

Kujang, Past, and Present

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Abstract. This writing aims to find out how the development of the kujang from ancient times to the present. Kujang, which is a unique weapon from the Pasundan region, certainly cannot be separated from the impact of the times. Thus, without realizing it, the development of the times has influenced the development of the Kujang itself. The focus of this research will investigate how modern developments affect the kujang itself. This study is a qualitative research with descriptive qualitative as its approach. The data collected by using literature review and interview. Based on the results, the development or dynamics of the Kujang can be seen from its history, type, function, and manufacturing process. For example, according to the manufacturing process, on the time benchmark, the kujang has a certain time benchmark to produce kujang for certain functions such as ageman or heirloom. In addition, the function of the Kujang has also shifted. Where, in the Pajajaran era, the cleaver had various functions such as an ageman or heirloom, ceremonial tool, weapon, and agricultural tool. However, its function has now shifted to accessories such as necklaces and so on. The change of its function is considered a good way to approach today's society and preserve Kujang.

Keywords: *Kujang; Sunda; tradition; weapon; identity.*

1 Introduction

Change is an absolute journey for humans as social beings, where progress is the result of individual thinking used in the development of human culture since prehistoric times. Humans are in a geographical environment within a certain period[1]. Cultural development produces progress in various fields of life. Starting from tools for hunting needs and processing food, to weapons to overcome the threat of wild animals, and enemies from outside the group. Tools such as knives were originally made with chalcedony, obsidian, and other rock materials, which were made with simple processes[2].

The discovery of new raw materials then led to technological developments in creating functional objects such as knives. Product development gives birth to improvements, some of which remain, change, new, abandoned, and even disappear.

The Kujang is a unique weapon from the Pasundan Region. The Kujang began to be made around the 8th or 9th century, made of iron, steel, and pamor material. The Kujang is one of the intangible cultural heritages and is an Intellectual Property Right (in 2014) that must continue to be socialized to the community so that it remains sustainable and becomes part of the Sundanese identity in particular, and the people of West Java in general. The Kujang has now become one of the ICONs of West Java [3][4].

In general, the Kujang has the meaning of an heirloom that has certain powers that come from the gods (Hyang), and as a weapon, since long ago until now the Kujang occupies a very special position among the Sundanese people[5]. As a symbol with philosophical values contained in it, the Kujang is used as one of the aesthetics in several organizations and government symbols. In addition, Kujang is also used as a name of various organizations, units, and of course, also used by the West Java Provincial Government [6].

2 The Focus of the Problem

In this paper, the author focuses on the problem of the kujang since ancient times during the Sundanese Pajajaran Kingdom and the present or the present. The author wants to invite you to get to know the kujang more closely from its history, shape, type, function, and manufacturing process.

3 Methods

This study is a descriptive qualitative research used descriptive qualitative approach. This study produces descriptive data. Literature review and interview were used in this study to collect the data. To answer the problems of the study, literature review was used by collecting and reviewing data from articles, books, and other relevant sources [7]. The researchers also interviewed a Guru Teupa to gather the information. The steps of collecting data of this literature review is (1) collecting data through books, articles, and journals (2) analyzing data so the researcher can draw a conclusion of the development of Kujang from the past to the present.

Data analysis technique used in this study is Miles and Huberman data analysis model in [8], which is triangulation data consists of data reduction, data displaying, and drawing conclusion or verification. Data reduction activities aim to make findings which are then used as a focus in research. Data display is an activity of displaying data that has been reduced to provide an understanding of the data. Conclusion drawing is the activity of drawing conclusions from the data that has been studied.

4 Discussions

4.1 The History of Kujang

There are many opinions of the origin of the word kujang, the origin of the word kujang from the word KUJawa hyANG, KUdihyang, KUuJANG, KUkuh kana JANGji, etc. Ki Affandi, who is a teupa teacher in his book entitled *The Secret Of Kujang Pajajaran* (2017), says that he does not adhere to and does not reject the opinions previously mentioned, apart from all that Ki Affandi only knows the word Kujang in the title of a Sundanese king (Rakeyan Medang 766-783 AD) who has the title Prabu Hulu Kujang[9]. In ancient manuscripts, the word "Kujang" is not the result of kirata, let alone an abbreviation or shortening of a sentence. According to Ki Affandi, the word "Kujang" is a name for an object that is unique to Sundanese soil, similar to keris, machete, badik, spear, mandau, machete, etc. It is not an abbreviation of a name. It is not an abbreviation of a name that has a specific meaning.

The existence of Kujang is allegedly an old traditional weapon in Java, considering that the old kingdom in Java was the Tarumanegara Kingdom which was established in the Sundanese region. Artifacts that corroborate that Sundanese civilization has existed for a long time can be seen in the inscriptions that are still preserved today, for example, the Ciaruteun inscription, the Batu Tulis inscription, and others.

Kujang is a traditional heirloom owned by the Sundanese community. Talking about Kujang is the same as talking about the Sundanese Pajajaran past because its thought that Kujang grew and developed as an identity at that time [10]. From the searches for the existence of Kujang, until now there are no historical sources that have been found that can report in detail and accurately.

New sources that can be used as a temporary reference are pantun plays. Because it is in the pantun plays that the name or word kujang is mentioned a lot. Among the pantuns that still fully discuss the Kujang is the antun bogor (typical) Bogor source Gunung Kendang spread Aki Uyut Baju Rambeng [11]. This Pantun Bogor until the end of the 19th century was only known by the marginal Bogor community (rural community). It began to be known by intellectual circles after 1906 C.M. Pleyte (a Dutchman who paid great attention to the history of the Pajajaran) wrote a book entitled "Moending Laja di Koesoemah" in the form of his notes from hearing directly from the speech of the pantunists in the Western Bogor area and its surroundings [12].

C.M Pleyte paid more attention to the Pantun Bogor because according to the results of his research, the Pantun Bogor was the most intact when compared to

the pantun in the eastern part of West Java, both in how to play the pantun, the Sundanese Language, as well as the historical sources it tells. While the pantun of the eastern part of West Java according to him is no longer intact.

News about the Kujang is always tucked away in almost every play and every episode of the Pantun Bogor series, both the function, type, and shape, the figures who wear it, and how to use it. Even connotative expressions that use the word kujang are not few.

Since the disappearance of the Pajajaran Kingdom until now, Kujang is still widely owned by the Sundanese community whose function is only as an obsolete object, classified as a historical object as a vehicle for nostalgia and loyalty to the existence of Sundanese ancestors during the heyday of Pajajaran, besides those stored in museums[12].

4.2 The Kujang User Group

Although the Kujang Tool is synonymous with the existence of the Pajajaran Kingdom in the past, the Pantun Bogor news does not explain that the tool was used by all citizens in general. This tool is only used by certain groups, namely the kings, Prabu Anom (crown prince), the Pangiwa group, the Panengen group, the religious group, the princesses and certain women, the Kokolot [10].

Meanwhile, ordinary people only use other tools such as machetes, congkrang, sunduk, etc. Even if some of them use the kujang, it is only limited to the Pamangkas Kujang to farming needs.

Every menak (nobleman), pangagung (state official) to kokolot, in the ownership of the Kujang, does not arbitrarily choose the form. However, it is determined by their respective social status. The shape of the kujang for the kings should not be the same as that of the Balapati. Similarly, the kujang belonging to the Balapati must be different from the Kujang belonging to the pratulup line, and so on[9].

Kujang Ciung mata-9, only used specifically by the King

Kujang Ciung mata-7, used by Mantri Dangka and Prabu Anom.

Kujang Ciung mata-5, used by Girang Seurat, Regent Pamingkis, and the Pakuan Regents.

Kujang Jago, used by Balapati, the Lulugu, and the Sambilan.

Kujang Kuntul, used by the Patihs (Patih Puri, Patih Taman, Patih Tangtu Patih Jaba, and Patih Palaju), as well as the Mantri (Mantri Majeuti, Mantri Paséban, Mantri Layar, Mantri Karang, and Mantri Jero).

Kujang Bangkong, used by Guru Sekar, Guru Tangtu, Guru Alas, and Guru Cucuk.

Kujang Naga, used by the Kanduru, Jaro, Jaro Awara, Tangtu, and Jaro Gambangan.

Kujang Badak, used by the Pangwereg, the Pamatang, the Palongok, the Palayang, the Pangwelah, the Bareusan, the soldiers, the Paratulup, the Sarawarsa, and the Kokolot.

In addition to the aforementioned officials, the Kujang is also used by religious groups, but all of them have only one form, namely Kujang Ciung, whose different stages are determined by the number of "eyes". The Kujang Ciung for the Brahmeṣṭa (high priest of the state) is the one with nine eyes, the same as the king's designation. The seven-eyed Kujang Ciung for Pandita, the five-eyed Geurang Puun, the three-eyed Puun Kujang Ciung, the three-eyed Guru Tangtu Agama, and the one-eyed Pangwereg Agama Kujang Ciung.

Other groups who also have the authority to use the kujang are the Pakuan Menak (Noble) women and groups of women who have certain functions, such as the Puteri Raja, Puteri Kabupatian, Ambu Sukla, Guru Sukla, Ambu Geurang, Guru Aés, and Sukla Mayang (Dayang Kaputrén). The Kujang for these women, usually only consists of Kujang Ciung and Kujang Kuntul. This is because they are slim, not too "galabag" (wide-bodied), and usually smaller than the size of the men's kujang. To distinguish the status of the owner, the Kujang for women is the same as for men, which is determined by the number of eyes, pamor, and materials made. The Kujang for the daughters of the Pakuan conquerors is usually a five-eyed kujang, Sulangkar Pamor, and the material is made of selected yellow iron. Meanwhile, for other function women, the kujang with 3 eyes and below is even Kujang Buta, Pamor Tutul, and the material is selected steel [9].




Pajajaran women who are not menak (aristocrats), in addition to using the Kujang, use other "typical female" tools, namely the so-called Kudi. This tool has both sides the same shape, such as no belly and back, also the two sides are serrated like the Kujang, the average size is the same as the size of the "Kujang Bikang" (kujang handled by women), slim, about 1 inch long including the handle, the material is all iron-steel, smoother, and there is no eye-catching.

4.3 Some Types of Kujang According to Pantun Bogor

All naming the shape of the Kujang, has a tendency to approach the symptoms of Mimesis or works of art are the result of imitation of forms. In other words, the Kujang represents a certain form that has similarities or similarities with forms taken from nature [13]. An in-depth study has shown that the variants of the Kujang in a diverse group of names are borrowed names for imitations of forms from flora and fauna that are in the space and time environment in Sundanese Culture[14].

Here are some types of Kujang forms derived from Bogor Rhymes. Based on the shape of the blade, there are Kujang Jago, Kujang Ciung, Kujang Kuntul, Kujang Badak, Kujang Naga and Kujang Bangkong. In addition, there is also a typology of leather puppet-shaped Kujang blades [14].

Table 1 Types of Kujang Forms from Pantun Bogor.

No	Figure	Kujang's Name	Information
1		Kujang Ciung (parrot)	Ciung is a smart bird, good at imitating. Nowadays, kujang ciung is suitable for employees who must be smart, clever, skillful, and able to absorb knowledge.
2		Kujang Kuntul (egrets)	Egrets are birds that travel far, good at finding prey. Nowadays, the egret is suitable as an ageman for entrepreneurs who have to work hard and improve their ability to compete in the business world.
3		Kujang Jago (rooster)	Jago is a fowl (rooster) that always wants to fight against its competitors. Nowadays, this kujang is suitable as an ageman for members of the TNI / Police / Security who must be strong, brave, and always be aware of other parties who will threaten them.




4		Kujang Badak (rhino)	Rhinos are large, hard and brave animals that attack anything that gets in their way because of their very limited ability to look. Nowadays the rhino cleaver is suitable as an ageman for members / soldiers who must be strong, brave, obedient, and remain straight to the orders of superiors.
5		Kujang Naga (dragons)	The dragon is a mythical animal that is brave and large in today's world. The dragon cleaver is suitable as an ageman for employees or entrepreneurs who are entrusted with a task, who must be brave, trustworthy, and firm.
6		Kujang Bangkong (frog)	Frogs are animals that often settle to live in flat and shallow holes, always waiting for passing prey in the form of insects such as flies, mosquitoes, etc. Nowadays, this cleaver is suitable as an ageman for teachers or experts who always stay in search of natural knowledge of scientific charity.

Image source: Personal Documentation at Paneupaan Kujang Pajajaran Abah Wahyu, 2023.

4.4 Parts of the kujang

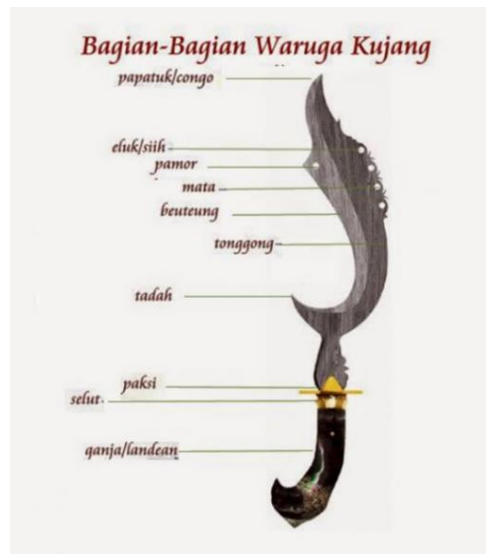


Figure 1 Parts of the Waruga Kujang

Image Source: <http://www.kerispusakajawa.com>

1. Papatuk (Congo), the pointed end of the Kujang, used to cut or gouge.
2. Eluk (Siik), indentations or serrations on the upper back of the Kujang, used to tear the enemy's stomach.
3. Waruga, the name of the blade (body) of the Kujang.
4. Mata, the small holes in the blade were originally covered with metal (usually gold or silver) or gemstones. But most of what is found is just the rest of the small holes. It is used as a symbol of the status stage of the wearer, with at most 9 eyes and at least 1 eye, there are even eyeless cleavers, called "Kujang Buta".
5. Pamor, the lines or spots on the body of the Kujang are called Sulangkar or Tutul, usually containing poison, the use is not only to beautify the blade of the Kujang but also to kill the enemy quickly.
6. Tonggong, the sharp side on the back of the Kujang, can be used

for entangling as well as slicing.

7. Beuteung, the sharp side on the belly of the Kujang is the same as the back.
8. Tadah, a small curve at the bottom of the Kujang's belly, used to deflect and twist the enemy's weapon so that it bounces off the grip.
9. Paksi, the pointed tail of the Kujang to be inserted into the handle of the kujang.
10. Combong, hole in the handle of the Kujang and is to accommodate the paksi (tail of the kujang).
11. Selut, ring on the upper end of the handle, used to strengthen the grip of the handle on the tail (paksi).
12. Ganja (landéan); the distinctive name of the handle (stalk) of the kujang.
13. Kowak (Kopak), the distinctive name of the Kujang sarong[15].

4.5 The Process of Making a Kujang

In the days when the Pajajaran Sunda Kingdom was still victorious, every process of making sharp metal objects including making cleaver weapons, there are certain standards that must be obeyed [16], including:

4.5.1 Time Benchmark

According to Ki Wahyu Affandi for the manufacture of special AGEMAN (heirloom) kujang, he still uses the ancient unwritten rules (tetekon) "unggah Kidang turun Kujang, nyuhun Kerti turun Beusi", meaning 'Bintang Kidang begins to rise on the Eastern horizon at dawn, a sign of the time when the kujang is used for "nyacar" (starting farming) [9]. Similarly, if Bintang Kerti is in a parallel position above the head sideways slightly to the North at dawn, it is a sign that work on forging sharp objects from metal (iron-steel) has begun'. The time is 7-10 days after the full moon. Forging the kujang for PUSAKA is only every Monday and Thursday, also accompanied by "mutih". This time standard is still valid in the "Urang Kanéhés" (Baduy) community[5].

4.5.2 The Sanctity of the "Guru Teupa" (Kujang Maker)

A Teupa Master (Kujang Forger), when working on making a kujang, must be in a state of purity, through what is called "olah tapa" (fasting). Without this condition, it is impossible to produce a quality Kujang [2]. This is especially true in the making of Pusaka Kujang or lucky Kujang. In addition to Guru Teupa's high aesthetic and artistic power, he must also have the knowledge of magic as a vehicle for skill in shaping the perfect kujang blade while being able to determine the "Gaib Sakti" as its luck[12].

4.5.3 Materials for Making Kujang

To make Kujang tools, materials are needed consisting of metal and other materials as a complement [12], [17], [18], such as:

1. Iron, yellow iron, steel, silver, or gold to make the waruga (the body of the kujang) and for the selut (the ring of the kujang's shaft)
2. Wood roots, usually Garu-Horn wood roots, for making marijuana or landean (kujang stalks).).
3. Planks, usually Samida wood planks for making kowak or kopak (kujang sheath).
4. Gold, silver for making the "eye" or "pamor" of the Kujang Pusaka or Kujang of the Pakuan conquerors and certain Pangagung. In addition, many of the "eyes" are also made from beautiful gemstones.
5. Peurah (animal venom) is usually tiru snake venom, earth snake venom, gibug snake venom, centipede venom or scorpion venom. In addition, plant poisons such as leteng root sap, caruluk sap (Enau fruit) or rarawea leaf powder are also used. It is used as a complementary herb for making "Pamor". A Kujang with a Pamor made from these poisons can kill the enemy even if it is only scratched.
6. The "Gaib Sakti" as the content, so that the kujang has a certain tuah. This magic consists of both good and evil, which can consist of tiger magic, caterpillar magic, snake magic, demon

magic, etc. Usually, this kind of magic is intended for the contents of the Kujang whose pamor uses poisonous herbs as a destroyer of opponents. As for the Kujang Pusaka, the magic that is used as content is usually the spirits of ancestors or the "Guriyang" who have good, wise, and virtuous characteristics.

4.5.4 A (Specialized) Place for Making Cleavers

A place to make sharp objects from iron-steel metal, such as kudi, machete, sunduk, knife, etc. Known as gosali, kawesen, or panday. The special place for making (forging) the Kujang tools is called Paneupaan [15]. As in the Pantun Bogor play the story of "Kalangsunda Makalangan" there is an expression that describes the similarity of the appearance of the good setra beetle and rakean kalang Sunda with a sentence that reads: "Yuni Kudi sa-Gosali, rua Kujang sa-Paneupaan" the expression indicates that the term "paneupaan" is really a name for the place of making kujang tools. This is further clarified by the title "Guru Teupa" for the Kujang maker, which may be equivalent to the "empu" kris maker in Javanese society.

4.6 The Function of the Cleaver in the Pajajaran Period

4.6.1 Kujang Pusaka

The size of the waruga (blade) is between 17-21 cm. It is made as beautiful as possible with its eyes covered with precious metals in the form of gold or silver. Generally given a magical charge for the authority and majesty of the holder. It is used as an "ageman" or personal handle. The Tuah/power of the kujang contains sacred value. Through the power of supernatural power, the Kujang is used as a protector of personal safety, family, and even the surrounding community, in order to avoid dangers that threaten them [19].

4.6.2 Kujang Pakarang

As a weapon, the waruga (blade) measures around 19-23 cm and is sprinkled with poison or snake venom to paralyze the enemy [20]. It is not including slashing tools but, is classified as stabbing, stabbing, incised, and kerat tools. The form of this weapon (hypothetically) may be adapted to the character of the Sundanese Pajajaran man who is defensive when facing danger and is not offensive. This was revealed in the story of "Pakujajar Majajaran" which proclaims that "Sunda Pajajaran lain mudu pinter perang, but mudu pinter diperangan" (Sunda Pajajaran

is not necessarily good at fighting, but must be good at being fought)". This statement is proved that in all the pantun stories, there is not a single story that tells of the Pajajaran Kingdom attacking or conquering other kingdoms, but instead being attacked by other countries. Given the defensive character of the Sundanese Pajajaran, the Kujang with its function as a weapon, is not only for attacking but only for "self-defense" in times of difficulty and pressure. In this way of self-defense, the kujang is used with one stab to the stomach, when pulled it can tear apart the entire stomach. Or with a single cut and a single cut, the enemy could die suddenly and die[21].

4.6.3 Kujang Pangarak

As a ceremonial tool, the waruga (blade) measures around 19-23 cm. The landean/handle is made long like a tumbak, around 120-180 cm. In its activities, it is used by being carried in a certain procession and by the front row actors. In an emergency, this kind of Kujang can be used as a self-defense tool by stabbing or throwing it at the enemy from a distance, because this Kujang has a long handle.




4.6.4 Kujang Pamangkas

As an agricultural tool, the waruga (blade) measures around 30-40 cm. wide in shape, generally curved inward at the tip. It does not have an eye and is not included in the types of Kujang. Used as an agricultural tool to "nyacar" shrubs that will be used as fields/huma [22]. Until now, it is still used in the "Urang Kanekes" (Baduy) and "Pancer Pangawinan" communities. In an emergency, this Kujang can also be used as a weapon for self-defense if at any time the user is attacked by the enemy, being slashed, or slashed because this kind of Kujang is long and rather large.

4.6.5 The Function of the Kujang Today

The changing times make the Kujang also develop, nowadays many use images of Kujang shapes on regional symbols, on badges of community organizations or there are also new forged Kujang (imitation), as accessories or souvenirs, where it is a form of devotion[14]. Among them:

Figure 2 The Shape of the Kujang as An Accessory Object.

No	Picture	Name	Information
1		Kujang Pin/Bross	Size between 5 cm- 7 cm made of chromed brass metal and aluminum.
2		Kujang Keychain	The size is between 5 cm - 10 cm made of brass and aluminum metal.
3		Kujang Plakat	The size is between 10 cm - 25 cm, made of brass and iron metal, also included such as wood, resin, and glass to add beauty to the plaque.




4		Kujang Necklace	The size is between 5 cm - 10 cm, made of chromed brass metal.
5		Kujang Pigura	The bars measure between 23 cm and 32 cm, and are accompanied by wood and resin profile frames.
6		Kujang Pusaka	The size is big (19 cm - 22 cm), two-tilu size (25 cm - 27 cm), small size (10 cm - 11 cm), made of steel and other metal materials..

Image source: Personal Documentation at Paneupaan Kujang Pajajaran Abah Wahyu, 2023.

4.7 Abah Wahyu, The Kujang Maker and His Perception on Today's Kujang

As a teacher of Teupa Kujang for approximately 28 years, Abah Wahyu has proven his work through the Kujang he made which is not counted because it is very much. All of this is based on his love for Sundanese culture, the fruit of Abah Wahyu Kujang's taste, passion, and creativity is undoubted. Evidence of its existence, if we do a search on the internet, for example Youtube, we can easily and find many results related to Abah Wahyu Kujang.

Since today's Kujang has grown into a different function, Abah Wahyu shared his thought on it. Abah Wahyu thinks today's function is good because there are many people are in love with Kujang because it's form. Abah said,

"In the past, there were only four functions of the Kujang, the Heirloom Kujang, the Pakarang Kujang (just a martial arts tool), the Pangarak Kujang and the Pamangkas Kujang, but the Kujang's form was not common. Nowadays, it ranges from accessories, souvenirs, displays, wall hangings, to heirlooms. The displays can be interior and exterior. Alhamdulillah, many people like it. Not only Sundanese, but also non-Sundanese. Starting from Aceh to Southeast Sulawesi, many Balinese also like the Kujang, especially the Hindu priests. Because they consider that the ancestors of Bali are from Sundanese. So they really welcome especially heirlooms."

As a kujang maker, Abah Wahyu has his own vision and mission in creating and preserving Kujang. According to Abah Wahyu, his vision and mission are the same with the empus in Java. He started using social media to educate the young generations. Abah Wahyu said;

"As for abah's own vision, we are the same as the empu-empu in Java (kris makers). The Kujang must belong to the Indonesian people. Now the folklore of West Java belongs to the Sundanese, so to speak. If abah's mission is to educate, introduce about kujang to anyone. Because to this day those who do not understand the kujang are not only non-Sundanese people, but many Sundanese themselves do not understand."

Abah also added:

"Abah started on social media, introducing the Kujang from 2010. abah started learning about this kujang from abah's own cultural teacher, anis djatisunda. He could not make a Kujang, but he got information about the Kujang from the Bogor pantun. Pantun bogor was formerly pantun pajajaran / can also be called babad pajajaran which is used as a historical source. There are many stories about the

Kujang, starting from who made it, when it was made, what it was for, who has the right to hold the Kujang.”

As a Kujang Maker, Abah Wahyu also has a concern about the sustainable of Kujang. In this interview, he delivered a message for every young generation about his hopes. He said:

“Young people may be smart, may have higher education, may be modern but do not leave local wisdom, this is one of the ancestral heritage of the Sundanese nation in particular. Don't leave it, at least it's okay to have it, just paying attention is enough. Thankfully if there is a successor to me.”

According to Abah Wahyu, his hope for Today's Kujang is simple and precious. Young generation may be smart, but they grow to put more interest in other culture rather than theirs. Of course it is something that must be avoid in order to maintain our culture. If the young generation does not love their own culture, then who will be maintained it? It is not okay to see our culture is gradually disappearing. Therefore, it is important for young generations to not to leave the local wisdom.

5 Conclusions

Kujang is an heirloom from the Sundanese region. Kujang means an heirloom that has certain powers that come from the gods. Kujang has been made since the 8th or 9th century using iron, steel, or pamor material. The Kujang has a special position among the Sundanese community because it is an emblem or symbol.

The Kujang can be seen in its development based on its history, type, function, and manufacturing process. Based on its history, the origin of the name kujang has several differences of opinion. However, an expert knows that this kujang was found in a Sundanese king. In addition, the history of the kujang is usually found in Bogor Rhymes and artifacts that are still preserved today.

Based on its type, the Kujang has several types. According to Pantun Bogor, this kujang has several types such as, Kujang Ciung, Kujang Kuntul, Kujang Naga, Kujang Bagong, Kujang Rhino, and Kujang Naga. Meanwhile, there are also several groups that use these Kujang. The group has the same name as the type of each Kujang. Meanwhile, for making Kujang, there are several standards that must be considered. Namely, the benchmark of time, the sanctity of the Kujang maker, and the material for making the Kujang itself. In this manufacturing process, now experiencing the impact of modern developments where it does not require a benchmark time and so on because the function of the Kujang itself in

modern times is as an accessory. However, it still uses these benchmarks when making it for certain functions such as heirlooms.

The most visible change in the development of the Kujang is in its function. During the Pajajaran era, the Kujang usually functioned as a ceremonial tool, agricultural tool, weapon, and even ageman. However, nowadays, the Kujang functions more as an accessory.

So, based on the explanation above, it can be concluded that the kujang also feels the impact of the times that lead to a more modern direction. The most obvious thing is in terms of functions that have experienced a transition which in modern times or today functions more as accessories. The change of its' function is a good step to approach today's society and young generation. This function can introduce Kujang to the young generation and help Kujang to survive through the era.

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