Preservation of Golok Walahir as a Cultural Identity for the Society of Sindangkerta Village, Tasikmalaya, West Java

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Abstract. Golok is a traditional tool for gardening, farming, and battling in the past. Golok is being used for slashing, splitting, cutting and hewing, this is why its shape is similar but not the same. Some people believed it has another function, as a social or regional identity. Therefore golok is still existed, being produced and used even though there was a new tool come up. Unlike others that continue being produced and well known as an icon, golok Walahir blacksmith of Sindangkerta, Tasikmalaya, did not have regeneration process, so it towards to extinction. One conservation effort is doing some research and assessment in order to look for remake possibility with or without same golok making method, so there would be a new blacksmith generation. The conserving steps taken was identifying the existing golok Walahir shapes and classifying them, then replicate each form. After the golok Walahir’s specified identity is founded, we can use stock removal method as one of knife making method to make golok Walahir. Although the deepest meaning of golok Walahir cannot be reached, at least the right shape can be made. This research and assessment are reviewed from the form aspect, material, and production process.

Keywords: walahir, golok, tasikmalaya, preservation, identity, culture

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1 Introduction

Golok or machete is not only known in Indonesia only, but also exist in Asian countries such as Thailand, Vietnam, Malaysia, Filipina and others with different names. Golok is made to facilitate human work, especially work that cannot be done by using only bare hands. Jobs such as cutting branches, splitting wood or bamboo, slashing bamboo and alang-alang are work that can be done easily when using golok. Golok are divided into two main categories, the first is golok pakarang (golok soren, golok silat) for self-defense or fighting, and golok pakakas (golok gawe) for work.

Many golok in Indonesia is known to come from Java, especially West Java, where there are several centers of blacksmith such as in Ciomas Banten, Cibatu and Cisaat Sukabumi, Ciwidey and Galonggong Tasikmalaya. Golok produced from several centers of blacksmith are known not only in Indonesia, but also known to foreign countries such as the Netherlands, martial arts college in this country often order a golok for martial arts attractions to the blacksmith center in Sukabumi.

Golok became the identity for a region or society as well as rencong for Aceh, mandau for Kalimantan and kris for middle of Java. The existence of golok cannot be separated from the existence of blacksmiths, craftsmen centers that became the place of the blacksmith to produce golok in this case became the spearhead in efforts to conserve golok as objects that can represent the identity of a region or society, if there is no next generation of blacksmith, then the existence of golok will be extinct [1]. Golok walahir is a typical of golok from Walahir village, walahir village has now changed its name to Sindangkerta. This golok now no longer made, this is due to the absence of the next generation of the last blacksmith Puh Bihot who died in 1955. The absence of this successor makes one of the citizens named Mr. Awa took the initiative to start a conservation effort through making golok replica. The process of making replicas involving some of the blacksmith around Sindangkerta was not easy, it is necessary to be patience in translating the form of golok from verbal narrative, to the form of sketch, to become a whole shape of a golok complete with container [2].

There is a need for further research and assessment at each stage in the replica production process, it is expected that with the process, the replica of the golok walahir shape can be approached to the original shape made by Puh Bihot, because to achieve 100% similarity level is very difficult, considering the Walahir is an identifier representing the Walahir community, there is an unwritten rule that the blacksmith who makes the golok walahir must come from the same region. Mr. Awa in the process of making a golok involves people from inside and outside walahir, with the hope that they would preserve the golok further.

2 Literature and Theoretical review

2.1 Identity and culture factors of Sindangkerta village

Sindangkerta village is a village of 15 villages located in the District of Cipatujuh, Tasikmalaya district, West Java Province. The village is divided into 6 hamlets, the landscape consists of land and sea, the livelihood of its citizens is grouped by the region where they live:
- Dusun Cisaat 1 which is located in the mainland area, its citizens are livelihood to become farm laborers.
- Hamlet Cisaat 2 location adjacent to the village Cisaat 1, the livelihood of its citizens are the same, become farm laborers.
- Dusun Karang Anyar is located in an area with land and sea, the livelihood of its citizens is partly farmed and others become fishermen.
- Sindang Sari hamlet located on the mainland, different from other hamlet, the citizen is arranged as a miner of Zeolite stone, because the soil in this area contains the stone.
- Sindang Sabeulah hamlet is located in the mainland area, its citizens work as rubber tire workers and farmers.
- The hamlet of Sindang Hurip is adjacent to the hamlet of Sindang Sabeulah, a community profession similar to that of the Sindang Sabeulah hamlet.

From mapping the location of the region and the profession of sindangkerta residents who are on the south coast, the culture inherent in the community closely with the culture of agriculture as well as maritime culture.

2.2 Stella Ting-Toomey Theory

According to Stella Ting-Toomey theory, identity is formed within a person based on what he experienced since he was a child in the family sphere and developed later along with the age and the relationship with the outside world. An identity is something that used to define someone not only from the psychological aspect but also from languages, clothes, food etc. [3]

3 Research methods

3.1 Analytical Technique

The analytical technique used in the process of making the replica of this golok uses the qualitative method, the assessment is how to identify and classify the existing golok from the shape, size, and material, analyze the natural geographical condition of the walahir village, and the social condition of the society. The next process by using experimental methods, the experiments performed by someone who had golok making skill. The objective of this experimental research is to know the extent of the different forms of replica scales with the original and its relation to the nature and society of walahir. In this process, the analysis can be done by understanding the standard of golok walahir shape and how to produce the golok.

3.2 Stella Ting-Toomey Identity Analysis

To know something to be an identity or not, beforehand must be understood the first social condition of the local community, social condition of society can be represented from the condition of individual living in it. Man is a social being, in his life, humans live in groups and build a social system tailored to his needs. The human process of living in group life indirectly forms an identity for each group because between groups of one with another has a different life, the difference
between them can be seen from the objects or tools used by the community. Differences in the use of the tools, although they appear small but may reflect the identity of a group, the *golok*, in this case is one of the tools used by the sindangkerta community in work, the following list of equipment used in work in each hamlet based on the analysis of the type of work [4] (see table 1).

**Table 1.** Equipment according to profession and work location

<table>
<thead>
<tr>
<th>No</th>
<th>Hamlet</th>
<th>Profession</th>
<th>Work Location</th>
<th>Equipment</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Cisaat 1&amp;2</td>
<td>Farm Laborers</td>
<td>Rice fields</td>
<td>Hoes, sickles, <em>golok</em>, plows, tractors</td>
<td>Location of adjacent hamlet, same type of work</td>
</tr>
<tr>
<td>2</td>
<td>Karang Anyar</td>
<td>Farm Laborers, Fisherman</td>
<td>Rice fields, Sea</td>
<td>Hoes, sickles, <em>golok</em>, plows, tractors, Boats, nets, fishing rods, traps</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Sindang Sari</td>
<td>Zeolite miners</td>
<td>Mine</td>
<td>Hoe, <em>golok</em> crowbar, dustpan</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Sindang Sabeulah &amp; Sindang Hurip</td>
<td>Labor tapping rubber, farming</td>
<td>Rubber forest, rice fields</td>
<td>Knife tapping, <em>golok</em>, containers sap, bucket, Hoes, sickles, plows, tractors</td>
<td>Location of adjacent hamlet, same type of work</td>
</tr>
</tbody>
</table>

### 3.3 Production process

![Fig. 1. The process of making sharp objects with wrought techniques (left); traditional forging equipment; anvil, hammer forging, clamp, cutter, *lonyo*. Location in Mr. Ara’s gosali, Ciater, Subang, West Java; The process of making sharp objects with the technique of stock removal in T Kardin workshop (right).](image)

The process of making a golok is divided into two types of ways of making, the first way is the forging process, this process is done manually by using manual equipment. Wrought-making technique is the oldest iron processing technique. To use this technique it is necessary to know the types of materials that can be forged, combustion techniques and temperature settings, forging techniques using manual aids and metal forming techniques into the appropriate form.

The second manufacturing technique is the technique of stock removal, metal making with this technique is the manufacture by the process of removing material from the workpiece, the disposal process is done by cutting, eroding, punching and sharpening workpiece. The equipment used in this process is semi machine
equipment, that still uses human power to operate it. The equipment includes hand grinder, grinding wheel, belt grinder, and drill.

3.4 Material

The material used to make golok is metal, the type of metal used in the past is different from the metal used in the present. Metal used in the past is obtained from the objects that exist around, as the times, metal materials used in the past are still used but there are differences in the source, besides the metal industry has produced special materials for the purposes of making various objects including sharp objects. These metals include: spring from dokar or delman; spring from Jeep Willy's; spring from Truck; damascus steel; O1 tool steel; D2 tool steel; 440C stainless steel; ATS-34 stainless steel Japan. To achieve maximum strength, the blacksmith combining several metal types in the process of making golok, especially on golok pakarang type, in the Banten area known golok sulangkar type which combines several materials to add mystical impression. The technique of mixing this material is known by the baja selap technique. The ingredients include black iron plate, iron filigree, bolt, chain, and nickel.

4 Result and discussion

4.1 Naming Aspects

Golok other than as a tool of work is also the identity of a community or area, we know the golok Ciomas believed to have a miracle, golok Ciomas identical to the area of Ciomas Banten and the community. Each region that has a center of blacksmith has unique characteristics and different from each other, this difference is one that form the identity other than because golok is also attached to the daily life of the community. Golok has a unique name, the naming of golok pinned on the blade and the handle, the name of the golok is taken from the forms of plants, animals and types of work commonly done using the golok. Some take the name of the puppet character and the shape of the golok associated with the shape of the human body or thing (see table 2).

From the data above, the relationship between naming the golok with the names of animals, plants, types of work and forms, both can be associated with the condition of the area where the golok is located. The names of the golok above are taken from plants or animals that live in areas adjacent to mountains, forests, and the work or profession of the people living around them. Similar to the shape of a golok with the plants, animals or forms of humans that are used by the blacksmith in naming the golok that he made, or maybe the blacksmiths inspired by plants form as a form of golok, even not impossible local people who took the initiative to give a name when they asked for made golok on the blacksmith to help with his work.

4.2 Shape Aspects

Golok walahir made in the area which there are areas of forest and sea, when viewed from the names of golok used, it does not rule out the name of this golok is
derived from objects around it as well as naming the golok from other regions. The naming of the walahir is not as much as a golok from other regions, this is probably due to the lack of golok made, the naming of walahir is also divided into three levels to position who is using and for what activities the golok are used. Here are the names of golok walahir’s: 1) Low: Salantang dan Luk Sabuku; 2) Middle: Hurang Mongkoy and Lutung Moyan; 3) Hurang Morongkol and Golong Tambang (see figure 2).

Table 2. Names of golok

<table>
<thead>
<tr>
<th>Plant</th>
<th>Animal</th>
<th>Work</th>
<th>Shape</th>
</tr>
</thead>
<tbody>
<tr>
<td>Handle</td>
<td>Balingbing Eluk Paku (pakis) Pendul Kembang Potongan Kai Sopak Lodong Jejengkolan</td>
<td>Buhaya, Ekek, Soang Ngejet, Javer hayam, Cinghol (ucing nonghol), Pingping hayam, Kucuit, Simeut Bako, Meong, Monyet/ lutung, Lauk cai, Kuda laut, Garuda Mear, Lutung Moyan, Ceker Kidang</td>
<td>Wayang arjuna Kresna Cepot Semar</td>
</tr>
</tbody>
</table>

For Walahir, the existence of the original golok made by the last master is very limited, and not anyone can see, the image obtained only one. This golok is owned by the grandchild of Puh Bihot, this golok including the type of golok pasren. This golok are used by people who will travel far out of Walahir village (see figure 2).

From the physical form seen in the picture above, at first glance looks the same for Ciwidey and Galonggong scales on the engraving in the Handle. In the shape of the blade is also at first glance there is a resemblance to the golok Ciwidey, Galonggong, and Walahir, but if investigated further, the details of each golok have differences, the difference between them; style engraving for the handle of the golok Ciwidey and Galonggong, the golok walahir has no engraving on its handle. The long bar and the width are almost the same but have different details like the golok Ciwidey the width of the golok from the base shrinks to the tip, golok Galonggong's width also has the same character but more pointed at the tip, the width of Walahir is small at the base then widened to the tip, with rounded round shape.

Differences form each of these golok when there is a connection with the surrounding natural conditions and social conditions of society where the golok is located. On the golok Ciwidey drawn above, the length and width of the golok are made of several types, this is to suit the needs of the people who live in the foothills with varied vegetation, the amount of things to be done is various and using different golok, to cut or split large enough tree, used a golok that is 3.5-4cm wide
of blade. On the golok Galonggong, the variant of the golok is almost similar to the golok Ciwidey, with the character of the area that is also identical. golok Walahir has a small at the base adjust to the natural conditions of vegetation though lush but dimension is not large so it does not require a large dimension of golok.

Fig. 2. Golok Ciwidey (left), Golok Galonggong, and Golok Walahir (far right).

4.3 Material aspects

The material used to make the golok Ciwidey, Galonggong and Walahir use a spring for the main material, spring used from the vehicle / truck for the golok Ciwidey and Galonggong, for the Walahir, possibly used spring from cart / delman, this is seen from the year of its manufacture and from the interviews with Pak Awa as the initiator of the golok Walahir reconstruction process. Making golok Ciwidey and Galonggong above is assumed to be made in late 1990 - early 2000, in the year umteen spring from vehicle is so common and easy to obtain. The golok Walahir was assumed to be made between 1920-1955, during which time vehicles that entering the village of Walahir were limited, if any, they were still andong or delman that is very rarely to use, because according to Mr Awa, to travel out of the village, residents must walk first to reach the nearest road.

4.4 Production Aspects

The process of making golok Ciwidey, Galonggong and Walahir above using the technique of forging, on the golok Ciwidey, seen from the picture above, the forging process is done by forging with standard techniques, not using the baja selap technique. Golok Galonggong has a characteristic of balik mipih or baja selap technique, this technique uses some material that is united by folding some materials in hot conditions for later forged. On the golok Walahir, forging also uses baja selap technique, seen from the pamor contained in the blade which has the groove or vein form from the main metal fold with the mixture, but the number of folds is less and the material used is different from the Galonggong. The manufacture of handle and container replica of golok Walahir use manual carving technique, with special knife tool designed in accordance with the needs of golok Walahir making process, the use of this knife can not use the knife that is common in the market because according to pak Sukmana (handle and container replica maker) there is a detail section of the form not overtaken by the usual form of knife, but there is no blacksmith that make a special knife yet.

For the replica making process, done in addition to the manual way, also by way of forgings, but the same as making replicas with wood material, the process of making replicas of metal materials also find difficulties because the blacksmith who
made not yet able to meet aspects of Walahir standard scales that information only obtained from the words of Mr. Awa, sketch form and wood replica.

**Fig. 3.** Walahir's wooden replica made of wood, made by Mr. Sukmana (left), and Walahir's replica made from metal, made from *panday* outside Walahir village.

## 5 Conclusion

Preservation of *golok* Walahir as a regional identity or village community Sindangkerta very necessary, this is because there is no longer the successor of the blacksmith who makes the *golok*. From the results of the analysis in the previous chapter, the process of conservation is not as easy as making a new *golok*, it takes effort to collect data that the number is limited only from the remaining relics of existing *golok* and knowledge of a citizen named Mr. Awa, from the data of the form, size and function of *golok* walahir, as well as simple sketch drawings, replicas of several types of *golok* Walahir, were made using wood materials and manual production techniques. Mr. Awa's initiative involving blacksmiths from other areas is his next attempt, but it is necessary to habituate in the technique of making the *golok* because there are standards of form that must be met which is different from the usual form of *golok* made by the blacksmith. Stock removal is one of knife making method, there’s no one had tried to make *golok* walahir with this method because the result is totally different, especially in spiritually aspect but it may close in shape aspect. With the existence of these efforts, is expected to be born the next generation of making *golok* Walahir, with or without an original way to produce, but due to the ultimate goal of preserving the *golok* as one of the identity is achieved.

## References