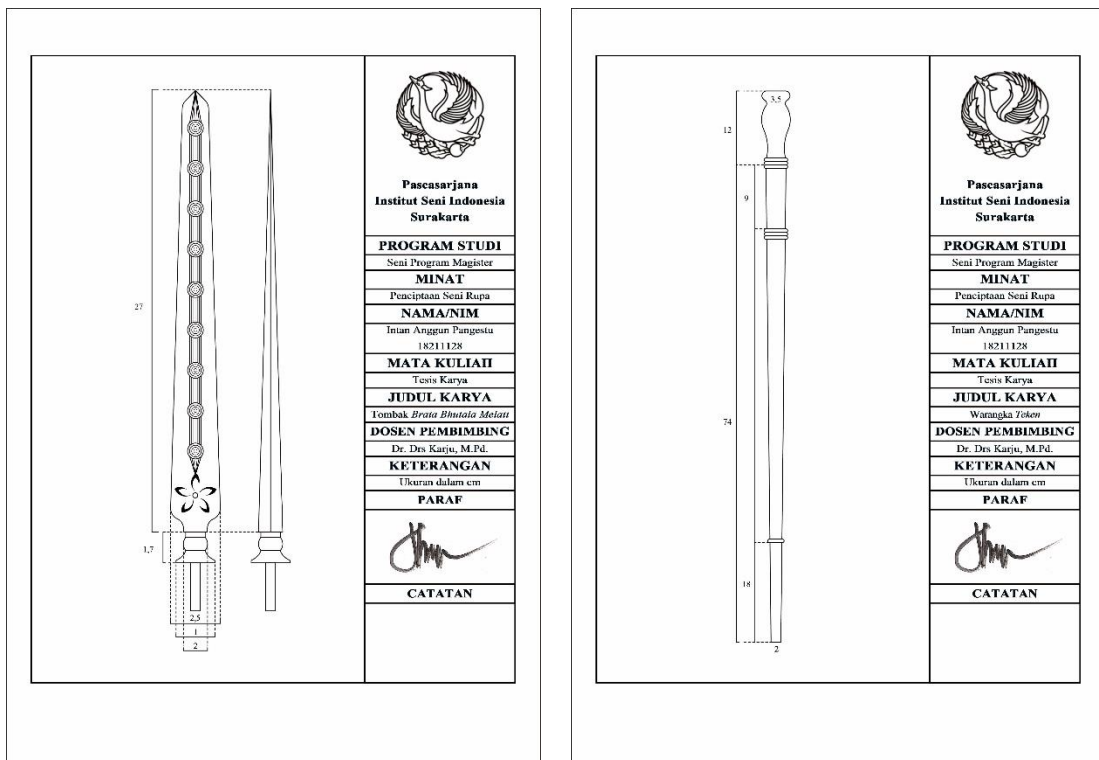


Figure 3. Dhapur Brata Buthala Jasmine Spear Design

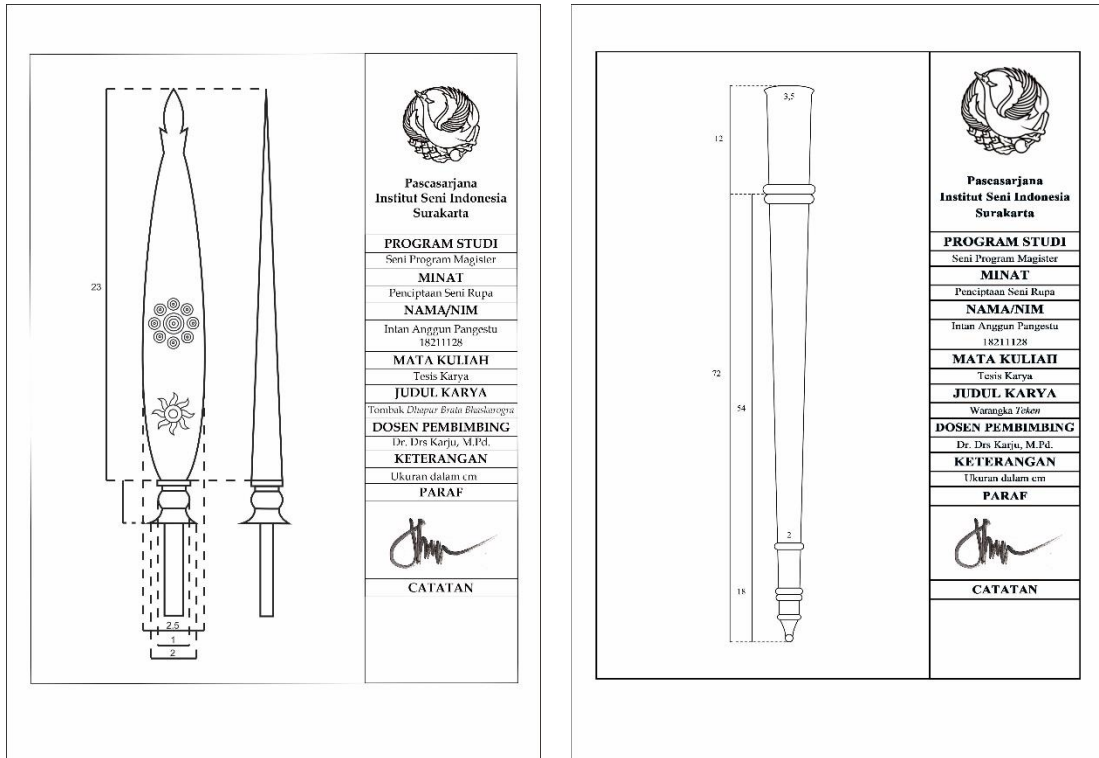


Figure 4. Dhapur Brata Bhaskarogra Spear Design

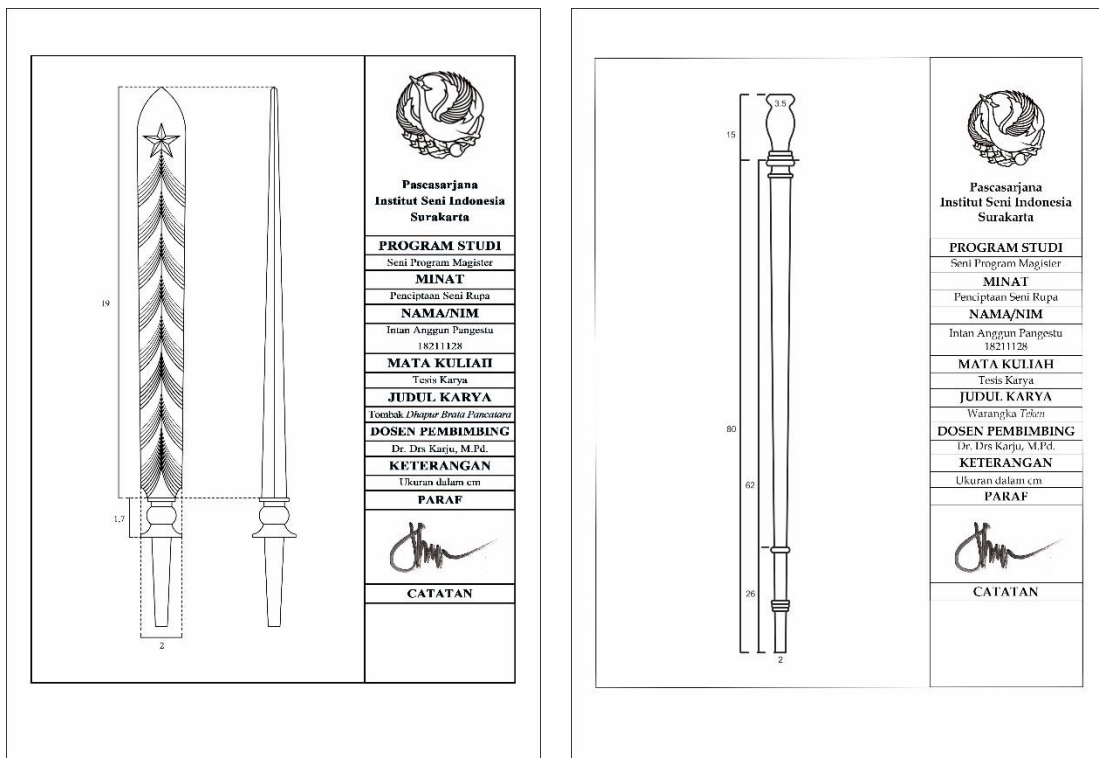


Figure 5. Dhapur Brata Pancatara Spear Design

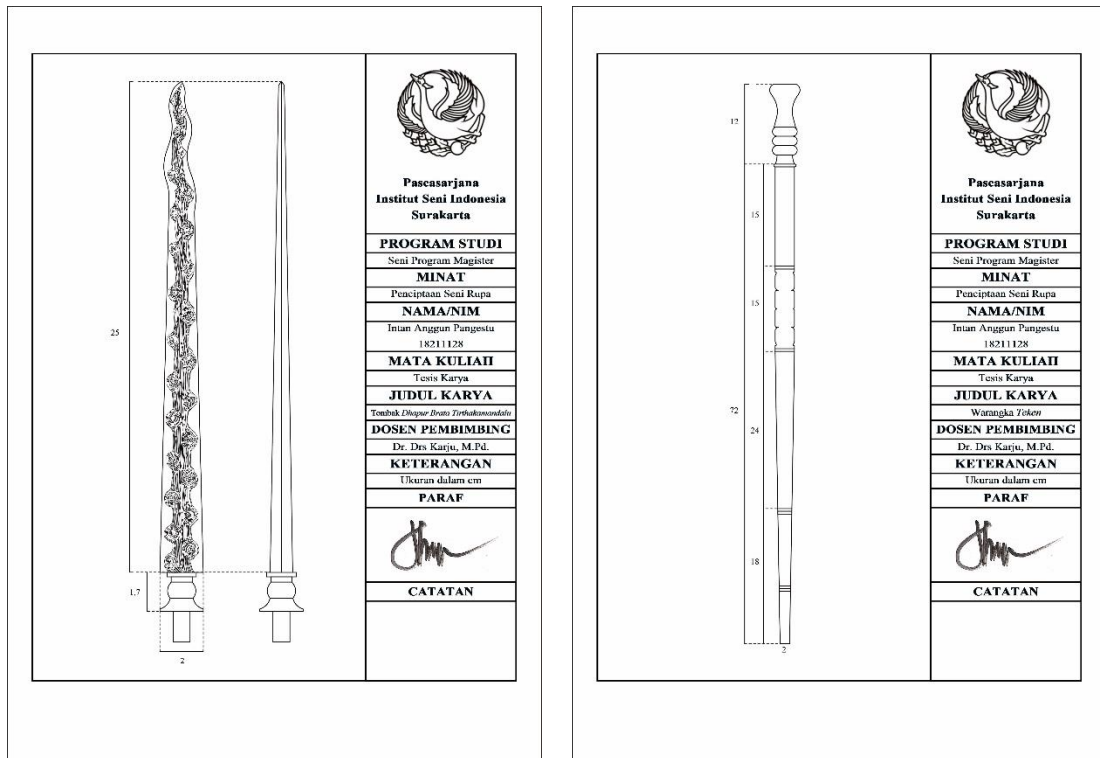


Figure 6. Dhapur Brata Tirtakamandalu Spear Design

Forging Process

Preparation of iron, nickel and steel materials for the forging process. The first step is the process of making saton which is the process of mixing or uniting iron and nickel materials aimed at producing pamor on the spear blades. The folding process by burning, forging, folding, spawning and so on, up to the desired number of folds. The combustion material uses teak wood charcoal. The number of folds of these four works applies 32 folds and one work applies 64 folds. The process of making folds there are two techniques.

First, iron is burned first then cut but not until it is split using paju (small axe that serves to cut the blade material during the forging process) and folded into three parts. After iron is formed like the letter Z, the middle is inserted nickel that has been adjusted in size. After the insertion of nickel in iron then incandescent process so that the material adhesive and fused. Second, Iron and nickel are arranged iron-nickel-iron-nickel-iron then welded, so that the material does not separate during the spawning process. Next folded into two parts, this process is repeated up to the desired number of folds.



Figure 7. Iron



Figure 8. Steel



Figure 9. Nickel



Figure 10. Iron Cutting Process



Figure 11. Nickel Insertion Process (First Pumping)



Figure 12. Arrangement of Iron Nickel (Second Pamor Arrangement)



Figure 13. Incandescent Process (Uniting Iron and Nickel)

Ron Genduru's Pamor Creation

Ron genduru's pamor manufacturing process uses oblique pamor with the number of iron folds and nickel 64 folds. The number of 64 folds was chosen because the results of the pamor motif look tight, so that the resulting pamor motif will be more beautiful and neat. The final process of forging saton or pamor candidates is forged with an oblique position then the process of preparing pamor and iron. After the unification of iron and pamor by welding, then the incandescent process.

The function of the incandescent process is the process of unification of iron and nickel materials. The characteristics of this incandescent process the appearance of sparks during the process of burning and forging. The combustion temperature in the incandescent process reaches $\pm 1500^{\circ}\text{C}$. This fused material is then cut but not until it splits using paju. The union between iron and pamor is called saton or pamor candidate. The saton that has been formed is then forged in an elongated upper direction to form the desired pamor. The blade candidate is forged elongated according to the design that has been made.



(1)



(2)

Figure 14. Saton Material or Pamor Candidate (1) Pamor Material,
(2) Pamor Material Cut



(1)



(2)

Figure 15. Preparation of Iron and Pamor (1) Iron Material,
(2) Preparation of Pamor



(1)



(2)

Figure 16. Iron Welding Process and Pamor (1) Welding Process, (2) Iron and Pamor After Welding Process



(1)



(2)

Figure 17. Saton Cutting Process with Paju (1) Saton Cutting Process, (2) Saton Unification without Incandescent Process



(1)



(2)

Figure 18. Saton or Pamor Candidate (1) Saton Lengthening Process, (2) Ron Genduru's Pamor Results

Kodhokan Manufacturing Process

Saton that has been formed then forged extends until the shape resembles the letter U. At both ends of the saton is forged a little like clockwork. Saton that resembles the letter U is then folded into two parts, later the middle is inserted steel. Steel functions as the sharp side of the spear blade. The process of insertion of steel on the saton is then an incandescent process to unite saton and steel. Saton and steel that have been attached and fused is called kodhokan or prospective blades. After the kodhokan is formed, the next process of pesi formation, which serves as a handle of the spear blade. After pesi is formed then kodhokan is made according to the design of the spear blade, with the process forged elongated. The size of the kodhokan is adjusted length and width with the design made.



Figure 19. Saton Material Or Candidate Pamor



Figure 20. Process of Inserting Steel Into the Saton



Figure 21. Steel-Inserted Saton Results (Kodhokan)



Figure 22. The Process of Making Pesi

Creation of Stringed Pamor

The process of making strings of pamor then prepares iron and steel materials then through the process of uletan or mixing materials. Iron and steel are formed like clockwork then folded in two parts like the letter U and the middle is inserted nickel. Furthermore, the material is arranged by applying 32 folds of pamor with the arrangement of pamor folds - iron and steel uletan - nickel - iron uletan and steel - pamor. The material that has been arranged is then gedheg with blunt chisels that are round in shape.

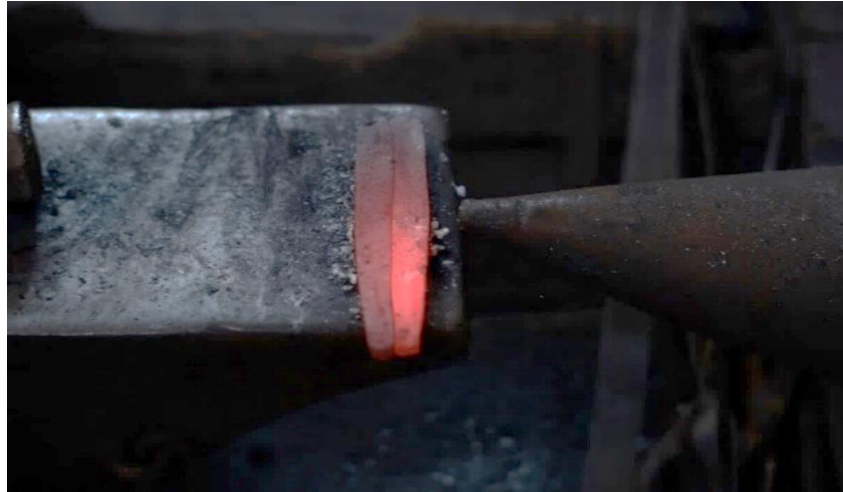


Figure 23. Iron and Steel



Figure 24. Pamor Materials, Iron and Steel, Pamor Materials



Figure 25. Nickel Insertion in Iron-Steel Uletan



Figure 26. Arrangement of Stacking Pamor Ingredients

Gedhegan Engineering Process

Gedhegan technique aims to form the desired pamor motive. Kodhokan whose size is in accordance with the design of the spear blades and then the process of making pamor motifs. The tool used drip shaped round and wide shaped like a small axe, adjusted to the needs of the pamor form. The process of making pamor motifs with the gedhegan technique is to give sunken marks or marks by using blunt chisels on the surface of the pamor when hot. In this technique apply 32 folds that produce pamor tirta, surya pamor, and pamor untu walang. This stage is carried out experiments on the pamor motif, the arrangement of the pamor motif that has been designed in the next design of execution in the process of making the motif. There are three spear blades that find pamor motifs that can be created. This pamor motive is included in the concept of reinterpretation so that it becomes a new pamor motive.



Figure 27. The Process of Making Pamor Motifs with Gedhegan Techniques



Figure 28. The Process of Making Luk (Ngeluk)

The Process of Working on the Blade

The process of working on the blades that have completed the next stage of forging the blade smoothing process by using grinding. Bakalan (the basic form of the spear blade that has gone through the forging process) that has gone through the forging process is ready for the next process, namely the formation process. This process works on the state of the cold blade. The purpose of this process to form the details of the spear blades according to the design, size suitability and detailing is highly considered. The initial formation process by scraping the surface of the blade using a grinding machine, this process up to the surface of the blade is flat and according to the size of the design shape pattern. Once in accordance with the design, then check the pamor motif by dipping into a solution of sulfuric acid (H_2SO_4). The purpose of dipping will in a sulfuric acid solution (H_2SO_4) so that the pamor motif is visible during the process of work. After the pamor motive is arranged as desired, then the formation of details is detailed. After going in accordance with the design can do the tinatah process.



Figure 29. Grinding Process



Figure 30. Tinatah Process

Finishing Process/ Marangi

The ngamal process is a process that is done to open the pores on the spear blade and to bring up pamor strokes on the spear blades. This process needs to be done so that the warrant solution can be perfectly attached to the surface of the spear blade. The ngamal process is carried out by soaking the spear blades into a sulfur solution mixed with salt, water and soil. The immersion process is usually done for approximately one day. The bar that has gone through the ngamal process, then the marangi process. Marangi is the final process of the spear blade by soaking the blades in a solution of arsenic acid (warangan) with orange water. The spear blades that were originally clean white became black with strokes of pamor motifs that were grayish-white and more clearly visible. Another purpose is to display the aesthetic of the pamor stroke on the spear blade. The marangi process also has a purpose as a protector (coating) so that the spear blades are not easily rusted.



Figure 31. The Process of Cleaning the Blades with Orange Water and Dish Soap



Figure 32. Process of Soaking the Blades on the Warangan Solution



Figure 33. The Process of Cleaning the Blades with Orange Water and Dish Soap



Figure 34. Bar Drying Process

Making Warangka Teken

The spear can be referred to as a complete work and in order to be a complete spear work must also be equipped with furniture that is a signed (blade scabbard). The manufacture of furniture in the creation of this work is very considered, both from the aspect of strength and resistance to the weather, and from the aspect of its beauty. The materials used to make warangka teken are acacia wood and teak wood. Acacia wood selection (*Acacia Auriculiformis*) because it has an attractive fiber pattern, yellow and light brown wood color, has a smooth glossy texture and irregular fibers (Purwanto 2012). Meanwhile, teak wood (*Tectona grandis* L. f.) has a light brown color, decorative fiber appearance, and materials that are easy to work with (Hadjib, Muslich, dan Sumarni 2006).



Figure 35. Acacia Wood (*Acacia Auriculiformis*)



Figure 36. Teak Wood (*Tectona Grandis L. F.*)

This process of Acacia wood (*Acacia Auriculiformis*) and Teak wood (*Tectona grandis L. f.*) is cut to a stick length of 72 cm and 4 cm thick, a handle length of 12 cm and a thickness of 4 cm. Furthermore, the process of wood lathe, this workmanship is done by lathe wood craftsmen. Wooden stick material that is ready, paired to a lathe and exaggerated slightly to glue. Then the process of smoothing the stick wood to be flat, after flattening the wood chisel in accordance with the desired design. The last lathe process is the smoothing of wood with sandpaper. The process is also carried out on wooden handles. After the next wood lathe the sungging process (traditional drawing and coloring techniques) on the warangka taken, with the aim to beautify the wood. The motifs used in sungging this signed warangka are stars, fire, water, jasmine, and sun. The color on sungging presents every natural element that is present as a symbol on the signk there is blue, red, black and decorated with a gold color commonly called prada. The final process on this signed warangka is a plitur process to color the surface of the wood, and maintain the color of sungging.



Figure 37. Process of Flattening the Wood with Chisels



Figure 38. Process of Wood-Roasting with Chisels



Figure 39. Process of Smoothing Wood with Sandpaper



Figure 40. Sungging Process on Signed Warangka

Visualization of the Work

The shape of dhapur spear blade is in the form of spear creation with the application of pamor pakem, pamor creation and tinatah motif. Tinatah on the spear blade gives rise to the shape of relief or images arise on the surface. This form of relief is a symbol of five of the eight elements of nature inspired by the teachings of Hastabrata: stars, soil, water, sun, and fire. Pamor pakem as the background of the spear blade and tinatah motif as an ornamental motif (symbol) in the form of five of the eight elements of nature. Publication of the work needs to be done as a means of introducing the work to the wider community. The steps taken in introducing the spear work of the warangka taken in the form of a video, which contains about the explanation of Hastabrata, the process of making spear blades, the process of making a signed warangka until the finished work. The process is adapted to the creation steps used in the creation of the work. The video visually introduces every work that has been realized.

The video of the work is uploaded on the Youtube page which can provide information and appeal to the audience. In visualizing video capture works in more detail, so that people can focus on one work. This is done so that the audience can see more easily, besides that the upload of this video will expand the audience coverage of the spear work of the signed warangka. The presentation of the work aims to present the creation of the work of the spear warangka taken. This spear work is presented with a signed warangka that can be used as a road aid. The work of the spear warangka taken can be used as a complement to traditional, formal, or non-formal clothing for men and women.



Figure 41. "Spear Dhapur Brata Pancatara", A Blade Material Designed with Iron, Nickel, and Steel, 19X2 cm

This work is inspired by the natural elements of the star, in the form of a straight spear with the pamor of Ron genduru, using the pamor technique of design. The concept of work uses the concept of reinterpretation in the manufacture of dhapur and the concept of revitalization in the manufacture of pamor. Dhapur Brata Pancatara is derived from the Ancient Javanese language. "Brata" which means good deeds and "Pancatara" which means five-star. This spear is a straight blade, with the pamor of Ron Genduru, and a metuk with pamor. The tinatah motif on this blade is a star with five taper angles found on the blade. This spear has a blade size of 19 cm long, 2 cm diameter.

Warangka tongkat / taken with a length of 80 cm, diameter of ± 3 cm (shrinking), upstream (handle) with a length of ± 15 cm, a diameter of ± 3 cm. The spear is paired with the Acacia wooden sign warangka (*Acacia Auriculiformis*) and decorated with star motif sungging. Sungging on the signed warangka uses red, black, and gold (prada). Each color on this sign has a symbol, red, namely spirit, energy, enthusiasm, and strength. Black is power and power. While gold (prada) is luxurious and elegant. Spear with Dhapur Brata Pancatara means that a leader should be a role model and have five good deeds in carrying out his duties. Holding on to the five practices of a leader is authoritative in being, honest in every job, not hesitate in making decisions, patient in facing problems, and relying and holding on to God.



Figure 42. "Spear Dhapur Brata Buthala Jasmine", A Blade Material Designed with Iron, Nickel, and Steel, 27X2 cm

This work is inspired by the natural elements of the ground, in the form of straight spears. The concept of work uses the concept of reinterpretation in the manufacture of dhapur and the concept of revitalization in the manufacture of pamor. Dhapur Brata Buthala Jasmine is taken from the Old Javanese language consisting of the word "Brata" with good deeds, "Bhutala" means land and "Jasmine" is jasmine flowers. The spear is in the form of a straight blade, with the pamor of Sekar Susun, using the pamor mlumah technique. The tinatah motif on this blade is jasmine flowers with five petals. This spear has a blade size of 19 cm. Warangka taken with a length of 80 cm, diameter ± 3 cm (shrinking), upstream (handle) with a length of ± 15 cm, a diameter of ± 3 cm.

This spear is paired with teak wood sign warangka (*Tectona grandis* L. f.) and decorated with sungging jasmine flower motif. Sungging on the warangka taken using white, brown, and gold (prada). Each color on this sign has a symbol, white is honesty, softness, sacred, and simple. Chocolate as a symbol of the color of the ground. While gold (prada) is luxurious and elegant. Jasmine flowers that grow on the ground as a symbolic embodiment of the earth element. Jasmine flower seeds can grow by planting on the ground. Jasmine flowers are a symbol of chastity, sincerity and simplicity. Spear with dhapur Brata Buthala Jasmine is the journey of a true leader with guidelines for life, namely generous, sincere, simple, loving, and diligent.



Figure 43. "Spear Dhapur Brata Tirtakamandalu", A Blade Material Designed with Iron, Nickel, and Steel, 25X2 cm

This work is inspired by the natural element of water, in the form of a mixed spear (straight and luk 3). The concept of work uses the concept of reinterpretation in the manufacture of dhapur and the concept of reinterpretation in the manufacture of pamor. Dhapur Brata Tirtakamandalu is taken from the Old Javanese language, consisting of "Brata" which is good deeds and "Tirtakamandalu" means livelihood. The spear in the form of a mixed blade (straight and luk 3), with Tirta pamor, using the pamor technique of design. This spear has a blade size of 19 cm. Warangka taken with a length of 80 cm, diameter of ± 3 cm (shrinking), upstream (handle) with a length of ± 15 cm, diameter of ± 3 cm, using acacia wood (*Acacia Auriculiformis*).

This spear is paired with acacia wood sign warangka (*Acacia Auriculiformis*) and decorated with choppy water motif sungging. Sungging on the signed warangka uses dark blue, light blue and gold (prada). Every color on this sign has a symbol, blue can be symbolized as the color of sea water which has the meaning of knowledge, peace, coolness, masculine, loyalty, and justice. While gold (prada) is luxurious and elegant. The spear with Dhapur Brata Tirtakamandalu is a depiction of a leader's self-control. Depiction of pamor patterns such as water droplets and water flow as a symbol of the nature of a fair, wise, and assertive leader. While the pamor motif of the symbol as a step in the journey of leading to achieve the desired goal.



Figure 44. "Spear Dhapur Brata Bhaskarogra", A Blade Material Designed with Iron, Nickel, and Steel, 23X2 cm

This work is inspired by the natural elements of the sun, using the concept of reinterpretation in the manufacture of dhapur and the concept of reinterpretation in the manufacture of pamor. The spear work with Dhapur Brata Bhaskarogra is taken from the Ancient Javanese language consisting of "Brata" meaning good deeds and "Bhaskarogra" meaning peaking heat. The spear is in the form of a straight blade, with dual color pamor (pamor wosing wutah and surya) using the pamor technique of design. The motif on this blade is the sun motif with eight flames surrounding one circle. This spear has a blade size of 19 cm. Warangka tongkat / taken with a length of 80 cm, diameter ± 3 cm (shrinking), upstream (handle) with a length of ± 15 cm, a diameter of ± 3 cm.

This spear is paired with teak wood sign warangka (*Tectona grandis* L. f.) and decorated with sun motif sungging. Sungging on the signed warangka uses red, yellow, black and gold (prada). Each color on this sign has a red symbol that is spirit, energy, enthusiasm, and strength. Yellow is wisdom, optimism, and joy. Black is power and power. While gold (prada) is luxurious and elegant. The spear with Dhapur Brata Bhaskarogra is a depiction of a leader's self-discipline. The depiction of the motif with the eight blazes surrounding this circle is a symbol of the nature of a disciplined, just, wise, and decisive leader. While the pamor motive with eight points and one large point symbol as a leader who is able to carry out his duties in all directions.



Figure 45. "Spear Dhapur Brata Astanala", A Blade Material Designed with Iron, Nickel, and Steel, 30X2 cm

This work is inspired by the natural elements of fire, using the concept of reinterpretation in the manufacture of dhapur and the concept of revitalization in the manufacture of pamor. Dhapur Brata Astanala is derived from the Ancient Javanese language consisting of "Brata" meaning good deeds and "Astanala" meaning eight blades. The spear is in the form of a luk 7 spear blade, with a pamor blade for walang, using the oblique pamor technique. The motive on this blade is in the form of a flame motif. This spear has a blade size of 19 cm. Frame sticks / signed with a length of 80 cm, diameter ± 3 cm (shrink), upstream (handle) with a length of ± 15 cm, diameter ± 3 cm.

This spear is paired with a teak wood sign (*Tectona grandis* L. f.) and decorated with fire motif sungging. Sungging on the signed warangka using red, orange, black and gold (prada). Each color on this signed warangka has a red symbol, namely spirit, energy, enthusiasm, and strength. Orange is a color that can provide additional energy in creativity. Black is power and power. While gold (prada) is luxury and elegant. The color red is often interpreted by fire, a symbol of courage, or anger (Aryo 2009, 2). The spear with Dhapur Brata Astanala is a depiction of a leader's lust control. Depiction of the motive with the flames as a symbol of authority, courage, can control passions, truth in carrying out tasks, leaving all vices in the self, firm and able to complete the task.

CONCLUSIONS AND RECOMMENDATIONS

The creation of works of art requires long stages and through exploration in the development of the soul to find the object of creation. The universe presents beauty and objects that can be used as a source of inspiration in art work. Spear is one of the works of cultural products that have a high artistic value, can be seen in various forms of dhapur, pamor, tinatah and completeness to be studied and studied. This is interesting and has the potential to be developed related to the variety of dhapur forms, pamor, tinatah, completeness and technology in spear culture in an effort to preserve spear culture. The results of the creation of this work can be used as a reference in the creation of later works, with the following description:

1. The concept of Hastabrata teaching is the harmonization of eight elements of nature potentially as a source of innovative and interesting spear creation ideas so as to add a variety of motifs and spear shapes.
2. The spear has interesting characteristics of form, meaning and philosophy and still has the potential as the source of the idea of creating spear creation.
3. The experimental stage must be further improved by observing the process and experiment, paying attention to the tools, materials, and techniques in the manufacturing process this can increase the diversity of pamor motives.
4. The creation of spear work warangka signed with the source of the idea of hastabrata teachings, namely harmonization of eight elements of nature is an effort to preserve, maintain and develop the results of Indonesian culture. Therefore the creation of this work is still potential and important to do.
5. The creation of a signed warangka spear still has the potential to be developed, this also proves that the spear can be used as a complement to fashion.

FURTHER STUDY

The existence of a spear that is rarely found as an interesting tosan aji is raised as a copyrighted work. Spear warangka made of long wood makes the spear rarely used as a complement to clothing such as kris. This creation applies spears to the warangka teken/ road aids that can be functioned and used in everyday and complementary clothing. The creation of the pamor spear work and motif inspired by Hastabrata teachings have a symbolic value, about the promise of a true leader, so it needs a copyrighted work in the form of a spear warangka teken made based on the symbolism of the five teachings of the eight teachings of Hastabrata.

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