



# THE NYUGUH AGEUNG TRADITION OF GUMBAH HERITAGE KERIS AS A FORM OF IDENTITY FOR THE SUMEDANG LARANG PALACE

Engkus Kusmayati<sup>1</sup>, Cecep Eka Permana<sup>2</sup>

<sup>1,2</sup>Departemen Arkeologi, Fakultas Ilmu Budaya, Universitas Indonesia

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## ABSTRACT

The Karaton Sumedang Larang is a traditional institution committed to preserving the cultural heritage of its ancestors. Among its annual rituals is "The Nyuguh Ageng Ngumbah Keris Pusaka," a ceremonial practice of cleansing sacred heirlooms, particularly keris and other regalia, from impurities such as dirt, stains, dust, and corrosion. The heirlooms purified (dikumbah) include the Pedang Ki Mastak, Keris Kidukun, Keris Panunggul Naga, Badik Curuk Aul I and II, Keris Nagasasra I and II, along with other sacred artifacts. This study employs a qualitative approach, with data collected through literature review, field observations, and interviews. The Nyuguh Ageng Ngumbah Keris Pusaka tradition represents an act of reverence toward the ancestors by safeguarding and maintaining their legacies. Furthermore, the keris as a cultural heirloom constitutes a distinctive feature of the Karaton Sumedang Larang, symbolizing its identity and cultural continuity.

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## Corresponding Author:

Engkus Kusmayati  
Departemen Arkeologi  
Universitas Indonesia  
[sejarah9398@gmail.com](mailto:sejarah9398@gmail.com)

## 1. INTRODUCTION

Humans are the creators of culture. Koentjaraningrat (1990) defines culture as the entire system of ideas resulting from human work, creativity, will, and feelings in social life, which are made their own through habituation and study. Objects created by humans in ancient times have become monumental and valuable heirlooms. Artifacts, one of the relics of the past, are included in the material culture group. Artifacts are the means/objects we use in seeking information to achieve an understanding of ourselves, others, or depictions of the past in current research. (Miller, 1994:397 in Oestegaard, 2004:21-56) [1]

Material culture is the objects produced within a culture that become materiality, which can be reconstructed into categories according to classification and time classification. This activity gives rise to an appreciation of the material culture left behind, both based on the material objects themselves, such as their parts, which become poetic and metaphorical resources within a cultural framework. (Taylor, in Bentley et al., 2008: 297-327)

According to Childe (1933) in Taylor (2008), material culture can be seen in the products of human thought. Humans create clothing, weapons, ornaments, household utensils, gamelan instruments, home architecture, and so on with the aim of fulfilling life's needs. This means that human creations have a tangible form and a lasting context. [2]

Gosden in Timothy Taylor (2008) states that material culture can be observed through the human five senses: sight, smell, appearance, and sound, all of which have value, function, and utility.

Buchli (2007) states that human products known as material culture embody past human habits, actions, and intentions, but they also possess physical characteristics and social intentions. In reality, all social worlds are composed of dense networks of people and objects that effectively create conditions based on physical efficacy and a series of embodied intentions. Material objects are viewed as potentially active agents; they are viewed as active objects.[3]

From these past customs, a social domain emerged that could shape human identity, family, sexuality, race, nation, religion, and ethnicity, perceived as natural and institutionalized, thus deeming them important and fundamental. Ethnographic and archaeological factors form the basis of an identity that is not only based on facts but also on origins. (Yanagasiko and Delaney 1995b:1 in Meskel and Preucell)

Soemawilaga (2025) stated in an interview, "emphasizes that our ancestors left behind or inherited the customs of the past. The tradition carried out is the Nyuguh Ageung Ngumbah Pusaka event, which is our devotion to gratitude for the services of our ancestors, and the keris ritual is a form of preservation of these legacies so that they remain, are maintained, and are long-lasting."

For the definition of heirlooms, Danadibrata (2010) defines heirlooms as objects left behind by ancestors, including keris, gobang, kudi, jeng saterusna, (Ancestral inheritances, such as keris, swords, kudi and so on). For the Sumedang Palace, the heirlooms consist of a pair of Binokasih Crowns, seven core heirloom weapons which are the icons of the Sumedang Larang Palace and also other heirloom weapons, gamelan, carriages, and many more types. (Kartadibrata, 1996, 9:11). Fety emphasized that the Sumedang Larang Palace has 2,816 pieces stored in five buildings, and will be cleaned starting from 1 Maulud to 11 Maulud, or coinciding with August 25 to September 4. (Fety Soemawilaga, in a personal interview on August 25, 2025).

This research focuses on discussing the Ngumbah Keris Pusaka. In words, Keris is defined as a hand-held stabbing weapon originating from Southeast Asia, with a pointed shape with sharp edges on both sides of the blade. Some keris are curved and some are straight, the curve of the keris is called luk. This weapon is usually made by mixing elements of iron (Fe), steel, nickel, or metals from meteorites as its main material .... (Permana, 2016:175). Kartika keris defines one of the cultural artifacts of the ancestors of the Indonesian people as part of material culture. The artwork of Tosan aji (Weapons made of iron) began with stabbing weapons. This type of weapon was used by prehistoric people. In its development, the keris developed into a masterpiece of art that is heirloom, monumental, artistic, and has high philosophical value. The keris is identified as a sacred object that has symbolic meaning in human life. In addition to functioning as a weapon, the keris is also believed to have magical powers. (Kartika N, 2020:29)

Heirloom weapons are synonymous with Tosan Aji. Tosan Aji is a Javanese term for all traditional weapons made of iron considered heirlooms. This term is often translated into Indonesian as besi aji or pusaka weapons or traditional weapons. The literal meaning of Tosan Aji is precious iron or valuable iron. The Tosan Aji group includes keris, spears, swords, bedor (arrows), kujang (swords), kudi (swords), wedung (swords), rencong (swords), badik (swords), pepper grinders, and so on. (Hasrinuksmo, 2004:482).

The author chose the Sumedang Larang Palace for this research because it is one of the palaces in West Java with a significant number of heirloom keris, inherited from kings, commanders, regents, and senior officials.

The keris, as a cultural creation of human creation, is classified as material culture. Material culture serves as a medium for preservation and revitalization. These objects convey messages from the past, as symbolic constructions formed through symbols, language, discourse, and cultural practices. The study of material culture is particularly interesting, particularly when it examines the physical elements created by humans, transforming them into meaningful and valuable objects (Tylor, 2004: 300, in Bentley 2008).

The Sumedang Larang Palace Keris, a human-made object belonging to the palace, can tell stories about its past, including its history, status, ownership, and form. These keris are highly intriguing, possessing value and meaning. Their position, from past to present, has become the identity of the Sumedang Larang Palace. These keris are viewed as objects and subjects that can tell their stories, possessing historical value and function based on space, ethnicity, religion, politics, language, symbols, and their roles and functions, thus representing the identity of the Sumedang Palace today. (Kusmayati in her observations of the Nyuguh Ageung Ngumbah Keris event, August 24-25, 2025)

The meaning of the identity representation of the Sumedang Larang Palace stems from the opinion of Meskell and Preucel (2004), who define identity as a shared social commonality based on genealogy, citizenship, shared history, unity, and shared religion. Identity is formed through practices, both individual and group, that share long-standing ties. Identity has a broad scope, encompassing the real world and time, living individuals, communities of descent, and relationships among various interest groups. It encompasses race, gender, sexuality, kinship, politics, religion, and social systems.

Furthermore, Bru Beker and Cooper, in Meskell and Preucel, 2007, pp. 121-142, provide the following definition of identity:

"The term identity is used to do many things. It is used to highlight non-instrumental modes of action; to focus on self-understanding rather than self-interest; to demonstrate commonalities among people or similarities over time; to capture fundamental core aspects of identity; to deny that such core and fundamental aspects exist; to highlight the development of solidarity and collective self-understanding that is interactive; and to emphasize the fragmented quality of contemporary experience of the "self" a self that is unstably patched together through fragments of discourse and incidentally "activated" in different contexts."

This view provides a broad scope for identity. It encompasses all aspects of human life, focusing on the "self" to demonstrate commonalities with people and chronology, thus demonstrating the fundamental concept of identity.

The Nyuguh Ageung Ngumbah Keris tradition is an annual celebration for the preservation of heirlooms and respect for Sumedang ancestors. Nyuguh Ageung is the initial stage for the purification of heirlooms. According to Sri Radya & Loekman Soemadisoeria (2025) of the Sumedang Larang Palace, PYM R. H. Ikik Loekman Soemadisoeria, "the ceremony of cleaning heirlooms, including heirloom keris, is not a *migusti* of those heirlooms, but rather we care for, *ngamumule* our ancestral heirlooms. It is important to note that this traditional event is a culture of every sultanate and kingdom in the archipelago. The heirlooms that are inherited are the result of the work, creation, and ideas of our ancestors through a process full of sincerity based on a pure heart. We believe that our ancestors were chosen people, the objects they left behind become heirlooms for us, their great-grandchildren. It is not excessive if we today hold the Nyuguh Ageung celebration as a form of gratitude for their services and our respect for them, *ngumbah keris* cleaning keris means cleaning the keris. This activity is not *migusti* but *mupusti*". Bourdieu, in Andrew Gardiner (2004), states that *habitus* is formed from a shared culture within a particular social group that limits and enables actions more oriented towards community practices. This is related to social structure (Gardiner, 2004:335-351). Bourdieu (1990) in *The Logic of Practice* states that *habitus* is formed from an individual's historical experiences in a particular social context, then functions as a framework for thinking, feeling, and acting. It is the result of structured and structuring activities. Cognitive structures are internalized by individuals through the process of socialization, functioning as actions and performances. Individuals interpret the social world and act automatically in certain situations, without the need for deep conscious reflection.

"The Nyuguh Ageung Ngumbah Keris Pusaka (religious ceremony) of the Sumedang Larang Palace is based on the experiences of the Sumedang Larang ancestral community in the past. It is a cultural heritage effort to instill philosophical and cultural values. This annual event, held annually, is a sign of respect and preservation of the heritage of the Sumedang Larang ancestors. From this event, the current identity of the palace is born, shaped by the past, carried out in the present, with the customs and culture of the past for future sustainability." (Kusmayati, 2025, observation of the Nyuguh Ageung Ngumbah Keris activity, Sumedang Larang Palace)

Keris, as material culture, receive special treatment. The Tosan Aji heirlooms always have a tradition of caring for, maintaining, and preserving them. The tradition of *ngumbah*, or washing heirlooms, including keris, is a hereditary tradition with religious and magical overtones, as a means of respect and preservation. The practice embodies the meaning of preservation and maintenance, caring for heirlooms, and honoring ancestors. (Galuh, 2024:45).

Magical and mystical beliefs are manifested in patterns of action, behavior, and perspectives of traditional and cultural life. A variety of offerings, complete with *parukuyan*, incense, and joss sticks, are characteristic of the tradition. This tradition serves as a platform for actualizing the culture and identity of the Sultanate and kingdoms of the archipelago. The ritual of "*ngumbah keris*" (*ngumbah keris*) serves as a form of preservation, purification, or care for heirlooms, as well as respect for ancestors. (Priyanto, 2013; Fibriana et al., 2021).

In an interview, Abdul Syukur stated, "Nyuguh Ageung Ngumbah Keris is a cultural manifestation of gratitude and respect for ancestors. This cultural performance conveys a message of local wisdom. It's not merely a purification of the keris, but also has symbolic meaning. The meaning of Nyuguh Ageung Ngumbah Keris is the purification/cleansing of keris and other heirlooms from dirt, dust, and rust, thus ensuring that these heirlooms remain clean.

## 2. RESEARCH METHODS

According to Koentjaraningrat (2009: 178–179), effective methods for studying the culture of a community group are literature studies and field studies. These methods were chosen to obtain the necessary data.

This research employed a qualitative approach, a research method used to understand phenomena in their natural context. The researcher served as the primary instrument. Data analysis was inductive, and the research results emphasized meaning rather than generalization (Sugiyono, 2013).

A literature review was conducted to supplement references related to the research topic. Various relevant written sources were reviewed in an effort to gather the necessary data.

Field studies were conducted through direct observation of the event's procession and interviews with relevant parties. The Sumedang Larang Palace, as the organizer of Nyuguh Ageung Ngumbah Pusaka, served as the data source for this study. Data collection and interviews were conducted on August 24–25, 2015. This approach provided a comprehensive picture of the tradition under study, particularly from the perspective of the Sumedang Palace community.

The research activities include data collection through field activities such as observation, recording, and documentation of the Nyuguh Ageung Ngumbah Keris Pusaka Karaton Sumedang Larang activities. Literature studies were conducted to gather relevant reading sources and support this research topic. The data collection stages include literature and field studies, data processing through classification, criticism, analysis, and interpretation. Furthermore, a descriptive analysis paper was written as a report of the research activities (Priyanto, 2013).

### 3. RESULT AND ANALYSIS

#### Keris and Its Development

The word "keris" comes from the Javanese acronym, *mlungker-mlungker*, meaning "can slice." Its curved shape and ability to slice are examples of the keris, a development of stabbing weapons from prehistoric times. In prehistoric times, sharp, pointed animal bones were used as weapons. Gardner interprets the keris as a further development of the prehistoric stabbing weapon, the stingray. This is based on the remains of ancient keris with a simple shape resembling a stingray's tail, commonly called keris Bethok, in Gardner's (2009) article entitled "Keris and Other Malay Weapons."

The keris became known to the Javanese in the fifth century AD. This is evidenced by temple reliefs and inscriptions depicting keris inscriptions. Bambang Harsrinuksmo, in his book "Ensiklopedia Keris," states that the oldest keris was made on the island of Java around the 6th or 7th century AD. Its form is simple, but the materials used were of excellent quality for that time, and the manufacturing technique is not much different from that of modern keris. Keris from the 6th and 7th centuries AD are known as Buda keris (Harsrinuksmo, 2004:9-10). Its shape is as shown in the image below.

This indicates that Javanese keris have existed since the time these temples were built. Keris originating from the Javanese archipelago are among the ancient keris used between the 9th and 14th centuries AD.

The Karang Tengah Inscription in Temanggung, Central Java, dated 824 AD, mentions the term "keris" in a list of equipment. The Poh inscription (904 AD) mentions "keris" as part of the offerings that need to be presented with a list consisting of:

in the form of one set of cloth, 4 masses of gold, tamwakur filler, sang manuyut, in the form of one steamer, 10 iron ties, 1 mass of gold, 1 goat, 1 black rooster, 4 chicken eggs, 1 buffalo head, 1 kumol, 1 parasmanuka, 5 jugs of liwet rice, 1 tulungtapak liman, 1 set of pasilih galuh cloth, 5 indit argha padya (foot-washing water), (klenthing?), copper items consisting of one crater, (panic), 1 jug, 1 steamer, 1 buri, 1 rice-cooking jug, 1 tarai, 1 papanjutan (lamp), 1 saragi cipak, bronze items consisting of one magong (?) device (talam) 1, drinking utensils 3, iron objects there are 1 reservoir, fruit, 1 betel fruit, 1 twak, 1 appearance, 1 keris, 1 wound (kudi, weapon) 1, kampit (bag for storing rice), tatah, 1, jara (drill) 1, gurumbuhagi (knife) 1, pamajasa 1, nakhacceda (nail cutting knife) 1, guluni (fork-like tool) 1, angled 1, crowbar 1, landuk 1 (Haryono, 1999: 22).

The movement of the Ancient Mataram Kingdom to East Java saw rapid development of the keris. In its development, the keris was not only found on the island of Java but also spread to the western and eastern parts of the Indonesian archipelago and the Malay Peninsula. According to Bayu (2010), the keris was commonly worn by people in Riau, Bugis, Bali, and Bima as a complement to traditional clothing. In its distribution the keris is not only found in the Indonesian archipelago but is also widely distributed throughout the Malay Peninsula. Furthermore, the keris is also found in the cultures of other Southeast Asian countries such as Malaysia, Brunei, the Southern Philippines, Singapore, and Thailand. [4]

The keris is a part of both Indonesian and Malay culture (Wooley, 1998). The widespread presence of the keris reflects cross-cultural dynamics and the spread of symbols of power and ethnic identity in Southeast Asia. The keris is not only a functional object,

but also serves as a marker of social status, spirituality, and a symbol of masculinity in the value systems of traditional societies. During the Majapahit Empire, keris culture spread throughout the Indonesian archipelago and Southeast Asia. It is believed that during this period, keris culture spread to areas now known as the neighboring countries, such as Malaysia, Brunei, Thailand, the Philippines, and Cambodia (Solyom, 1978).

According to Solyom, during the Daha and Singosari Kingdoms (10th–13th centuries), the world of keris craftsmanship experienced an increase in quality. The craftsmen succeeded in creating very high-quality keris. The keris they created were far superior in quality to those of The ancient Mataram era, especially during the

Jenggala kingdom, saw the creation of keris known for their fine iron quality and excellent pamor forging. Today, the Jenggala-Singosari keris are sought after by collectors for their innate value. [5]

According to Harsrinuksmo (2004:72), a figure named Anjani, also known as Kyai Empu, was one of the master craftsmen of keris and other tosan aji (swords of praise) during the Pajajaran Kingdom, around the 11th century AD. This indicates that keris were not only produced in Java; the Sundanese region also had centers of patirasan or panday production.

The spread of keris production indicates the transmission of technology, aesthetic values, and spirituality, signifying cultural relations and networks of masters between kingdoms. From a semiotic perspective, the keris can be understood as a representation of symbols of power, self-defense, and spiritual transcendence. The shape of the blade, pamor, and warangka hold esoteric meanings and are believed to represent the balance between external and internal strength.

The keris is part of metal culture, rich in the expressions, hopes, and ideas of the master craftsmen and those who ordered them. It embodies shared norms that govern the types of thinking and practices in archaeological studies (Webster, 1995). As an artifact, the keris is steeped in diverse oral traditions, both mythical and legendary, reflecting a blend of Sundanese animism and Mataram Islamic values. This influence has been passed down through generations to this day (Thohir, 2019: 204). Embodying religio-magical, mystical, and immaterial dimensions, the keris is considered sacred and is always accompanied by rituals in its maintenance.

The keris is an Indonesian intangible cultural artifact with aesthetic, spiritual, and magical values. UNESCO has stated that the keris possesses a unique, distinctive form, symbolic pamor, and ritual and symbolic dimensions as an ancestral heirloom. On November 25, 2005, UNESCO proclaimed the keris a Masterpiece of the Oral and Intangible Heritage of Humanity, which was then officially included in the Representative List of the Intangible Cultural Heritage of Humanity in 2008 (UNESCO, 2008).

The keris, a material culture item, is considered a heritage, possessing profound symbolic and magical religious values. In its treatment, this keris is treated Special, the object can be active and passive. Most people believe that the keris has magical values in the form of luck, supernatural powers, strength, attracting fortune, success and protection, blessings and others. For its maintenance, certain traditional ethics are carried out full of tata titi as an effort to maintain the magic inherent in the keris. The symbols and philosophy that accompany it are necessary in life and are basically adapted to the practical needs of the community as users and lovers of the keris. (Andriana, 2016: 42). Tan Malaka (1999: 330) argues that the keris has a strong belief in the power of objects with magical value. It is manifested in plants, animals, objects, or other amulets that are believed to have magical powers. This belief is known as dynamism (dyna = power, energy). According to Haviland, this belief is practiced through behavioral patterns that can be interpreted as a religion that humans strive to address important issues that cannot be addressed by technology and organizational techniques they know. Because in all known cultures, nothing can truly control the universe with certainty. Therefore, religion is part of all cultures that we have known. (Haviland., 1985: 197).

Andriana (2016: 47), in her study of ngumbah keris or jamasan, states that the keris is considered an object that possesses power, so that in its storage and maintenance there are special traditions. The Jamasan or ngumbah keris ceremony is a form of preservation of the immaterial and material contents of the keris. The power of blessings, supernatural powers, strength, authority, prosperity, and abundant fortune are hoped for. According to Abdul Syukur, "The tradition of ngumbah keris was born as a form of respect and care for ancestral heritage (karuhun). The keris is believed to be an heirloom inherited from the karuhun, and we believe we have an obligation to care for, maintain, and preserve it so that it lasts. Therefore, to safeguard and care for it, the tradition of ngumbah keris was born, carried out by our ancestors. At that time, our karuhun aimed to clean it of corrosion, dust, and stains. This culture became a tradition of the Sumedang Larang palace, which is routinely held annually." (Syukur, personal interview, August 24, 2025).

Based on observations of the Nyuguh Ageung Ngumbah Pusaka Keris event at the Sumedang Larang Palace, the ngumbah keris and other heirloom weapons are carried out. On the 1st of Maulid, the ngumbah keris is carried out by first washing the seven core heirlooms of the palace:

- a. Kimastak Sword (owned by King Tajimalela)
- b. Ki Dukun Keris (Prabu Gajah Agung)
- c. Panunggul Naga Keris (Queen Pucuk Umum and King Geusan Ulun)
- d. Curuk Aul I and II Badik (Commander Senopati Pajajaran and Commander Senopati Karaton Sumedang Larang)
- e. Nagasasra I Keris (Prince Rangga Gempol III)
- f. Nagasasra II Keris (Prince Kornel Kusumadinata IX).

Keris are considered special because their creation, from forging, shaping, luk (curves), to ornamentation and decoration, is carried out with full ritual by the mpu (master). The mpu must first perform ascetic practices, fast, seek auspicious days, and so on, to ensure the keris is special and enchanted. This is why keris are believed to contain inherent supernatural powers (Harsrinuksmo, 2004).

Gardner (2003) argues that material culture plays a crucial role in defining the sense of self-awareness that characterizes human agency. Based on this view, the keris, as a material culture, plays a role in consciously performing the act of "ngumbah keris," a sacred object considered sacred and thus an essential part of human ritual practices. "Ngumbah keris" is a form of respect, preservation, and maintenance of heirlooms. Keris are a manifestation of material culture rich in meaning (Gardner, 2009).

Keris are often considered magical objects, possessing power, supernatural powers, blessings, prosperity, and protection, and capable of granting the wishes of their owners. However, to access this power and perpetuate its power, a series of special rituals are required, performed according to tradition and passed down through generations. The tradition of "ngumbah keris" has its own meaning and function, and not everyone is qualified to perform it.[6]

Keris contain complex philosophical symbols that are highly valued. Therefore, they must be handled with great care, especially in the context of use and ritual. Bambang Harsrinuksmo calls it the ethics of keris use, namely the procedures for using and holding a keris (Harsrinuksmo, 2004). This is certainly related to the keris's creation, which is designed to be filled with magical regius. The mpu (master) performs asceticism (tirakat), fasting, when making a keris. Transcriptions of sacred texts and keris mantras become his wirid (recitations) to design and produce a keris that is spiritually and maximally imbued (Setiyani & Orwela, 2023).

In a social context, the keris occupies a crucial position due to its involvement in various sacred rituals rooted in a dualistic belief system: the physical realm and the supernatural. Keris are considered to possess magical powers and good fortune that must be preserved, thus requiring rituals to handle them. Through rituals such as ngumbah keris (cleansing the keris), jamanan pusaka (sacred heirloom), keris purification (purification of the keris), and other terms, communities strive to create harmony between the two realms (Fadli, 2021).

The tradition of ngumbah keris is a belief of the Indonesian archipelago that emphasizes the importance of the keris's value. This activity is a spiritual activity within the religious framework of the Indonesian archipelago. Therefore, the keris is a cultural symbol worthy of preservation (Yasa et al., 2022).

According to Priyanto (2013: 37–38), the keris is believed to possess a soul both living and non-living. Keris devotees believe it possesses an aura and magical powers. From its creation to its completion, each stage is followed by special rituals. It is therefore not surprising that various regions across the Indonesian archipelago have developed keris care traditions, such as "jamanan" (cleansing) or "ngumbah keris" (cleansing). This cleansing process is usually carried out by someone with supernatural powers or a clever person, with the aim of preserving the keris's good fortune and sacred power. [3]

The "ngumbah keris" ritual tradition apparently includes various symbolic elements, such as lime, sandalwood oil, and seven types of flowers commonly known as "bunga tujuh bentuk." These flowers include roses, jasmine, ylang-ylang, magnolia, cempaka, frangipani, and bougainvillea, each carrying symbolic meaning that reinforces the ritual's spiritual essence. For example, roses symbolize love and devotion, as well as honesty in prayer and respect for ancestors, while jasmine symbolizes purity and sacredness, emphasizing the spiritual purity sought during the procession (Fadli, 2021).

This combination of flowers creates a harmonious and fragrant atmosphere believed to please ancestral spirits and strengthen the connection between the physical and metaphysical worlds. This practice emphasizes the importance of cultural symbolism and spiritual purpose in the ngumbah keris ritual, while highlighting its multi-layered meaning as part of cultural heritage (Nurusholih & Ilhamsyah, 2023).

### **The Implementation of Nyuguh Ageung Ngumbah Keris Pusaka Karaton Sumedang Larang**

Karl Marx's opinion states that humans themselves are the makers of history. History is not made spontaneously, under conditions of their own choosing (Marx, 1983:287 in Bentley, 2004:335-351). The Nyuguh Ageung Ngumbah Keris Pusaka event of the Sumedang Larang Palace is an annual palace culture, institutionalized in the Sumedang Larang Palace, its implementation is the result of hereditary activities. Intangible and material values will touch here. The implementation of the Sumedang Larang Palace and the Pusaka Keris are two elements that provide encouragement to carry out ancestral traditions. From the Nyuguh Ageung and Ngumbah Pusaka traditions, the form of the Karaton's socio-cultural practices contains historical, cultural, social, philosophical, and symbolic values as the identity of the palace. The Sumedang Palace carries out Ngumbah Keris Pusaka of the Sumedang Larang Palace as capital for social interaction and social relations. The Pusaka Keris is a media tool to invite attendees to cultural tradition events. The palace is a family space to gain recognition and status. This social practice reflects cultural practices that are repeated until they become traditions and are structured in the Sumedang Palace community. The meanings contained in ritual symbols serve as a guide for attitudes and behavior and are inseparable from the lives of the people who always uphold their unique culture (Hafid & Raodah, 2019).

Before the annual event begins, the Sumedang Larang Palace sets a date for the event, which has been passed down through generations. On the 1st of Maulud (the first month of Ramadan), the "Bubuka" (prayer ceremony) begins with Nyuguh Ageung (the offering of traditional foods from the past) and the offering of raw ingredients, among other things. For an overview, see the following list of offerings:

Offerings/susuguh (offerings) are part of the Nyuguh Ageung Ngumbah Keris Pusaka ritual. These offerings are full of philosophical value and life symbols, a form of offering to commemorate the ancestors of Sumedang. The menu at the Nyuguh Ageung Ngumbah Pusaka Sumedang event includes:

Various types of fruit salad (rujak), including rujak banana, rujak tamarind, rujak coconut, rujak ciyung, rujak bunga ros, rujak roti (bread salad), bitter coffee, sweet coffee, sweet tea, bitter tea, seven dewegan (rice cakes), red Gudang Garam cigarettes, cigars, rock sugar cakes, grilled bananas, incense and frankincense fragrances, betel nut (nyepah), including tektek (avocado), betel leaf (betel nut), lime (apu), gambier (gambir), areca nut (jambe), tobacco (bako Tampang), and jambe fruit peel.

Various rice dishes include ketupat (rice cakes), lepet (rice cakes), red porridge (porridge), white porridge (porridge), bakakak (rice cones), various types of tumpeng (rice cones), 7-piece rice dishes complete with Kancra fish, Kancra fish pepes (steamed kancra fish), egg stew (semur telur), bakakak (rice cakes), fried chicken, grilled catfish, and other dishes.

Various secondary crops include tubers, sweet potatoes, cassava, taro, peanuts, potatoes, corn, pumpkin, and others. Various stews, stews of cassava, peanuts, taro, corn, and tubers.

Vegetables include red beans, carrots, cabbage, long beans, eggplant, potatoes, kale, spinach, spring onions, celery, radishes, cucumbers, pumpkins, tomatoes, squash, and more. Various snacks include rangginang (rice cakes), opak (rice cakes), grosiran (rice cakes), tengteng (rice cakes), getas (rice cakes), kicimpring (rice cakes), sakura (snake cakes), and katapang (snake cakes).

Fruits include oranges, longans, watermelons, melons, grapes, dragon fruit, plantains, danas (fruits), mangoes, guavas, pears, sapodilla apples, snake fruit, papaya, and campoleh (fruits).

Spices include fine salt, coarse salt, turmeric, lemongrass, galangal, ginger, galangal, shallots, garlic, cumin, kapol, pepper, coriander, cloves, brown sugar, tamarind, bay leaves, turmeric, shrimp paste, cayenne pepper, curly pepper, red pepper, nutmeg, green pepper, lime, and the like.

Water comes from seven springs: Muara Cipongkor, Muara Cihojne, Muara Cileley, Muara Cipeles, Muara Cikeuruhan, Muara Ciloa Cipicung, and Muara Cirangkong. Seven types of flowers include jasmine, ylang-ylang, rose, tuberose, kantil, bougainvillea, and campaka.[7]

Kitchen utensils include a woven bamboo fan, a steamer, and grated coconut. Seven winnowing baskets serve as containers for ingredients, winnowing baskets and limes, unhusked rice, musk oil, and japaron. (Kusmayati, 2025)

Based on observations, Nyuguh Ageung Ngumbah Keris is the initial process of ngumbah keris (the procession of the keris). As a form of remembrance/memorialization of the ancestors of Sumedang, the dishes displayed and served consist of three types: traditional dishes for ancestors, traditional dishes passed down through generations, and modern dishes. They are presented in large, attractive and unique quantities. The large quantities of dishes are arranged on a winnowing basket, then displayed as the ingredients for the Ngumbah Pusaka ceremony. The dishes consist of the types of food consumed by the ancestors of Sumedang, thus becoming the identity of the Sumedang Palace.



**Figure 1.** Nyuguh Ageung Traditional Dish Ngumbah Keris, Heirloom of the Sumedang Prohibition Palace

This celebration also involves gathering agricultural products from the lands of the Sumedang Larang Palace, spread across several districts, including Conggeang, Buahdua, Tanjungkerta, Tomo, Darmaraja, Wado, South Sumedang, and others. The land is cultivated by residents led by foremen. The cultivators deliver crops such as rice, fruits, vegetables, secondary crops, dewegan bananas, cassava, tubers, and other crops from the



palace's fields and paddy fields. The collected crops are formed into a mountain (gunungan) to form a kabulan (gift) for those in attendance. The kabulan here includes not only food served on trays but also three gunungan (gifts). After the ceremony, the harvested keris, cooked and raw food, and water from the remaining bowls (bokor) are given to the attendees, and they are fought over. They consider the food and other items to be a blessing. One resident said, "Hopefully, receiving this will be a blessing, a healthy life, abundant prosperity, and abundant agricultural produce."



**Figure 2.** Photo of Nyuguh Ageung and Ngumbah Keris Heirloom activities

The tradition of ngumbah (purifying heirlooms) is a collective agreement, involving the tools, equipment, and the figure of the empu (the person who performs the keris purification). Of course, this is done by considering a day considered auspicious, wise, and blessed. Determining the appropriate time and month aims to create a sacred moment that distinguishes this ritual from ordinary activities (Sato et al., 2017).

The timing of the ritual varies. For the Yogyakarta Palace, Surakarta, and the Javanese community, the ngumbah keris ritual is generally performed in the month of Suro or Muharram, specifically on the first of Suro in the afternoon before the Maghrib prayer. Suro is considered a holy month steeped in myth, as it coincides with the turn of the year. Therefore, this moment is considered sacred and should be respected (Nasution, 2017).

The Sumedang Larang Palace is known for its keris purification rituals, which are held during the month of Maulid, from the 1st to the 11th. The evening of the 1st is dedicated to the Ageung tawasul (religious offerings) and the permission of the heirs to cleanse the heirlooms. On the 1st, the purification process begins with the Sanghyang Pake Binokasih Crown and the seven core heirlooms of the Sumedang Larang Palace. On the 2nd to 11th, the keris senopati (senapati) is used to purify the keris, spears, weapons, tools, gamelan, and other heirlooms. The 12th of Maulud concludes with the commemoration of the Prophet Muhammad's birthday, drawing lessons from the Prophet's birthday, and serving as a role model for all Muslims. We are expected to maintain our bodies and souls, following the teachings of the Prophet as a guide in life. (Radya Luky, personal interview, August 24, 2025).

The ingredients for making the keris are water sourced from seven springs which have been mixed in a large bowl, lime, grain, japoron oil, musk oil and green/unripe lime.



**Figure 3.** Lime as a Material for Making Keris

According to keris makers, the materials used have changed. Abdul Syukur said in an interview, "Previously, to perform the keris cleansing, you needed a noni fruit, a mortar, and water from seven springs. Heirloom kerises were soaked in a mortar with seven springs and ground noni fruit for seven days. Now, it's more practical, with the seven springs combined in a bowl, oil, grain, and lime, and a winnowing basket as the base for the keris cleansing." (Personal Interview, August 24, 2025)

The profession of cleaning keris is hereditary, as the three people who clean keris his parents, grandfather, and great-grandfather worked as keris cleaners. Mr. Dedi, Mr. Abdul Syukur, and Mr. Oman have been practicing this profession for a long time, since their parents passed away. They consider this work a gift and a blessing, contributing to the preservation of our ancestral heritage.





**Figure 4.** Heirloom Robes of the Sumedang Larang Palace

Before being purified, the seven core heirlooms are first lowered. According to Abdul Syukur in an interview, "there are rules for lowering the heirlooms; there's a procession that isn't haphazard or arbitrary." We are orderly, careful, and respectful because we believe these heirlooms are the result of asceticism, fasting, and prayer to the Almighty, thus granting them special treatment.

According to Musarofah (2018), the tradition of washing heirloom keris (ngumbah keris) is the maintenance of ancestral heirlooms. This annual ritual is held in the month of Rabiul Awal or Maulud. Heirloom kerises are washed because they are dirty, rusty, or the color of the blade has faded after a year of storage. The process of washing heirlooms must be carried out correctly and carefully, and must be carried out by an expert to avoid errors in execution that could damage the keris blade.

According to Moerley (2007) in Suwanto (2015) Ritual is "a marking event that can be called religious, not because it is separate from everyday life, but because it focuses attention, evokes, refers to a broader imagination that discusses the relationship between self and community. There is a material reframing of Action that separates known events from everyday practices that often provide different experiences of time, place and existence.

The function of the keris has shifted. It was once used as a stabbing weapon, then evolved into a sacred heirloom, and then became sacred for its ability to protect its owner from all harm. Today, those who still believe in it believe that the keris possesses magical powers that can provide its owner with non-physical support, such as strength, blessings, nobility, and smooth business operations. (Andriana, 2016)

The ritual of bathing a keris on the eve of Suro, the Javanese New Year, at the Mangkunegaran Palace in Solo, Central Java, is carried out in the form of a keris bathing procession, which shows the keris as an extraordinary fetish object. Javanese people fight over the water used to bathe the keris because they believe in its magical powers, a power that can bring blessings. They are willing to jostle and be trampled to obtain the water to wash their faces and take home. In this case, water also becomes a fetish object. People believe that the keris must be treated well. Bathing a keris directly perpetuates the khadam (spirit) contained within it, making it feel at home and is also considered to protect the heirloom from corrosion (Ibid: 49).

The procession of the keris begins with the lowering of the seven (7) core heirlooms, then they are paraded, known as the Kirab Alit. The crown of Sanghyang Pake Binokasih and the seven heirlooms are accompanied, from the heirloom building, behind the Gendeng building, the Gamelan building, in front of the State Building towards the west road and ending in front of the Srimanganti building. His Majesty, R. H. Ikik Loekman Soemadisoeria, as the highest leader, releases the procession at the heirloom building and receives the procession at the Srimanganti building. Next, these heirlooms are brought into the Srimanganti building, handed over from the tray bearer to the Supreme Patih, handed over to the Radya, continued to the Sri Radya, and finally handed over to the Panglima Senopati to be washed/purified by the pejamas. The event of the Sumedang Larang Karaton Heirloom Ngumbah is a representation of the broad meaning of the identity of the Karaton, the form of the identity of Sumedang Larang. (Kusmayati, 2025).

The necessary equipment for cleaning a keris consists of seven springs in a large bowl mixed with jasmine, rose, ylang-ylang, kantil, and colorful bougainvillea flowers, known as bunga setaman (flowers). The materials used to clean the heirloom keris include unhusked rice, lime, japoron oil, and musk, along with a winnowing basket as part of the keris cleaning ceremony. (Ibid, 2025)

The keris purification ritual is carried out by three people, including the palace servants. The purification of the heirloom keris begins with the sword of Ki Mastak, which is washed in water in a bowl by the Commander of the Senopati Palace of Sumedang Larang. It is then handed over to Mr. Abdul Syukur to be oiled and rubbed with lime. This aims to facilitate the process of cleaning corrosion and dirt. Next, it is cleaned with rice husks and lime as a base. This rice husk has a rough texture so it functions to clean dirt but does not damage the blade. After being cleaned with rice husks, the keris is brushed with a soft toothbrush to remove the husks, dust, and traces of rice husks. It is then returned to Commander R. Dedi to be washed with water and garden flowers, then wiped with a soft cloth, then placed back on the table to air dry. (Ibid, 2025). The image below shows the series of activities for the purification of the heirloom keris:



**Figure 5.** The Process of Washing the Heirloom Keris Sword of Ki Mastak

According to Radya Luky (2025) in an interview, he emphasized: “The Nyuguh Ageung Ngumbah Keris event is the identity of the Sumedang Larang Palace, the Sanghyang Pake Binokasih Crown and the seven Core Pusaka are the cultural materials of the Sumedang Larang Palace’s identity. Likewise, the Palace as an event space. This contains historical value, heirlooms in a long historical journey. Discussing the Binokasih Crown and the Pusaka Keris shows the identity of the Sumedang Larang Palace which is different from other palaces. The event took place in the Sumedang Palace complex. The presence of the Nyuguh Ageung Ngumbah Pusaka event confirms that the Palace is carrying out a major event, creating a hereditary culture, a sense of heritage as an attraction of the Sumedang Larang Palace to be a guide and spectacle. Guidance because it contains philosophical values, spectacle as one of the palace’s cultural events that needs to be conveyed and known by the public as a tourism event.”

The Ngumbah Keris Pusaka Karaton Sumedang Larang activity, a representation of the cultural identity of the Karaton Sumedang Larang, is formed through automatic, emotional, and symbolic processes that are not always consciously realized. Each procession symbolizes various interpretations of the meaning of a cultural material. This event showcases the Ngumbah Keris ritual in both connotative and denotative terms.

Offerings or sajen consist of several ubarampe as symbols related to ancestral spirits. The tradition of Ngumbah Pusaka (the sacred keris) has been passed down through generations and is still maintained today. The Ngumbah Pusaka ritual signifies the existence of a living culture in the Sumedang Palace. This can be seen from the process of lowering the heirloom, parading it, washing it, and storing it again (M. Rilo Tubagus, et al., 2020:4). The diverse offerings illustrate the relationship between humans and the Almighty and ancestral spirits. Sajen serves as a means of interaction between humans and the immaterial realm. The Ngumbah Keris ritual is an event of washing the keris with certain elements such as coconut water, betel lime, and sandalwood oil, as an expression of gratitude, a way to ward off disaster (tolak bala), and a means of respecting ancestral spirits (Santoso, 2024).

Bahn, in Terje Oestigaard (2004) explains that studying and preserving material culture is disciplining culture with the aim of restoring, describing, classifying this material, to describe the forms and behavior of past societies and ultimately understanding the reasons behind this behavior.

This tradition is considered to have three main psychological processes, namely categorization, identification, and social comparison. Individuals form social identities that not only influence perceptions and attitudes towards other groups, but also broader social dynamics (Tajfel & Turner, 1979:35-40). The Nyuguh Ageung Ngumbah Keris Karaton Sumedang Larang event provides a comprehensive understanding of the formation and function of social identity in group interactions through "Nyuguh Ageung Ngumbah Keris Pusaka."

Belief in ancestral spirits is integrated with belief in the forces of nature that influence human life, giving a distinctive color to the religious life and customs of the Javanese people. Although they outwardly worship spirits and other powers, their essence remains centered on God. Javanese religious beliefs, grounded in mystical attitudes and behavior, remain centered on the One Almighty God. God is the source of blessings, while ancestral spirits and supernatural powers are considered intermediaries (wasilah), actions with religious overtones (Hapsari, 2024:45).

The term triloka in Hindu teachings—Bhurloka, Bhuvarkloka, and Svarloka—describes this concept of human life with the Creator. (Arismunandar, 2020:76). Nyuguh Ageung Ngumbah Pusaka is a form of self-purification symbolized through heirloom objects such as keris and others based on the human personality that still has many desires and passions through self-purification to achieve holiness.

### Discussion results

Based on the opinion of Meskell and Preucell, identity is defined as a shared social similarity. The author argues that the Nyuguh Ageung Ngumbah Keris Tradition of the Sumedang Larang Palace is a representation of the identity of the Palace. From this tradition, the shared personality of the Palace becomes. The cultural material of the Keris as a speaking object presents an annual tradition that characterizes the social customary institution

of Sumedang Larang. This event is limitless, meaning that all descendants of Sumedang's ancestors, regardless of genealogy, descent, status, position, ethnicity, religion, language, gender, and culture, are present and participate in carrying it out.

The Nyuguh Ageung Ngumbah Keris tradition is a tradition of the Sumedang Larang Palace. Hal Sri Radya Karaton Sumedang Larang as the highest leader of the Palace is able to reconstruct past events. In-depth reflection on history, stories, culture, philosophy and values. This is an activation practice that connects visual symbols with the construction of identity and cultural self-esteem that is socially formed (Kahneman). The Nyuguh Ageung ritual also reflects the identity of the Sumedang Palace based on similarities in ethnicity, genealogy, ethnicity, history, language, culture, gender, religion, and local politics. From this, strong and harmonious family ties are created (Tajfel & Turner, 1979).

Bahn, in Terje Oestigaard (2004) explains the purpose of material culture, namely disciplining culture with the aim of restoring, describing, classifying this material, to describe the form and behavior of past societies and ultimately understand the reasons behind this behavior. Based on this concept, the author argues that tradition is able to revive the past culture of Karuhun Sumedang in the present so that an attitude is born that is able to lead society to compile a picture of traditional customs and understanding, and understand the meaning of these activities.

Bourdieu in Andrew Gardner (2004) states the theory of structuration. Bourdieu combines agency and structure in a single framework, namely habitus. that shared cultural dispositions in certain social groups that limit and enable action. The tradition of Nyuguh Ageung Ngumbah Keris is a shared cultural property that is structured and passed down from generation to generation within the Sumedang Larang Palace.

From the ritual will produce social, symbolic and cognitive things, (McAcnary & Wiells 2008, Pauketat 2013, Renfrew & Moeley 2009, in Edward Suwanto, 2015). From the opinion above, nyuguh ageung ngumbah keris is a form of cultural performance that is full of social, language, religion, structure, social relations, geography, politics, economy, race, artifacts, gender, identity and so on with full of symbols, from a variety of offerings, and ngumbah keris equipment that must be interpreted, interpreted as knowledge that must be translated.

The tradition of cleansing heirlooms is a tradition in every region. In Bone, South Sulawesi, the purification of kerises and heirlooms is performed every year to commemorate the anniversary of Bone. The Mattopang Arajang ritual, or cleansing of heirlooms, is routinely held. These heirlooms are stored in a special room in Sao Raja, the Bone Regent's official residence complex. During this mattopang ceremony, the heirlooms are considered sacred as living beings.

Mattopang arajang is the purification of the heirlooms of the Bone kingdom. This procession is also known as Mappepacing arajang or Pangadereng dilangiri. The heirlooms that are supported include the Teddung Pulaweng (golden umbrella), Sembangeng Pulaweng (golden sash), Kelewang LaTea RiDuni, Keris La Makkawa, Tombak La Sagala, Kelewang Alameng Tata Rapeng (traditional weapon of the seven or Ade' Pitu). The purification of these heirlooms uses water from several wells in Bone Regency, namely Bubung Parani, Bubung Bissu, Bubung Tello', and Bubung Laccokkong. These spring water sources are collected to clean the heirlooms.

In ancient times, the mattopang (moving) of an heirloom was performed by Bissu (a type of sacred object) with the blessing of the King of Bone or Mangkau in the room where the heirloom was kept. Bissu were believed to possess knowledge and ability to connect with the supernatural powers surrounding the heirloom. Therefore, religiously, only Bissu were considered capable of moving and relocating the heirloom from its original location.

The Mattopang Arajang ritual is an annual event performed by the community and the Bone Regency government to purify heirlooms inherited from the Bone Kingdom. This ritual serves as a traditional community celebration and also as a way to preserve the culture of the Bone Kingdom. Bone residents often return to their hometowns to witness the procession and ritual firsthand.

This research is crucial for preserving and documenting local cultural rituals. Current and future generations will undoubtedly need accurate information about the rituals practiced in the community, one of which is the Mattopang Arajang ritual. Furthermore, this ritual is routinely held annually, making it a cultural tourism destination that attracts tourists to Bone Regency. This will undoubtedly impact the local economy, particularly the accommodation and food sectors. The Javanese community living in Sambirejo Timur Tembung Village welcomes the month of Suro with various activities, including an all-night wayang performance, inviting government leaders to reinterpret the traditional wayang kulit culture. The wayang performance tells the story of the community and government leaders, where the government leader must keep his or her promises to the community before becoming a leader, and after becoming a leader, those promises must be kept. On the eve of Suro, for owners of keris (keris) that have been filled, the keris must be washed. This washing is carried out by a person with supernatural powers (a clever person). The keris is washed so that it becomes magically powerful. (Indrawati).

To ensure a keris blade looks clean and beautiful, its pamor is clear and shiny, free from defects or damage, and its appearance is attractive, the keris needs to be cared for. One way to care for a keris is by bathing it, or ngumbah keris. This gumbah keris activity is usually carried out by the elders of the keris owner's association or by a pewarang (warning service provider). Keris owners pay the pewarang (warning service provider) to care for their keris so that its appearance is beautiful and attractive. As a result, many keris owners do not know the proper procedure for ngumbah keris and do not realize the importance of preserving the ngumbah keris tradition. Based on this background, to preserve the ngumbah keris tradition, ngumbah keris demonstration activities are necessary.

The tradition of offering Ageung Ngumbah Keris is a tradition of the Sumedang Larang Palace. From the series of events on the night of Maulud 1st to Maulud 11th, the identity values of the Sumedang Larang Palace have emerged. The Ki Mastak Sword, Ki Dukun Keris, Panunggul Naga Keris, Curuk Aul I and II Badik, Nagasasra I and II Keris are the icons of the Sumedang Larang Palace, characteristics that distinguish it from other palaces. These kerises, the identity of the Sumedang Larang Palace, contain history, events, symbols of ethnicity, language, religion, race, and politics from Sumedang's past. So that the personal identity of Sumedang Larang will be revealed through this material culture.

Rituals are a means of "culture-making" (Emerson & Pauketat, 2008). This concept, Nyuguh Ageung Ngumbah Keris Pusaka, has become a contemporary culture created by contemporary palace residents. The activity is interpreted as a form of identity. Identity determines a mark/characteristic of an individual or community group to gain recognition and simultaneously distinguish them from other individuals or groups.

The tradition of Ngumbah Keris Pusaka (the purification of heirloom keris) aims to maintain the collection of heirlooms, Jamasan Pusaka (purification of heirlooms), and cleanse them according to the family traditions of the Sumedang Larang Palace. The emergence of the Ngumbah Keris ritual is rooted in the community's belief that carrying out the Ngumbah Keris ritual procession can bring blessings and glory, while failure to do so will result in calamities and disasters, such as economic hardship, drought, famine, crop failure, and the like. (Tubagus et al., 2021).

Abdul Syukur in an interview "ngumbah keris means cleaning the keris. The heirloom keris in the palace will be cleaned. The heirloom keris are characteristic, different from other palaces. The keris that are purified belong to the ancestral palace of Sumedang, not from others." (Syukur, 2025). This event is in the form of ngamumule/maintaining the heirloom objects of the Karuhun. Kyai are invited on the night of 1 Maulid to lead tawasulan and prayers for the karuhun and shared blessings. The invited Kyai have higher education and broad insight who understand religion and culture. (Kusmayati, 2025).

Kyai invited to cultural rituals are usually intellectuals with thoughts and views that balance religion and culture. This indicates that the kyai has a large congregation/follower base (Dow, 2005; Simuh, 2018).

For comparison, the keris purification ceremony is not unique to Sumedang. In several regions, many indigenous communities still strongly maintain this tradition. According to Siburian and Malau, the keris purification ceremony is an important cultural tradition that, according to Siburian and Malau, can differentiate between traditional beliefs and Islamic teachings. It is carried out to bridge religious and social perspectives. Keris purification is not merely a theological process, but also a form of social negotiation. For the people of East Sambirejo Village, the Satu Suro ritual is obligatory. Because the Sambirejo people consider this event to be a matter of survival, they believe the ritual is also intended for the safety of the people of Sambirejo Regency (Siburian & Malau, 2018).

The tradition of ngumbah keris (ngumbah keris) embodies the expectation of gratitude and hope. Webber believes this activity is a social act in community life that can be categorized into four forms:

- a. Zweckrational (rational action towards goals), namely achieving the goals expected by the actor by utilizing conditions and means in external objects or situations (Shofi, 2021)
- b. Wertrational (rational action towards values), namely orientation towards absolute values that contain religious norms with the aim of being for itself, without considering other external successes.
- c. Affective actions, which are based on emotional orientation and influenced by the feelings of the perpetrator (Permatasari & Subaidi, 2021)
- d. Traditional actions, which refer to old practices that have a traditional feel as well as customs and habits that still apply.

Java, especially Yogyakarta and Surakarta, is known for ngumbah keris (ngumbah keris). In Java, the event includes a procession, although the implementation is different. The procession parades the heirlooms to be purified. The difference in time is that the Sumedang Palace is on the 1st of Maulud, while in Surakarta and Yogya it is on the night of the 1st of Suro. In Java, the heirlooms are paraded around the palace fort, attended by thousands of residents of Yogyakarta and the surrounding area. This ritual is called the Mubeng Beteng Ritual.

During the Mubeng Beteng ritual, speaking is not permitted, as if someone were meditating. This is known as the silent tapa Mubeng Beteng (Siburian & Malau, 2018).

Syukur (2025), revealed that "ngumbah keris has changed/shifted. In the past, we had to provide a mortar, Noni fruit, this was for soaking the heirloom keris for a week. For jamasan/ngumbah keris now, the ingredients used are lime, seven mixed springs, flowers and musk and japoron oils. What is important now is not the Noni fruit, but the grain and lime. Ngumbah does not take long, it takes one or two hours or more." In line with Zahid, according to him, the Nyuguh Ageung Ngumbah keris tradition has undergone changes which can be seen from the implementation of the ngumbah keris ritual. If linked to the findings, its legitimacy is also supported by customary norms embedded in society. Zahid (2021).

The Nyuguh Ageung Ngumbah Keris ceremony is a tradition. "Tradition" comes from the Latin word, tradition, which means "passed on" or "custom." In its simplest sense, tradition is something that has been practiced for a long time and has become part of the life of a community group, usually from the same country, culture, time, or religion. The most fundamental aspect of tradition is the existence of information passed down from generation to generation, either written or verbal. Without this, a tradition will die out (Anton & Marwati, 2015).

According to Fety Soemawilaga (2025) Nyuguh Ageung Ngumbah Keris, the preservation of culture and the maintenance of heirlooms contains philosophy and the identity of Sumedang Larang. (Fety Soemawilaga, personal interview August 24, 2025 at Bale Ageung Bumi Srimanganti). Abdul Syukur (2025) added the number seven, seeing the core object of seven keris is also related to the number of days seven, seven layers of sky, seven continents, five continents plus the north pole and south pole, seven senses and others. There is a meaning not just numbers alone.

As for the purpose of the keris purification, Musyarofah believes that the Sere Madampu Alemeng heirloom purification aims to make people realize that it is very important to understand the social joints without reducing respect for fellow human beings created by the creator, in addition to the sense of maintaining harmony and unity. (Indrawati). For the people of East Sambirejo Village, the one suro ritual is obligatory. In addition to concerning the survival of the village community, the ritual is also intended for the safety of the people in the district. (Siburian and Malau,). For Ponorogo, the keris purification has hopes to be achieved, namely the transfer of knowledge from tools, materials in the ritual, guiding keris owners to know how, the stages in the keris purification procession, maintaining cultural extinction because it becomes a regeneration spectacle through the keris purification demonstration. Making income for traders, especially culinary traders in Ponorogo from this activity many visitors come and buy their wares. Parking services turnover increases because many visitors park their vehicles around the location of the keris purification demonstration. Transportation or vehicle services have seen increased revenue due to out-of-town visitors. Hotel (lodging) services in Ponorogo have seen an increase in visitors, thus boosting their owners' revenues (Musyarofah, 2018). In line with Radya Luky's opinion, this pusaka restoration serves as "cultural promotion in establishing the palace as a heritage tourism destination in Sumedang." (Luky, 2025)

#### 4. CONCLUSION

The identity value that can be taken from the Nyuguh Ageung Ngumbah Keris Heirloom Keris Sumedang Larang Palace activity is the identity value of the Sumedang Larang Palace togetherness. Seven heirloom keris core Ki Mastak Sword (Prabu Tajimalela), Keris Ki Dukun (Prabu Gajah Agung), Keris Panunggul Naga (Queen Pucuk Umun and Prabu Geusan Ulun, Badik curuk Aul I and II (Commander Senopati Embah Sayang Hawu or Mbah Jaya Perkasa, Keris Nagasasra I (Prince Panembahan) and Keris Nagasasra II (Prince Kusumadinata IX or Prince Kornel) as icons and only belong to the Sumedang Larang Palace. This event is not only ngumbah keris heirloom but ngumbah heirloom. such as machete/bedog weapons, swords, badik, kujang, kudi, spears and the like including Gamelan Buhun Sari Oneng Mataram, Gamelan Sanglir, Gamelan Panglipur, Kareta Kancana and other heirlooms are also purified. This practice is a form of identity of the Palace based on the togetherness of the palace with similarities, race, ethnicity, genealogy, religion, language, culture, history, politics, and geography. The Nyuguh Ageung Ngumbah Keris tradition emerges as a shared identity. This tradition belongs to the Sundanese people of Sumedang, descendants of the Sumedang ancestors, who speak Sundanese, adhere to Islam, are part of the palace, and are part of Sumedang's historical trajectory. It also incorporates dynastic politics with the ideology of Insun Medal Insun Madangan.

The Nyuguh Ageung Ngumbah Keris Pusaka event combines the annual celebrations of the palace. This cultural tradition encompasses mieiling (honoring Sumedang ancestors), a manifestation of cultural preservation, and the preservation of heirlooms. Three goals in one event. Amidst these changes, this activity demonstrates the current identity of the palace, as a guide to tradition and culture, mieling (honoring the ancestors), and a spectacle designed to promote tourism in the Sumedang palace.[8]

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