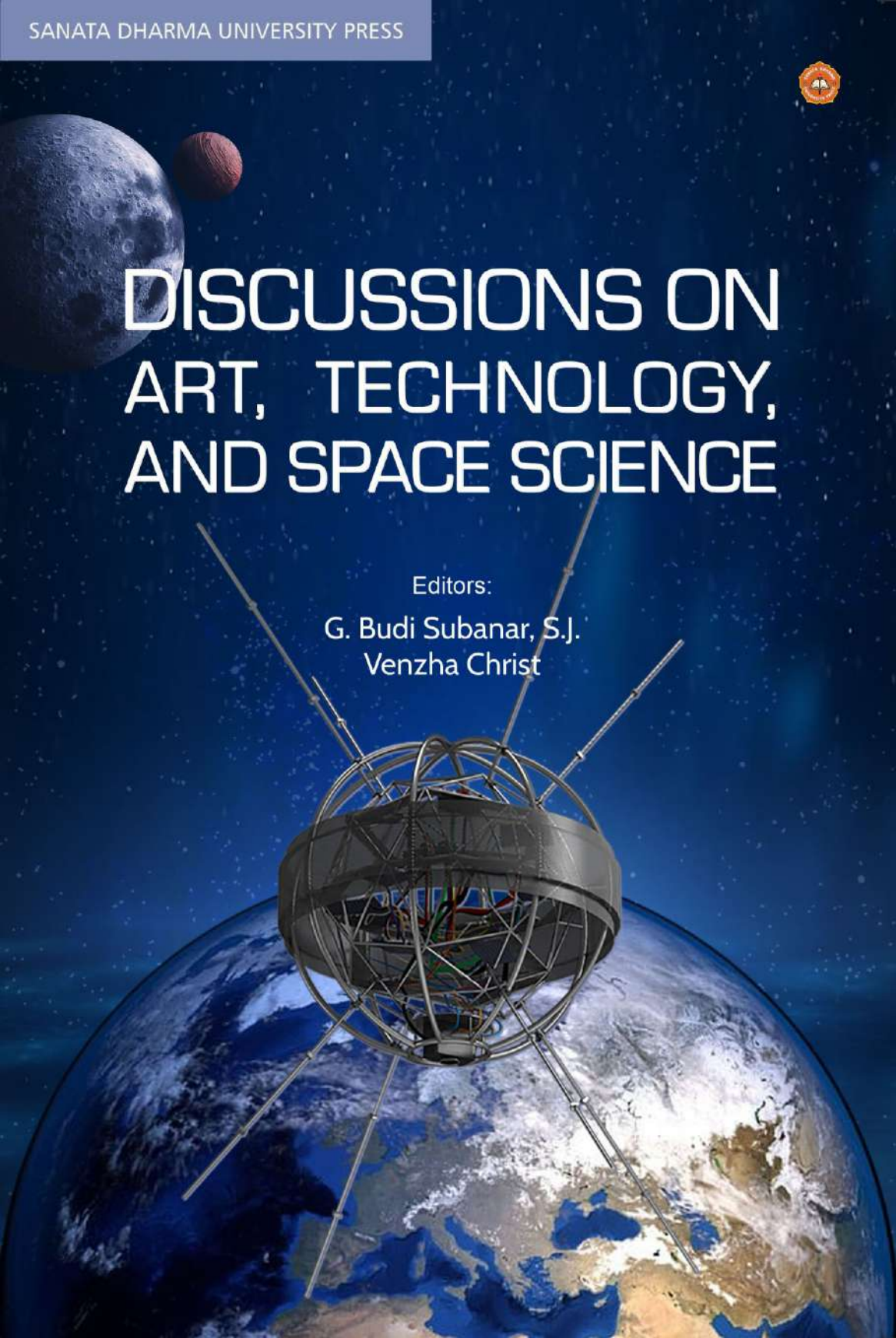




DISCUSSIONS ON ART, TECHNOLOGY, AND SPACE SCIENCE

Editors:

G. Budi Subanar, S.J.
Venzha Christ



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Electronic (*e-Book*):

ISBN 978-623-143-123-3 (PDF)

EAN 9-786231-431233

Arts and Culture

First Edition, July 2025

vii+312 hlm.; 15,5 x 23 cm.

Cover Illustration:

Indonesia UFO Festival (IUF)

Final Cover and Layout:

Thomas A.H.M.

PUBLISHED BY:



SANATA DHARMA UNIVERSITY PRESS

1st Floor, Library Building USD

Jl. Affandi (Gejayan) Mrican,

Yogyakarta 55281

Telp. (0274) 513301, 515253

Ext.1527/1513; Fax (0274) 562383

e-mail: publisher@usd.ac.id

COLLABORATION AND SUPPORT OF

Program Doktor Kajian Budaya USD

Indonesia Space Science Society (ISSS)

HONF Foundation

Indonesia UFO Network (IUN)



Sanata Dharma University Press Member of APPTI

(Affiliates of University Publishers in Indonesia)

APPTI member number: 003.028.1.03.2018

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Foreword

This volume presents a curated selection of papers and reflections derived from the INTERNATIONAL S.E.T.I. CONFERENCE 2024 – International Conference on Art, Technology, and Space Science. The conference convened a multidisciplinary assembly of scholars, researchers, and practitioners from across Indonesia and internationally, including representatives from the United States, the Netherlands, Japan, and Singapore.

Participants brought with them a broad spectrum of academic and professional backgrounds - spanning the natural sciences, technological innovation, communication studies, visual and performing arts, cultural studies, and philosophy. This diversity underscores the interdisciplinary ethos of the conference and affirms the necessity of cross-disciplinary dialogue in addressing complex contemporary questions.

In addition to academics and researchers, the conference also welcomed artists and independent scholars, including contributors from the United States, Japan, the Netherlands, Singapore, Mexico, and Germany. Their presence enriched the discourse and expanded the scope of inquiry beyond conventional academic boundaries.

While the overarching framework of the conference was organized around the intersection of art (space), science, and technology, the breadth of contributions reveals a dynamic interplay of perspectives and methodologies. This interdisciplinary structure enabled a robust engagement with the central theme of Search for Extra-Terrestrial Intelligence (SETI), viewed not merely as a scientific pursuit, but also as a cultural and philosophical inquiry.

The proceedings documented in this volume reflect the intellectual vitality and discursive plurality that emerged from this international forum. The event was held through the collaborative efforts of the Doctoral Program in Cultural Studies (Art and Society) at Sanata Dharma University, Yogyakarta, and the Indonesian Space Science Society (ISSS), as part of the Indonesia UFO Festival (IUF) 2024.

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Repositioning Serat Menak in Multi-layered Local Wisdom in Indonesia

Erika Ernawan, Ariesa Pandanwangi, Wawan Suryana*

Introduction

In his book titled “Seni dan Kondisi Post-Human” published in 2024, Bambang Sugiharto writes a statement that refreshes our perspective in appreciating traditional works of art, that art is not just a visual matter, but rather a proof of existence or existential. Therefore, the meaning of tradition transcends the meaning of 'culture', which is simply the greatness of the past or just a habit that has been passed down from generation to generation. This understanding gives us the ability to look back at who we are, who others are and who the society we live in is today.

The meeting and integration between Javanese culture and Islam has taken place gradually. According to research conducted by Nasution, of the various opinions debating who first brought Islam to the archipelago, is the opinion of Tregonning by showing various evidence of maps of the Arab trade routes or what we know as the Silk Road Map. Arabs and Indians are the two nations that play a role in this (Abdul Gani Jamora Nasution et al., 2023). But then, in his book entitled “World History of Malaya, from Earliest time to 1551”, Tregonning explained that long before Islamic culture came, Arab traders had controlled trade in almost all Indian ports. This is where Arab traders get spices and bring them to the Southeast Asian region as well as bringing Islamic culture to the archipelago. In the introduction to the book *Serat Menak* (Yogyakarta) published by the Ministry of Education and Culture in 1993, it was written that for more than 5 centuries Islamic religion and culture have been integrated into

* Universitas Kristen Maranatha

Javanese cultural life but this is seen as a subculture of Javanese culture that is independent of Javanese culture (Tashadi et al., 1993).

Furthermore, to be able to see and understand it requires a strong element of Javanese culture that is reflected in traditional folk performances and literary works that spread at that time. Thus, ancient manuscripts are one of the precious heritages of Indonesian culture. This paper will discuss Serat Menak Jayengrana, which is considered to be the baboon of Yasadipura in his work, the writer at that time, in composing a story about Amir Hamzah dating from 1715. Serat Menak, which consists of 2,050 pages, tells the struggle of Muslims in preaching and exalting the sentence of Allah SWT. The book originated in Persia during the reign of Sultan Harun Ar Rashid (766-809 AD) entitled “Qissa I Emr Hamza” and when it entered the Malay region its name changed to “Hikayat Amir Hamzah”. The initial translation was done by Ki Carik Narawita on the orders of Kanjeng Ratu Mas Balitar, the consort of Susuhunan Pakubuwana I at Kasunanan Kartasura (Mataram). Serat Menak stored in the digital archive at the Ngayogyakarta Hadiningrat Palace is Yasadipura's composition with a shift in the thick nuances of Javanese traditions so that his compositions can be accepted by the local community at that time.

Visually, the Jayengrana manuscript does not have any decoration or ornamentation (Rahmawan & Tiyasmala, 2023; Simon & Alexander, 2013). This is not surprising since the manuscript underwent several conversions. The first adaptation occurred when the Arabic-Persian script (Pegon) was adapted into ancient Javanese writing. Then the manuscript was given local content by adding puppet figures to it, at that time the spread of Islam used puppets as a medium for proselytizing to the community. A source from the abdi dhalem of Ngayogyakarta Hadiningrat Palace said that a massive invasion by British troops under the leadership of Thomas Stamford Raffles in 1812 caused the original Jayengrana manuscript to be transferred to British hands.

Islamic Art in Nusantara

The character of Islamic Fine Art was formed during the expansion of Islam in the 7th and 8th centuries during the first and second dynasties of the Islamic empire (Effendi, 2020; Zainal Effendi, 2019). In the research

conducted by Kim, it was found that geometric patterns are the hallmark of Islamic Fine Art, driven by the removal of imagery in religious contexts. Not only does this feature appear in Islamic calligraphic works, but also in architectural works. Spirals, circles, concentric circles with branches like tendrils on a plant growing in various directions, accompanied by leaves or images of flowers in bloom or bud, fill and decorate empty spaces. The shape repeats itself in large or small sizes symmetrically. This form of repetition is believed to be unity achieved from the endless repetition of motifs and geometry with a strong center of symmetry referring to the belief and worship of Allah SWT.

This art, which is based on Islamic culture, is unique in its development in the archipelago (Khoirul Hodayah, 2011; Woodward, 2011). Alkulturation that occurred between Arabic, Indian, Islamic, and Hindu cultures gave birth to its own visual characteristics. This feature then appears in Serat Menak Jayengrana. This research aims to raise and reposition Serat Menak Jayengrana in the contemporary realm as a wealth of local wisdom of the Indonesian people that will not be timeless.

Method

To succeed in the research objectives, a qualitative descriptive method strategy was used. The data collected is based on literature studies, namely Serat Menak that is traced through searching on the internet and data from relevant journals. Literature studies are the focus of this data collection and then data identification and visual analysis are carried out (Creswell & Creswell, 2018; De Vaus, 2002). The first step was to search for relevant data on online library sites, such as the British Library and also relevant websites. In accordance with the topic of this research, the target data is the ancient manuscript of Amir Hamzah's Serat Menak. The second stage is to identify the data needed, which focuses on the discussion of art illumination. Art illumination is a decoration found in ancient manuscripts and functions to decorate the script contained in ancient manuscripts. The visual form carries the theme of flora, fauna which is distilled and carries local wisdom and is combined with the imagination space of the creators (Pandanwangi et al., 2023; Purnomo et al., 2021; Ratna Saktimulya, 2016).

The third stage was to dissect the art illuminations with visual analysis. The visual analysis focused on the first two pages of the manuscript, which have decorative elements in the form of black frames with classic Javanese diamond patterns. This frame reflects the typical Javanese style of using a diamond shape on top of a rectangle to produce a double frame. The diamonds are arranged in a pattern of vertical, horizontal and diagonal lines, giving the impression of depth and artistic precision which is then described. The fourth stage is the conclusions and findings from the analyzed data that have been identified as visual patterns and symbolic meanings in the manuscript. These conclusions are expected to provide an in-depth understanding of the values contained in the Serat Menak ancient manuscript and the cultural functions contained therein.

Result and Discussion



Picture 1. Serat Menak Jayengrana (Amir Hamzah)

(Source: <https://blogs.bl.uk/asian-and-african/2018/09/menak-amir-hamza-the-javanese-version-of-the-hamzanama.html> accessed on 26th October 2024)

The search began by browsing the British Library's online library data site, where the first obstacle was a cyber-attack that caused the loss of some data about Serat Menak. Furthermore, the first visual data obtained

from Amir Hamzah's Serat Menak (Jayengrana) was found in the form of a manuscript written in Pegon script, which is Arabic script with an additional seven letters that symbolize consonant sounds needed in Javanese, which cannot be found in Arabic. On the first two pages, the text is framed in black ink, with a diamond shape superimposed over a rectangular shape. The diamond is a classic Javanese shape favored in creating a double frame, consisting of a collection of vertical, horizontal and diagonal lines.

In comparison, the visual data in the second manuscript has different details. The second manuscript is most likely more recent and is the work of the artists of Pakualaman, a small palace in Yogyakarta established in 1812 after the British attack on the Ngayogyakarta Hadiningrat Karaton. It has a double wedhana (frame), is colored and luminous.






Picture 2. Serat Menak Jayengrana (Amir Hamzah)



(Source: <https://blogs.bl.uk/asian-and-african/2023/06/bollinger-javanese-manuscripts-digitisation-project-completed.html> accessed on 26th October 2024.)

The results of the visual study in this research were carried out on the frame surrounding the ancient manuscript writing of Serat Menak Jayengrana which can be seen in the following table:

Table 1. Description of Visual Analysis of Serat Menak Frame

Manuscript Number	Image	Description of Visual Analysis
1		<p>In the first image, the Jayengrana manuscript is written inside a rectangular frame with three thin lines when compared to the line shape and ink color of the manuscript. On the outside of the frame, there is a diamond geometric shape with three thin lines. A rectangular shape of a larger size appears again as the outermost of the two previous geometric frames. At the innermost part of each rectangular and diamond geometric shape, there are two thin lines that overlap each other as ornaments for the Serat Menak Jayengrana manuscript frame. Overall, the repetition of 3 geometric shapes is arranged in a simple and neat composition.</p>
	 <p>(Flower decoration details)</p>	<p>In the second line of the Jayengrana manuscript, there is an image in red color with an organic shape resembling a blossoming flower complete with main stem, tendrils and leaves under the main stem. However, this flower decoration is not part of the frame of the manuscript writing, but as a chapter marker in the Jayengrana story.</p>

Manuscript Number	Image	Description of Visual Analysis
2		<p>e second picture, Serat Menak Jayengrana has a more colorful frame with motifs that harmonize with each other. Colors such as red, dominate the decorative motifs of the frame, with light yellowish brown, blue and a little green. In the center of each side of the frame (top, bottom and left/right) there is a repeating image positioned with the manuscript as the base of the motif.</p>
		<p>The accent on the manuscript frame is shown with an image resembling a bird with a light yellowish brown color with a side view. The bird is colored red in the eyes, beak and wing feathers in a combination of red, blue and a little green. The tail as the highlight of the accent is depicted with green color on the feathers. The technique of drawing with a mirror effect, where the drawing is made the same as the other side and is made facing each other, seems to show that there are two bird figures there.</p>
		<p>The next ornament is a flower with 4 reddish petals and yellow as the center of a small framed flower. The dividing lines on the sides show a repeating arch motif with a mixture of yellow in the center of the arch, red and followed by a gradation of pink. On top</p>

Manuscript Number	Image	Description of Visual Analysis
		of the curved lines are blue vertical upright lines made with varying distances and thicknesses of lines.
		Next is a flower motif complete with tendrils that have been overgrown with flower buds in a light yellowish brown color.
		The last motif on the second manuscript frame is a light brown-yellowish round motif of various sizes placed on the intersection of two vertical lines. In the center of the circle, there are vertical and horizontal transverse lines accented with green.

Through visual analysis of the first manuscript frame, it was found that the initial integration of Javanese culture into the Arabic text of Jayengrana was shown in the diamond-shaped frame decoration. The diamond motif, according to Soekarba, in Javanese culture is believed to be the main dimension in harmony and balance of life based on the motto “*sedulur papat lima pancer*” which has a philosophical meaning, everything we do is always guarded by an invisible figure in union with God. The second manuscript frame, which was created in more recent times, displays a different visual, which is; the manuscript has been written in ancient Javanese and has a more colorful frame decoration (Wedhana) and has a unique combination of motifs and images, seen from the unequal line pulls indicating that the creator decorated the frame manually.

Summary

This research successfully reveals visual patterns that have aesthetic value in the ancient manuscript of Serat Menak from the use of visual

elements, such as geometric frames, organic ornaments, and harmonious color selection, in creating this harmony that not only functions aesthetically but also has symbolic meaning. The results on visual analysis of the rectangular frame with three layers of thin lines and repeating diamond geometric shapes highlight the principles of order and balance that are important in traditional Javanese art. The repetition of these shapes creates a simple yet chic composition, which implies a sense of balance in life. An organic red flower that resembles a blooming flower serves as a chapter marker in the story. Furthermore, the frame is dominated by the colors red, light brown, blue and green. This color combination refers to the diversity of cultures and aesthetics that live in Javanese society, and the placement of the bird object as an accent in a centrally composed frame provides a symbol of care and harmony. The mirror technique used in the placement of the bird visual objects, so that they are positioned as if facing each other, is a metaphor for the duality and balance maintained in Javanese tradition. The bird with red eyes and beak, as well as the colorful feathers, further reinforces the character highlighted in Javanese culture. The floral ornaments and vines adorning the frame symbolize sustainable life, with the buds of the flowers having symbolic value of hope and the passing on of cultural values. This illumination on Serat Menak visualizes a blend of aesthetics and symbolism, reflecting a cultural heritage rooted in the values of harmony, balance and continuity.

Acknowledgement

I express my gratitude to BRIN for funding this research through the Research and Innovation Program for Advanced Indonesia Wave V Competition of the Education Fund Management Agency (LPDP) with Contract Number 67/IV/KS/07/2024 dated July 08, 2024 concerning Funding for the Implementation of the Research and Innovation Program for Advanced Indonesia Wave V Competition. Special thanks to the Ngayogyakarta Hadiningrat Palace that has given official permission for this research, as well as the cross-institutional research team.

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COLLABORATION AND SUPPORT OF



SANATA DHARMA UNIVERSITY PRESS
Jl. Affandi, (Gejayan) Mrican, Yogyakarta 55281
Phone: (0274)513301; Ext.51513
Web: sdupress.usd.ac.id; E-mail: publisher@usd.ac.id



ISBN 978-623-143-123-3 (PDF)



9 786231 431233

Arts and Culture