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To cite this article: Ariesa Pandanwangi, Ratnadewi Ratnadewi & Tessa Eka Darmayanti (2026) Exploring local wisdom: translating Bujangga Manik's journey from ancient Sundanese manuscripts into batik motifs as a strengthening of national identity, Cogent Arts & Humanities, 13:1, 2657661, DOI: [10.1080/23311983.2026.2657661](https://doi.org/10.1080/23311983.2026.2657661)

To link to this article: <https://doi.org/10.1080/23311983.2026.2657661>



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Published online: 08 May 2026.



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Exploring local wisdom: translating Bujangga Manik's journey from ancient Sundanese manuscripts into batik motifs as a strengthening of national identity

Ariesa Pandanwangi^a , Ratnadewi Ratnadewi^b  and Tessa Eka Darmayanti^c 

^aFine Arts Study Program, Universitas Kristen Maranatha, Bandung, Indonesia; ^bElectrical Engineering Study Program, Universitas Kristen Maranatha, Bandung, Indonesia; ^cInterior Architecture Programmes, Universiti Sains Malaysia, Pulau Pinang, Malaysia

ABSTRACT

The story of Bujangga Manik, depicted in batik motifs, has the potential to strengthen national identity. Bujangga Manik was the only traveller who successfully documented a spiritual journey from West Java to the East on a piece of *nipah* leaf, yet no article has documented his account. In this study, the challenge is to translate the old Sundanese texts into the visual form of batik designs. Developing original batik motifs influenced by Bujangga Manik's journeys to Bogor, Bandung, Demak, and Bali is the objective of this study. A descriptive qualitative approach with an artistic perspective was used, drawing on Graham Wallas understanding of the creative process. Bujangga Manik's experiences and travels inspired the production of magnificent batik designs for the study's sample. As a result of this research, the batik designs were created, and the journeys to Java and Bali were portrayed in the batik products designed based on the Bujangga Manik text. According to the study's findings, innovations in batik motifs influenced by Sundanese cultural history are produced through the visual transfer process. Bujangga Manik motifs have emerged as a new means of educating the public and younger generations about Sundanese history and culture, hence enhancing national identity. Additionally, by educating students about the historical foundations and principles of cultural distinctiveness and cultural preservation, this research can indirectly strengthen national identity while also enhancing the educational curriculum.

ARTICLE HISTORY

Received 19 September 2024
Revised 15 March 2026
Accepted 18 March 2026

KEYWORDS

Batik; Bujangga Manik; Manuscript; Sundanese

SUBJECTS

ART & VISUAL CULTURE;
VISUAL ARTS; CULTURAL
STUDIES

1. Introduction

Since the invention of writing, many people have endeavoured to write down the events they have experienced. Events experienced by a person can be preserved and passed down to future generations through written documents, such as letters or ancient manuscripts. Ancient writings found in various regions across the archipelago have the potential to be transformed into batik motifs. A batik motif is an image or pattern painted onto cloth using the traditional batik process with a canting (hand-drawn pen) and hot wax, or through a stamping process using hot wax and a stamp block pre-made with a specific motif. The process begins by designing the motif on the cloth and coating specific areas with wax according to the desired pattern. The cloth is then dyed and boiled to remove the wax, creating a contrast between the waxed and unwaxed areas. This process allows the batik to function as a medium for preserving ancient literary heritage while also providing aesthetic innovation that enriches Indonesia's cultural identity. Bujangga Manik is one of the oldest manuscripts found in West Java. It is unique because it has 1757 lines of poetry written without using illustrations (Noorduyn & Teeuw, 2022). This is an obstacle to researching this ancient literary work as a basis for visual transfer into batik motifs. However, there is still potential to create visual objects based on the manuscript, specifically in paying attention to story details such as natural objects, environmental atmosphere, geographical conditions,

CONTACT Ariesa Pandanwangi  ariesa.pandanwangi@maranatha.edu  Fine Arts Study Program, Universitas Kristen Maranatha, Bandung, Indonesia

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colours, and typical cultural accessories used by Bujangga Manik. This situation can be realised because of the excellence of the very detailed storytelling in the Bujangga Manik manuscript. One significant example of this effort is the travel record of a prince from the Pakuan Kingdom, Pajajaran, in the archipelago named Prebu Jaya Pakuan in the 15th century. The prince, known as Bujangga Manik, chose to become a recluse and wrote down his travels to hundreds of places across the archipelago, from Java to Bali. This travelogue was written on a *nipah* leaf, a medium commonly used at the time (Alnoza, 2022; West, 2021). Bujangga Manik's records are valuable artifacts that provide deep insights into the various locations he passed through, including mountains, rivers, beaches, villages, cities, and islands in the archipelago (Figure 1).

The richness of ancient Sundanese manuscripts, particularly Bujangga Manik's notes, has attracted the attention of researchers from various fields of study, particularly literature and literacy, due to the richness of the language and culture of the time. The texts in the ancient Sundanese manuscripts are written in old Sundanese. Although the Bujangga Manik record has been widely researched from a literary perspective (Nurrahman, 2023; Salehudin et al., 2022), there is one aspect that has not been widely explored, namely its potential influence on the creation of batik artworks. Batik, as one of Indonesia's world-recognised cultural heritages (Poernomo et al., 2025; Saidi et al., 2025; Saputra, 2024), has a wealth of motifs and symbols that reflect cultural and historical values. Examining the manuscript of Bujangga Manik from the perspective of batik art could open new insights into how historical records and journeys can be interpreted and expressed through batik. Bujangga Manik, the sole traveller who successfully documented a spiritual journey from West Java to the East in detail on a piece of nipah leaf (Alnoza, 2022; West, 2021), has yet to be discussed in an article. As a consequence, this valuable story of the old Bujangga Manik manuscript may be forgotten by future generations. Scientifically, the intellectual treasure contained in the ancient manuscript cannot be excavated, nor can the public understand the beauty of the narrative and its significance (Noorduyn & Teeuw, 2022).

Batik-making techniques are very common in the world and date back hundreds of years (Esha et al., 2025); particularly, the use of canting in the production process is the hallmark of Indonesian batik and is used to produce a variety of traditional motifs (Darmayanti, Pandanwangi, Aryani et al., 2023). Given that Bujangga Manik meticulously documented his trips –describing the nature, civilisation, and culture of each location he visited–, these descriptions can serve as a great source of inspiration for batik artisans to create new motifs that are not only aesthetically pleasing but also hold historical and cultural significance. For example, descriptions of mountains, rivers, and beaches can be interpreted as natural motifs that depict the beauty and richness of the archipelago. In addition, geometric motifs may have been inspired by the natural structures that Bujangga Manik encountered on his journey (Salehudin et al., 2022; Wessing, 2001). In the script, natural objects can be used to identify and show the environment's location and circumstances, for instance, a mountain represents the village environment (Widodo & Ponimin, 2017). The historical aspect that records Bujangga Manik's journey is a central idea that can be developed into a batik motif. This enhances our understanding that historical and cultural traces can be interpreted and conveyed through art (Febriani et al., 2023; Soriano-Colchero & López-Vilchez, 2019).

Furthermore, batik artists have a significant role not only in creating beautiful works of art but also in preserving the stories and knowledge of the past. Therefore, this research can provide a medium for

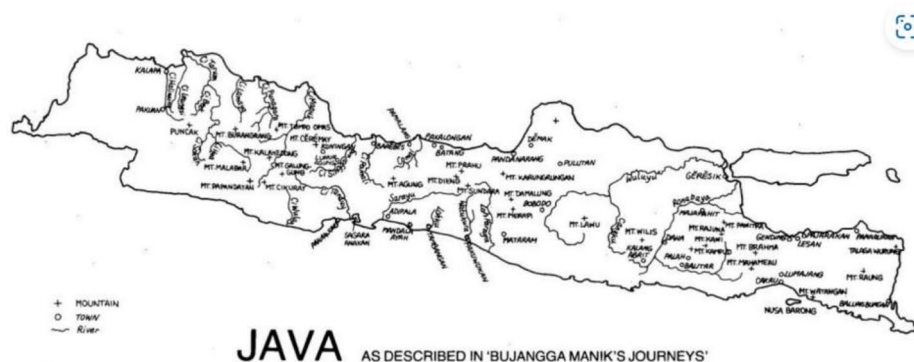


Figure 1. Bujangga Manik's Travel Map. Source: (Hutagalung, 2012).

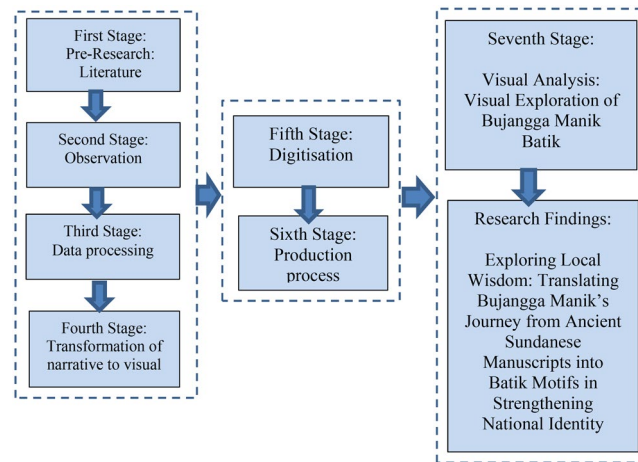


Figure 2. Research flowchart.

how batik art can preserve and disseminate the history and culture of the archipelago. This is especially important in the current context of globalisation, where local cultural heritage is often marginalised by foreign cultural influences (Rahman et al., 2024; Sunarti & Fadeli, 2021). This research aims to explore the potential of the Bujangga Manik manuscript as a source of inspiration for batik art, as well as to show how art and history can interact and enrich each other. By linking historical records with the art of batik, it is expected that a bridge between the past and the present will be created and that future generations can be inspired to continue exploring and preserving their cultural heritage.

2. Previous studies

Research on ancient manuscripts has attracted many researchers (Basa, 2019; Pandanwangi et al., 2023, 2025), but there is still limited research on the ancient manuscripts that have been developed into cultural products (Basa, 2019). According to Basa (2019), the development of the creative industries has been carried out through research on Pariangan classical manuscripts in West Sumatra, taken from the illumination of classical manuscripts from Parak Laweh Pariangan. They include the Kilek Barapi, Rago Bagandiang, and Labuah Nagari motifs, which are developed into various products, such as shawls, T-shirts, button-down shirts, tablecloths, prayer mats, *mukena*, to name but a few (Basa, 2019). Several studies have observed that ancient manuscripts are the result of high intellectual work and past thoughts and civilisations (Ratna Saktimulya, 2016; Safari, 2011; Styono, 2021). Further research on ancient manuscripts was conducted by Pandanwangi et al. (2023), who examined ancient manuscripts decorated with art illuminations surrounding the text and written in Javanese *pegon*. Pandanwangi, Himatul Alya et al. (2023) further stated that art illuminations could reveal implicit and explicit traces, and through identification and visual reading, traces of culture and national identity could be known. Their results are batik motifs, the product of the transformation of art illumination, which have been implemented in the creative industry (Pandanwangi, Himatul Alya et al., 2023). The Bodleian Library at Oxford University in England houses the original document. There is a hurdle to translating Bujangga Manik's Old Sundanese manuscript into Indonesian due to limited resources available (West, 2021). The old Bujangga Manik text has not yet been studied in relation to batik, which makes it difficult to translate visual elements into batik motifs. Therefore, initiating in-depth research on this topic is crucial.

Additionally, Pandanwangi et al. (2023) attempted to reveal the visual transfer in Javanese manuscripts found in the *Hadiningrat* Palace in Yogyakarta. The authors stated that the space contained in the artistic illumination found in ancient manuscripts becomes a batik motif. Their research aimed to obtain textual data and contextual illumination through observation techniques, visual studies of documents in the form of classical manuscripts, identification, and in-depth interviews. Their results show that Javanese script illumination serves as the vehicle for ideas in the process of creating *Kawung Yogya Arum Kusuma* motifs. The batik takes up most of the space in the main part, with the motif dominating the illumination art, with the *kawung* motif as the background. The background colour of the batik is predominantly

dark brown, while the main motif uses a combination of blue, light brown, and black (Darmayanti, Pandanwangi, et al., 2023). The studies by Pandawangi et al. (2025) and Wiratama (2024) share similarities in carrying out visual transformation. However, they differ in the stages of the creation process and in the scripts chosen for the visual transformation. Previously, the digitisation process of batik motifs was conducted for Batang batik with the spiral and *banji* motifs (Ratnadewi et al., 2024), *Purwakarta* batik motif (Pandanwangi et al., 2021; Ratnadewi, Pandanwangi et al., 2020), *kawung* motif (Ratnadewi, Prijono et al., 2020), and *surya kawung* motif (Ratnadewi, 2022), using the turtle graphics algorithm. The digitisation proved advantageous, making the batik motifs widely accessible, easily designed, requiring less memory storage, and easily scalable (Wesnina et al., 2025). Despite the areas covered by the aforementioned studies, no cultural products have been developed within the creative industry related to the ancient Sundanese manuscript of Bujangga Manik. It is challenging to create cultural products from the Bujangga Manik manuscript because there are no visual inspirations like the Pariangan and Javanese manuscripts. The inspiration taken from the Bujangga Manik manuscript is a detailed narrative of the long journey of the rishi from the West Java region to the island of Bali.

Setiwawan (2014) is a culturist from West Java who wrote about Bujangga Manik. The author stated that many Sundanese intellectuals, such as Saleh Danasasmita, Atja, Ayatrohaedi, Edi S. Ekadjati, Ajip Rosidi, and others have shared their knowledge through their findings (Setiwawan, 2014). Unfortunately, the richness of Sundanese local wisdom has not been fully unveiled by researchers, posing a big challenge for future studies (Sundari et al., 2019). Setiwawan (2014) took this opportunity to translate *Three Old Poems*, a book presenting the ancient manuscript of Bujangga Manik, considering that this manuscript is an object of observation in the form of texts that contain aesthetic values, religious experiences, and appreciation. The manuscript is in the form of poetry with about 1,757 lines, each line consisting of eight syllables, which aligns with Sundanese poetic forms (Setiwawan, 2014). However, other sources have claimed that there are 1,641 lines and thus considered incomplete (Suryana, 2016). Setiwawan (2014, p. 3) stated that beauty can be the result of the experience and appreciation at a certain time and place.

Salehudin, Gunardi, and Indira (2022) conducted research in the field of anthropological linguistics to describe the cultural value of toponymy in the places mentioned in the Bujangga Manik manuscript. Specifically, they 1) re-explore the story of Bujangga Manik's journey from Java to Bali through reinterpretation in visual form; 2) provide a new perspective on the ancient manuscript of Bujangga Manik through the visualisation of batik motifs; and 3) preserve culture and strengthen national identity.¹ Their primary data were obtained from the Bujangga Manik manuscript, and the literature review was the secondary data. The results from Salehudin et al. (2022) show that cultural aspects can be studied using monomorphemic data and ten polymorphic data. Both studies (Salehudin et al., 2022; Setiwawan, 2014) of this ancient manuscript present narratively described explanations with important findings. Nevertheless, they do not identify things visually because the manuscript consists of a collection of poems arranged vertically. Based on the literature review above, the Bujangga Manik manuscript has an excellent opportunity to be traced, identified, and visualised through a transformation into a visual artwork.

3. Research methods

This applied research employs a descriptive, qualitative methodology that uses an artistic approach to create artworks narratively described. The theory used in this study is the concept of the creative process by Wallas (1926), which emphasises creative thinking through imagination (Gormley, 2025; Ma & Oystaeyen, 2015; Sevivia, 2025). This is consistent with current research on the Bujangga Manik manuscript but goes a step further by including a visual interpretation in the form of a batik motif.

More specifically, Wallas' (1926) theory focuses on creative thought processes; it consists of four stages, the first of which is the *Preparation stage*. Every creativity must go through a preparation stage. According to Wallas (1926), this preparation stage is the initial stage in which humans first collect information by studying everything throughout their lives. This initial stage is followed by the *Incubation stage*, a stage in which experiences, data, and information that are read and observed are consciously considered and then deposited. This incubation can also be described as the stage of maturation and processing of ideas, also called 'idea incubation'. The third stage, the visual idea stage is meant in this research as the

stage for visualizing an idea into a visual form. The final stage is the *Verification stage*, in other words, the testing phase, during which all data and ideas that have been previously prepared, deposited, and expressed are tested for their truth and feasibility using 'tools' in the form of experiments. In this testing phase, thinking ability and skills play a critical role (Rusdi, 2018).

The strategy to make Wallas's (1926) theory successful is to deeply explore and understand Sundanese culture, especially in the aspects of fine arts that can be represented in contemporary artworks. The ways to achieve the objectives in this research are as follows.

The first stage of this research is pre-research, during which a literature review is conducted to collect data from previous researchers. A literature review by previous scholars was used to obtain research data. This involved searching various journals and articles on Sundanese art and culture. Initial research data from the Scopus database revealed no journals covering artworks inspired by the ancient Sundanese manuscript Bujangga Manik. The information gathered at this stage provides a strong theoretical foundation for future studies (Creswell & Creswell, 2018; Creswell & Plano Clark, 2018). *The second stage* is field observation, which is conducted with visual recordings to photograph the location and research activities, write information in a logbook, and record interviews (Bloch & Verchère, 2019; De Vaus, 2002). At this stage, researchers made direct visits to areas rich in Sundanese culture and suspected to be the stopping points of Bujangga Manik. The main purpose of the field observation was to obtain empirical data through interviews with Sundanese cultural figures and data collection from local libraries. Interviews with cultural figures, namely Undang Ahmad Darsa and Hawe Setiawan, both experts in Sundanese philology, were conducted to gain an in-depth view of various aspects of Sundanese culture that may not be recorded in written literature. In addition, these researchers collected various materials from local libraries to complement the data obtained from the literature review. The data type comes from images created by this research team. Furthermore, these researchers used various documentation methods, such as visual recordings (photographs), to document the location and record research activities and interview results during field observations. These methods enabled the capture of important details that might have been missed if relying on written notes. Besides, the researchers also kept a diary to record experiences, observations, and reflections during the research process. These daily notes were useful for recalling important events and providing a richer context for later data analysis. This research process began with in-depth interviews with experts on 1st March, 2024, then continued with field data collection in June 2024, and ended on 30th November, 2024. The interviews were structured, with the study team using a written interview instrument that contained questions for the informants. These questions cover the issues discussed in this study and are consistent with the objectives. Interview questions evolved as the two participant's significant knowledge and experience allowed the study team to delve deeper into the questions. *The third stage* is data processing by using data identification and reduction. At this stage, the collected data is analysed and selected to determine relevant and significant research data. The data identification process involved grouping data based on predetermined themes or categories. Throughout the entire process of creating Bujangga Manik batik motifs, the identification process involves understanding the narrative of the ancient manuscript used. Therefore, a translation of the Bujangga Manik manuscript from ancient Sundanese into Indonesian is necessary to ensure ease of understanding. *The fourth stage* is data reduction, which involves selecting the story and selecting keywords that can be represented by easily recognisable images or motifs that represent the identity of the city or region. The data is then transformed from text to sketches. The sketches are made by exploring the local wisdom because the final product is expected to strengthen the national identity. *The fifth stage* is the digitisation process, carried out through several discussion meetings with this research team and through samples that will be discussed in the discussion section, also executed by this research team. *The sixth stage* is production for the creative industry, transferred onto A0 paper by Batik partners who specialise in images in the form of Batik patterns that will be repeated horizontally. Next, the batik pattern image is copied from A0 paper onto the cloth by tracing, and the batik process begins. *The seventh stage* is visual analysis based on the sample production. The products are further analysed to find patterns, relationships, and deep meanings (Banindro et al., 2024). Through data analysis, Banindro et al. (2024) attempted to understand and interpret the Sundanese culture in the context of fine arts. The results of this analysis are then narratively described through artworks that illustrate the research findings. Through this research, awareness is raised that research results are not only in textual form but also

in the form of art visualisation. This research is not concerned with ethical considerations that do not affect the moral implications of a human action or policy. The resulting artwork is expected to be a rich visual representation that communicates the complexity of Sundanese culture to a wider audience.

Employing a qualitative descriptive method, this research not only contributes to the theoretical understanding of Sundanese culture but also produces artworks that can be enjoyed and appreciated by the general public. This approach opens some space for collaboration between academic research and art practice, creating a bridge between science and artistic expression. The results of this research are expected to provide new insights into Sundanese culture and inspire other artworks with local cultural themes.

4. Results and discussion

The findings are based on excursions and field observations in many locations, including Bandung, Bogor, Demak, Yogyakarta, and Bali. This location was chosen based on Bujangga Manik's primary journey itinerary. Findings from expert interviews validate that the area being investigated is a location visited by Bujangga Manik (Noorduyn & Teeuw, 1999; Wessing, 2001).

Indonesian:

Keunggulan manuskrip Bujangga Manik adalah narasi yang sangat jelas dan rinci mengenai lokasi-lokasi di mana beliau berada, dengan menggambarkan ciri khas suatu tempat seperti nama-nama sungai, gunung atau bukit, bentuk tanaman khas beserta warnanya, bahkan jenis alat transportasi maupun alat musik secara mendetail. Sehingga, walaupun manuskrip ini menceritakan sesuatu dan pengalaman yang sudah lama, dapat diidentifikasi dengan mudah pada masa sekarang. (Hawe Setiawan, Interview in June 2024)

Translated:

The excellence of Bujangga Manik's manuscript is its very clear and detailed narrative of the locations where he visited, describing the distinctive features of each place, such as the names of rivers, mountains, and hills, the shapes and colors of typical plants, and even the types of transportation and musical instruments in detail. Therefore, although this manuscript relates something and experiences from long ago, it can be easily identified today. (Hawe Setiawan, Interview in June 2024)

The study's results were obtained by producing 20 batik motifs of the same type of *primisima* fabric. However, this article concentrates on four batik motifs from West Java: Bandung (1 motif), Bogor (2 motifs), and Bali (1 motif). The four motifs symbolise the most significant places Bujangga Manik visited on his spiritual journey from West Java, with Bogor as the starting point, as well as the location of his residence. Then, heading to the Bandung area, he journeyed to the east of Java island to Bali, as the culmination point, where Bujangga Manik experienced a different experience on the island of Java, he discovered a different culture, met new people, and had the opportunity to cross the ocean, which he had previously only travelled by land. It is hoped that the audience can appreciate Bujangga Manik's vivid journey through batik designs.

The discussion will highlight four batik motifs inspired by the Bujangga Manik manuscript. Therefore, it will open with a section on the stories in the manuscript that inspired the batik motifs, specifically motifs identified as Bujangga Manik's travel locations from the Bandung area, with one batik motif named – *Lemah Cai* (Figure 3), then Bogor/Pakuan area, carrying two batik motifs called – *Girimis Batu*



Figure 3. Bujangga Manik Batik with *Lemah Cai* Motif. Made by the Research Team. 2024.



Figure 4. Batik Bujangga Manik with *Girisimis Batu Tulis* Motif. Made by the Research Team. 2024.



Figure 5. Bujangga Manik Batik with *Bujangga Manik Sila* Motif. Made by the Research Team. 2024.



Figure 6. Bujangga Manik Batik with Drum Motif. Made by the Research Team. 2024.

Tulis (Figure 4) and *Bujangga Manik Sila* (Figure 5), which then ends with 1 motif inspired by Bujangga's journey to the East of Java, Bali, which then ends with 1 motif inspired by Bujangga's journey to the East of Java, namely Bali, with a Drum motif (Figure 6).

The ancient Sundanese manuscript 'Bujangga Manik' is one of the precious relics that reveals the journey of a Hindu priest from the Kingdom of Pakuan Pajajaran, now known as the city of Bogor. The manuscript tells the story of Bujangga Manik's journey across the archipelago, providing an in-depth account of the geography, culture, and daily life of the people at that time. Bujangga Manik, a devout Hindu priest, left *Pakuan Pajajaran* with the intention of expanding his spiritual horizons and knowledge. One of the places he stopped at on his journey was the *Ciliwung* River, which flowed through the heart of the *Pakuan Pajajaran* Kingdom. The river was a silent witness to the daily life of the Sundanese people at that time, being the primary source of water and a vital transport route.

As he passed along the banks of the rivers, Bujangga Manik recorded his observations of the activities of the local people. He saw the activities of the local people, travelled to various places, passed through the land of Pajajaran, and saw several rivers. The river was not only a place of activity but also a centre of social interaction, where people greeted each other and shared stories. According to Bujangga Manik, humans and nature share a harmonious and balanced side, represented by rivers. Bujangga Manik's journey did not stop at Pakuan Pajajaran. He continued his journey to the island of

Bali, which at that time was already known as a centre of culture and spirituality. When he arrived in Bali, Bujangga Manik was mesmerised by the island's natural beauty and rich culture. One event that left a deep impression on him was witnessing a traditional ceremony accompanied by the beating of drums and the blowing of the *serunai* near the beach. The ceremony took place in a village near the beach, where local people gathered to celebrate a ritual (Noorduyn, 1982; Noorduyn & Teeuw, 1999). Bujangga Manik appreciated and enjoyed this event, he observed how the drum was played, which was beaten to create a dynamic rhythm, producing a rhythm that raised enthusiasm and enlivened the atmosphere. Serunai, a traditional Balinese wind instrument, adds a magical feel with its distinctive melody. The sound of the drums and *serunai* blended with the crashing waves, creating a mesmerising and profound harmony.

For Bujangga Manik, witnessing this ceremony was not just entertainment but also a valuable lesson in the rich culture and spirituality of the Balinese people. He noted how music and dance were not only part of the celebration but also a means of communication with nature and the ancestors. Through music, Balinese people express gratitude, ask for blessings, and maintain harmonious relationships with the forces of nature (Hartanti & Nediari, 2014; Mardika, 2019). Bujangga Manik's experience in Bali also opened his eyes to the importance of preserving cultural heritage and traditions. He realised that each region has its own uniqueness and wealth that must be preserved and valued. This encouraged him to go deeper and record every experience he encountered on his journey so that it could be shared with future generations.

The Bujangga Manik manuscript is not only a record of a priest's travels, but also a valuable source of information about the lives of the people of the archipelago at that time. Through this manuscript, it can be understood how the Sundanese and Balinese lived and how they interacted with nature and celebrated their lives. It also reminds us of the importance of preserving and appreciating the cultural heritage passed down by our ancestors. Behind the story of his journey, Bujangga Manik teaches us the values of wisdom, humility, and unflinching curiosity. He also reveals that physical journeys are not just about moving from one place to another, but also about inner journeys that enrich the soul and broaden the horizons. Through his observations of rivers and his experiences in Bali, Bujangga Manik invites us to always be open to the beauty and wisdom around us. The ancient manuscript of Bujangga Manik is a window into the past, allowing us to peer into past lives and learn from the experiences of a passionate priest in search of knowledge and the meaning of life (Faruq et al., 2024; Noorduyn, 1982; Noorduyn & Teeuw, 2022). The story reminds us that every journey, whether physical or spiritual, is an opportunity to learn, grow, and appreciate the beauty of a diverse world.





Text identification of Bujangga Manik ancient manuscripts when stepping onto the ground and passing through rivers and rocks

Among the 1,757 lines of poetry contained in the ancient Sundanese manuscript, what is selected to be analysed is Bujangga Manik's journey when he passed through various rivers, such as the *Citarum* River, *Cipunagara* River, *Cimanuk* River, *Cijeruk-manis* River, *Cisanggarung* River, and *Cipamali* River, when he started his journey to Java island, starting from Pakuan. The ones selected further in this manuscript are those connected with the *Calincing* plant and its relationship with the iconic name of Bogor, which is *Bogor, the City of Rain*, and the iconic tourist destination, namely Batu Tulis Inscription, as one of the historical relics of the Pajajaran Kingdom centred in Pakuan (Bogor).

The final identification was when he visited Bali and saw a cultural event involving drums and *serunai*. This location was chosen because it posed challenges in identifying the sequence of the poems in the ancient Bujangga Manik manuscript. First, when passing through the rivers, the location is described in detail in the text. The same applies to Pakuan. The name of the area he visited in Bali is not included, making it difficult for the research team to translate it into a visual form with indicators from the story elements described in the Bujangga Manik poem.



The text used as a reference in the visual transfer can be seen in [Table 1](#): Bujangga Manik Manuscript (Noorduyn & Teeuw, 2022). In this section of the poem, Bujangga Manik tells his journey along the island of Java. The first journey takes up 120 lines, from lines 25 to 1,580. These lines are chosen because this part of the text describes the beginning of his journey to Majapahit, when he passed through many

Table 1. Poem of Bujangga Manik passing through the location when stepping his feet on the soil, over water and stones.

Poem lines	Transliteration of old sundanese manuscript	Translation into Indonesian and English	Exploration of local wisdom	Transvisual
25	<i>saturun ti tungtung surung, ulang panapak ka lemah, kalangkang ngabiantara, reujeung deung dayeuhanana, Mukakeun / panto kowari. //r/</i>	<i>Seturunnya dari ujung mimbar, Lalu melangkahhkan kakinya ke tanah, Bayang-bayangnya memancar ke angkasa, Bersama dengan dirinya, Lalu membuka pintu gerbang. (He stepped down from the top of the pulpit, Then stepped on the soil, His shadow rose into the sky, Together with himself, Then opened the gate.)</i>	<i>Lemah</i> 	<i>Soil</i> 
215	<i>garudag di tengah imah, garedog di balik panto, kareket ni(n)cak taraje, ulang panapak ka lemah, kalangkang ngabiantara,</i>	<i>Segeralah ke tengah rumah, Bergegas di balik pintu, Keriat-keriat bunyi tangga terinjak, Lalu melangkahhkan kaki ke tanah, Bayang-bayangnya mancar ke angkasa, (Hurry to the centre of the house, Hurry behind the door, The creaking sound of stairs being trodden, Then stepped onto the ground. Its shadows rose into the air.)</i>	<i>Lemah</i>	<i>Soil</i>
220	<i>reujeung deung dayeuhanana. Seah na lemah katincak, eu(n)deur na Ratu Bancana, ngeunakeun tuang kalangkang. Cab ruy tapih meubeut keuneung,</i>	<i>Bersama dengan dirinya, Gemuruhnya tanah terinjak, Menggetarkan Ratu Bancana, Menyentuh bayang-bayangnya, Cut-bray, kainnya menerpa tumit, (Together with him, The rumbling of the ground was trampled, Shook the Queen of Bancana, Touching her shadows, Cut-bray, the fabric hit the heel.)</i>	<i>Lemah</i>	<i>Soil</i>
295	<i>'Itu ta eugeun si Jo(m)pong! Na naha eta bejana? Mana geura-geura teuing? Dingaran si Jo(m)pong Larang, cat-cat gek deujuk di lemah.</i>	<i>'Oh, ternyata kamu, Jompong! Ada apa gerangan? Nampak begitu terburu-buru? Yang namanya si Jompong Larang, Segera naik lalu duduk di tanah. (‘Oh, it’s you, Jompong! What’s wrong? You seem to be in such a hurry? That was Jompong Larang, who immediately climbed up and sat on the ground.)</i>	<i>Lemah</i>	<i>Soil</i>
365	<i>leteng karang ti Karawang, leteng susah ti Malayu, pamuat aki puhawang. Dipinangan pinang tiwi, pinang tiwi ngubu cai,</i>	<i>Kapur karang dari Karawang, Kapur susah dari Malayu, Hadiah daru tuan nakhkoda, Dilengkapi pinang tiwi, Pinang tiwi mengandung air, (Coral chalk from Karawang, Kapur susah from Malay, A gift from the ship captain, equipped with tiwi areca nut, A tiwi areca nut containing water.)</i>	<i>Cai</i> 	<i>Water</i> 
490	<i>ratu ga(n)tal di Pakuan, pinang tiwi pinang ading, pinang tiwi ngubu cai, batri nyeungceum di kasturi, kapur Barus di na cupu,</i>	<i>Lempengan sugi terbaik di Pakuan, Pinang tiwi dan pinang kuning, Pinang tiwi mengandung air, Hasil rendaman dalam minyak kasturi, Kapur Barus dalam kotak, (The best sugi slab in Pakuan, Tiwi and yellow areca nuts, Tiwi areca nut contains water, The result of soaking in kasturi oil, Kapur barus in a box.)</i>	<i>Cai</i>	<i>Water</i>
660	<i>wetaneun Talaga Wurung, di na tungtung lemah ini, di tungtungna tebeh wetan, nyiar / lemah pamasaran, / 12v / nyiar tasik panghanyutan,</i>	<i>Sebelah timur dari Talaga Wurung, Di bagian ujung pulau ini, Di ujung paling timur, Mencari tempat untuk pekuburan, Mencari telaga untuk tenggelam, (East of Talaga Wurung, At the end of the island, At the easternmost tip, Looking for a place to bury, Looking for a lake to drown in.)</i>	<i>Lemah</i>	<i>Soil</i>

(Continued)

Table 1. Continued.

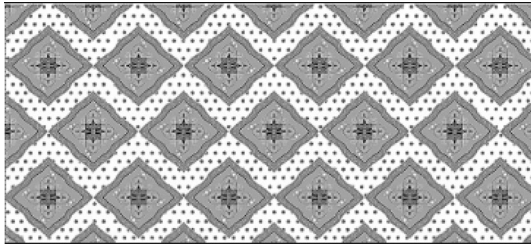
Poem lines	Transliteration of old sundanese manuscript	Translation into Indonesian and English	Exploration of local wisdom	Transvisual
1140	<i>cu(n)duk ka Dona Kalicung, gedeng alas Nusahe, meu(n)tas di Sagaranak(an), ngalalar ka Batu Lawang, di pipirna batu tulis,</i>	<i>Sampai ke Dona Kalicung, Berdampingan dengan wilayah Nusahe, Menyeberang di Sagara Anakan, Berjalan lewat gerbang batu, Di belakangnya ada batu tulis, (All the way to Dona Kalicung, Adjoining the Nusahe region, Crossing at Sagara Anakan, Walk through the stone gate, Behind it, there's a slate.)</i>	<i>Batu</i> 	<i>Stone</i> 
1210	<i>Itu ta bukit Bulistir, ta(ng)geran na Gu/nung A(n) ten. Itu bukit Naragati, ta(ng)geran na Batu Hiang. Itu ta na bukit Barang,</i>	<i>Itu ialah Gunung Bulistir, Sebagai tiang tapal batas Gunung Anten. Yang itu Gunung Nagarati, Sebagai tiang tapal batas Batu Hiang. Itulah yang disebut Gunung Barang, (That is Mount Bulistir, As the boundary post of Mount Anten. That is Mount Nagarati, As the boundary post of Batu Hiang, That is what is called Mount Barang.)</i>	<i>Batu</i>	<i>Stone</i>
1320	<i>nyiar lemah pamutian, nyiar cai / pamorocoan, /24r/ pigeusaneun aing paeh, pigeusaneun nu(n)da raga. Di (i)nya aing teu heubeul,</i>	<i>Mencari tanah tempat penyucian diri, Mencari air tempat penghanyutan, Tempat untuk kematianku, Tempat untuk meninggalkan raga. Aku di sana tak tinggal lama, (Seeking the soil in which to purify oneself, Seeking water in which to wash, A place for my death, A place to leave the body, I did not stay there long.)</i>	<i>Lemah</i>	<i>Soil</i>
1345	<i>meu(n)tas aing di Cisokan, datang ka lurah Pamengker. Cu(n)duk aing ka Mananggul, ngalalar ka Li(ng)ga Lemah. Tuluy datang ka E/ronan, /24v/</i>	<i>Aku menyeberang di sungai Cisokan, Datang ke daerah Pamengker. Aku sampai ke Mananggul, Berjalan lewat Lingga Lemah. Lalu datang ke Eronan. (I crossed the Cisokan River, came to the Pamengker area, I got to Mananggul, Walked through Lingga Lemah. Then came Eronan.)</i>	<i>Lemah</i>	<i>Soil</i>
1400	<i>la(n)deuhan bukit Patuha, heuleut-heuleut Li(ng)ga Payung, nu / awas ka Kreti Haji. /25v/ Momogana teka waya: neumu lemah kabuyutan,</i>	<i>Di kaki Gunung Patuha, Batas antara Lingga Payung, Yang bisa memandang jelas ke Kreti Haji. Berharap semoga terbukti: Menemukan tanah yang suci, (At the foot of Mount Patuha, The boundary between Lingga Payung, Who can see clearly to Kreti Haji, Hoping that it will prove to be true: Finding a holy land.)</i>	<i>Lemah</i>	<i>Soil</i>
1405	<i>na lemah ngali(ng)ga manik, teherna dek sri ma(ng)liput, ser manggung ngali(ng)ga payung, nyanghareup na Bahu Mitra. Ku ngaing geus dibabakan,</i>	<i>Tempat yang menyerupai tiang permata, Lalu akan kutudungi, Mengembang ke atas bagaikan payung bertiang, Menghadap ke bahu mitra. Telah kubangun sebagai pedusunan, (A place that resembles a jewelled pillar, Then I will shade it, Expanding upwards like a pole umbrella, Overlooking the partner's shoulder, I have built it as a village.)</i>	<i>Lemah</i>	<i>Soil</i>
1410	<i>dibalay diu(n)dak-u(n)dak, dibalay sakulili(ng)na, ti ha(n)dap ku mu(ng)kal datar, ser manggung ku mu(ng)kal bener, ti luhur ku batu putih,</i>	<i>Ditaburi batu berundak, Ditaburi batu sekelilingnya, Dari bawah dengan batu datar, Menjulung ke atas dengan batu tegak, Diatapi dengan batu marmar, (Topped with stepped stones, Topped with surrounding stones, From the bottom with flat stones, Rising upwards with upright stones, Topped with marble stones.)</i>	<i>Batu</i>	<i>Stone</i>

(Continued)

Table 1. Continued.

Poem lines	Transliteration of old sundanese manuscript	Translation into Indonesian and English	Exploration of local wisdom	Transvisual
1580	<i>tihang gading beunang ukir, tatapa / kan goong Jawa, / 30r / dibalay ku kaca Cina, diselang ku batu kresna,</i>	<i>Bertiang gading terukir, Alas tiang dari gong Jawa, Bertahtakan kaca Cina, Dicampur dengan batu hitam</i> (Carved ivory columns, Javanese gong pedestal, Inlaid with Chinese glass, Mixed with black stone)	<i>Batu</i>	Stone

Digitising Process

Bujangga Manik Batik Product with *Lemah Cai* Motif

rivers (according to the record, Bujangga Manik passed through 40 rivers). The details of his journey are shown in Table 1 below. The image of soil was chosen because it incorporates the translation indicator from the Sundanese manuscript into Indonesian, *lemah cai*, which means homeland or *tanah air* (Indonesian). This assertion corresponds to one of the phases of Wallas' (1926) theory, specifically the stages of incubation and illumination, which are referred to as the idea-processing and maturation process. The comprehension of the meaning of *lemah cai* (Sundanese) to *tanah air* (Indonesian), which is symbolised by the visual representation of *tanah* (land or soil), is connected to the thought processing in this motif. The same thing also applies to the words *cai* (water - Sundanese) and *batu* (stone).

Table 1 shows that the reference of the idea in the creation of this batik motif is a fragment of the poem from lines 25 to 1,580. This identification is focused on the situation when Bujangga Manik passed through the island of Java, consisting of mountains and rivers. To strengthen the character, local elements of the archipelago are traced in the form of stone, soil, and water, symbolising the government system at the time Bujangga Manik lived. There were three groups in the Sundanese royal government system, namely *Prebu*, *Rama*, and *Resi*. The term '*Prebu ngagurat batu*' (or Prebu scratches the stone) refers to a symbol for a steadfast ruler. At present, *Prebu* is equal to the executives. The term '*Rama ngagurat lemah*' (or Rama scratches the ground) symbolises that *Rama* provides a foothold for the community. Currently, *Rama* is equivalent to the legislature. The next term is '*Resi ngagurat cai*' (or *Resi* scratches the water). Water symbolises soothingness, which refers to the *Resi's* task to reconcile any clash between *Prebu* and *Rama*. Presently, *Resi* is equal to the judiciary (Heryana, 2010). To strengthen this character, the motifs of stone, soil, and water are consistently arranged in stages, symbolising that the government system touches all communities. Once identified, a digital sketch was made, and then followed by colouring. Similar research on the transformation of ancient manuscripts has been carried out on Javanese manuscripts into batik motifs, while from outside Java (one of which is from the ITB Visual Art and Design journal), the transformation of Malay Manuscript Illumination as Embroidery Motifs on Kuruang

Basiba Clothes (Riza et al., 2024) and other similar research conducted by researchers from abroad discusses Word Illumination: Lucas Horenbout and the Art of the Tudor Prayer Book, 1530–1544 (James, 2024).

Since this batik motif was inspired by an old Sundanese book, thought to have been written in the 15th century and includes a 1757-line poem, we believe it might enhance feelings of nationalism. The essential notion in the development of this motif is found in lines 25–1580. This condition is consistent with the findings of an interview with Undang Ahmad Darsa, a philologist and expert in Sundanese language and culture. He stated that ancient manuscripts could inspire the development of an art and cultural concept that would later promote national identity. Unfortunately, this ancient manuscript is unknown to many, despite its relevance to preserving cultural and historical values as part of national identity. One way to preserve it would be to use it as inspiration for batik designs. This is in line with what Basa stated that a few ancient manuscripts have been converted into batik designs or other cultural goods (Basa, 2019). The interview results are in line with what the source stated in his book about the Three Charms of Old Sunda² (Noorduyn & Teeuw, 2009). In fact, through the development of ancient manuscripts, the products developed have a cultural heritage content that contains noble values, history, and local wisdom of the community, which can be connected to their cultural roots, thereby strengthening the sense of nationalism (interview in Jatinangor-Bandung, 10th June, 2024). These lines were selected because this part contains a narrative about Bujangga Manik's journey through the soil or ground, referring to the places visited. The visual form used to create this batik is brown soil along the edge, in a rectangular shape, placed obliquely to enhance the aesthetic impression. Another part of the poem (see Table 1, lines 1140–1144 and 1210–1214) contains a narrative about Bujangga Manik's journey through the stone, namely the stone gate and the slate. The visual form used in creating the batik motif is the visualisation of orange/yellow stones in the middle of the motif. Another part of the poem (see Table 1, lines 365–369 and 490–494) is a narrative about Bujangga Manik's journey when he got *pinang tiwi*, which contains water (Noorduyn & Teeuw, 2022). The visual form used is blue-coloured water around the stone.

Text identification of the Bujangga Manik Old manuscript when in Bogor/Pakuan

Based on the Bujangga Manik manuscript, Bogor City is known as the residence and starting point of Bujangga Manik's journey to the east of Java Island to Bali Island. According to Djafar, (2011), the Batu Tulis inscription in Bogor was first discovered by an expedition of VOC troops led by Kapitan Adolf Winkler in June 1690. This fact is reinforced by the Dutch article, *Verklaring van den Batoe-toelis van Buitenzorg*, written by Friederich in 1853 (Friederich, 1853). Later, Djajadiningrat (1913) mentioned the inscription in Bogor in his dissertation at the Rijksuniversiteit Leiden. Although there is much literature on this inscription, it was first published in a book titled *The History of Java II*, by Sir Thomas Raffles in 1917 (Raffles, 2019). In 1959, another book about the Batu Tulis inscription was written by Noorduyn and Teeuw (2009). Many statements and studies strongly support that the motifs of clouds, raindrops, and slate are appropriate for the selection of the name. In addition, it aligns with the background of Bujangga Manik's residence.

Images related to the actual circumstances, such as the rainy atmosphere in the city of Bogor, Calincing plants, and the Batu Tulis inscription that inspired the shapes in batik motifs, are shown in Table 2. According to Darmayanti et al. (2023), certain objects can describe the origin of something and allow the development of interpretations of an object to support facts. Based on this statement, motifs and descriptions of the actual state of a location or object can mutually reinforce and enrich the interpretation of the narrative written in Bujangga Manik's manuscript. Table 2 below explains the objects.

A regional image expressed through batik motifs, such as the Bujangga Manik Batik, featuring the Girimis Batu Tulis motif, can be the basis for preserving culture and enhancing national identity. Likewise, the selection of regional colours is based on the story from the Bujangga Manik manuscript, which is typical of Bogor. The visual elements presented are based on the characteristics of the region recorded in ancient manuscripts, such as individuals, places, and flora, especially in the Girimis Batu Tulis batik motif, which refers to the Batu Tulis artefact found in Bogor. Cultivation of flora and the shape of raindrops are two characteristics of Bogor. The village head or head of Batu Tulis, Bogor, West Java,

emphasised the historical value of the relics from the Padjajaran Kingdom in Bogor. These historical relics include the Batu Tulis Inscription and the characteristics of Bogor, shaped by its geographical conditions, such as high rainfall, so that it is called Bogor, the Rainy City.

'Thus, it serves as the identity of the city of Bogor in particular and the nation in general because it is rooted in history, culture, natural conditions, and the conditions of its people' (interview with Muhammad Idrus, in Bogor, West Java, 2024).

This batik was initiated from the ancient manuscript Bujangga Manik between lines 160–164 and 210–24. This part was chosen because the word *calincing* is written in line 201 of the text, *Sajinjing boeh calincing* (or carrying the *Calincing*-motif cloth). The *calincing* motif beautifies the Bogor batik (see Table 2). The text was chosen because it includes texts that are within the scope of the *Pakuan* Region. The text becomes even more attractive because of the word *calincing*, which is the name of a plant known up to this present time. The plant is important because it is part of the cloth worn by Bujangga Manik, meaning that *calincing* is meaningful for the wearers. *Calincing* is a weed or a type of grass that is small, green in colour and has small flowers with five yellow petals. This wild plant has the scientific name of *oxalis corniculata*. *Calincing* leaves have a beautiful shape, consisting of three green petals, each petal is heart-shaped and has a long stalk. Besides being beautiful, this plant's efficacy on the body, namely being a traditional medicine for fever, infection, flu, diarrhoea, and even hepatitis (Winastri et al., 2020). The beautiful shape of *calincing* leaves and the health benefits make this plant have a deeper meaning than just being one of the words listed in an ancient manuscript.




The name of this batik, *Girimis Batu Tulis*, is in Sundanese. The word *girimis* means spatter or drizzle, while the words *Batu Tulis* refer to a famous inscription in Bogor. The inscription is known as the Batu Tulis Inscription. It is now a popular tourist destination due to its connection to the history of the Pajajaran Kingdom, a Hindu kingdom in West Java with *Pakuan* (now Bogor) as its capital. The *girimis* motif describes the typical condition in Bogor. This city receives a lot of rainfall, which explains why it is nicknamed *Bogor Kota Hujan* (or Bogor, the city of rain).

The *Girimis Batu Tulis* batik motif is made using bright colours such as indigo blue, orange, and green. The colour indigo blue is mentioned in the manuscript of Bujangga Manik line 160 (see Table 2): *neu-leum nuar ngangkuduan* (or starching the indigo blue dyed fabric). The text tells the story of Bujangga Manik's mother dipping the thread in indigo-blue liquid. Based on this, the colour spectrum of Indigo Blue becomes an inspiration in batik colouring combined with bright colours typical of Priangan (West Java) to give a cheerful, 'light', and informal impression. The colours in *Girimis Batu Tulis* batik can be adjusted to suit the situation, so that the motif remains sustainable and becomes a typical Bogor batik motif. The use of colour is important, especially when associated with the identity of batik. In addition, colours can also affect individuals who see, feel, or use them. In a spatial context, colours can create an atmosphere and affect the psychology of individuals in the space (Gunawan & Darmayanti, 2022). This is in line with this research, which shows that the use of colour adanya batik can also affect the mood and value of its users, without ignoring its origins.

Text identification of Bujangga Manik old manuscript mentioning flat stone, cloud, and the typical devices used

The next ancient manuscript of Bujangga Manik that was selected is from the text found in lines 60–64 and 650–654. The text tells of the resting activity of sitting on a flat stone, carried out by Bujangga Manik on his journey, as well as the typical Sundanese cultural accessories he used, namely woven bags. The text is visually transformed into a batik motif that can be a characteristic of Bogor batik in particular and West Java in general. This statement is reinforced by Sundanese cultural figures and Sundanese philology experts, namely Hawe Setiawan, who states that the interpretation of the words in the ancient manuscript can be visualised based on the current situation. Typical forms within the batik motif that follow the manuscript can indirectly add to the identity or characteristics of the related place (interview with Hawe Setiawan, in Bandung, West Java, 2024). This will make it easier to transfer visuals from manual sketches to the digitising process. The text also describes the atmosphere at the time. This means the colour selection process can also be traced to the situation at that time. An explanation is presented in Table 3.

Table 2. Bujangga Manik text mentioning the *Calincing* plant.

Poem lines	Transliteration of old sundanese manuscript	Translation into Indonesian and English	Exploration of local wisdom	Transvisual
160	<i>eukeur ngeuyeuk eukeur meubeur,</i> <i>eukeur nyulage mihane,</i> <i>neuleum nuar nyangkuduan,</i> <i>ngaracet ka(n)teh pamulu,</i> <i>ngela sepang ngangeun hayam.</i>	<i>sedang menenung sambil mencelup,</i> <i>sedang nyusun benang pada pihane,</i> <i>menganji kain celupan biru nila,</i> <i>memoles benang tenunan,</i> <i>merebus secang dan menyayur ayam</i> (contemplating while dipping, arranging the thread on the hook, starching the indigo blue dyed fabric, polishing the woven thread, boiling sappan and cooking chicken)	The typical colour of the Bujangga Manik text	Colour: • The colours used in Bogor batik motifs are the spectrum (gradation of Indigo blue. Green and orange are combined as bright colours.
210	<i>tuluy sari ka na pipi.</i> <i>Ti(m) buru nu kalihasan,</i> <i>Sajinjing boeh calincing,</i> <i>Saka(n)dar boeh harega.</i> <i>Saturun ti manggung ranjang,</i>	<i>lalu membedaki pipi.</i> <i>Membuat orang terpesona,</i> <i>menjinjing kain motif calincing,</i> <i>menyeret kain pilihan.</i> <i>Setelah turun dari ranjang,</i> (then powder the cheeks. Making people mesmerised, Carrying the <i>calincing</i> motif cloth, Dragging the cloth of choice. After getting off the bed.)	Main: <i>Calincing</i> plant  & Slate Inscription Addition: Clouds with raindrops  	Composition: • A modification of the <i>Calincing</i> plant with long stalks rising towards the rain clouds. Then, it is juxtaposed with the slate inscription, which has become an icon of modern-day Bogor.

Digitising Process

Making the composition of the Girimis Batu Tulis batik motif, starting from the manual drawing of each component, made a collage (left), and then composed by digitising (right)

(Continued)

Table 2. Continued.

Poem lines	Transliteration of old sundanese manuscript	Translation into Indonesian and English	Exploration of local wisdom	Transvisual
Bujangga Manik Batik Product with Girisimis Batu Tulis Motif				




The batik motif in Figure 5 below is named *Bujangga Manik Sila*, which means Bujangga Manik is sitting cross-legged. This motif was inspired by line 60 of the text and symbolises the tranquillity and beauty of nature, as well as the heart of Bujangga, who had almost arrived at his home in *Pakuan* from his first journey to the East. In the Bujangga Manik manuscript, it is also described that he successfully passed the *Cihaliwung* River (*Ciliwung* River). He reached the top step by step and sat on a flat rock (text 60, first line), while looking at the highest mountain in the *Pakuan* area, namely *Mount Ageung* (text 60, fifth line). The details and meaning of the description are the reasons why this part of the text was chosen. It is expected that in the future, the owner and user will receive positive energy in the form of tranquillity, beauty, and strong fighting power.

The *Bujangga Manik Sila* motif depicts the back view silhouette of Bujangga Manik sitting cross-legged on a flat stone. In the manuscript, there is no description of Bujangga Manik's sitting position, but it is stated that he is a Hindu. This was revealed in Bujangga Manik's manuscript text number 445, the first line, which reads *Sangtabe namasiwaya!* (or My worship in the name of Shiva). Lord Shiva is known as one of the principal gods in Hinduism. In Hinduism, there are several sitting positions, one of which is *Padmasana* (*Padma Asana*), meaning sitting perfectly cross-legged. The sitting cross-legged, or *sila*, is a prayer posture performed by male Hindus. This position also signifies honour and provides benefits that calm the mind (Ketut Widana, 2020). Based on this description, it strengthens the depiction of the position of the *sila*, on a flat rock on the summit, after a long journey, which is a state that calms Bujangga Manik.

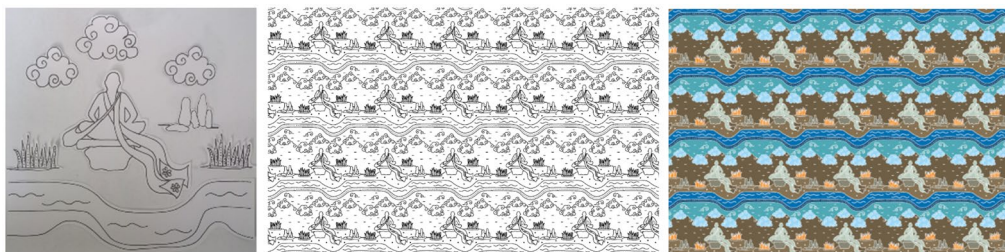
The figure of Bujangga Manik is also seen wearing a sling bag. This bag icon is also described in the manuscript with number 650, line three, *Dicokot ka(m)pek karancang*, which means he took a *koja* (when going back to the east). *Koja* is a woven bag made from the bark of the *Teureup* tree (*Artocarpus elasticus*). *Teureup* tree bark is not only utilised as raw material for production, but also has health benefits because the bark and trunk contain flavonoids or compounds that can help protect body cells from free radical damage. In As'ari et al. (2022), this tree is also classified as lightweight, making it a suitable raw material for making boats, clothes, and ropes for the walls of houses. These advantages inspire the transformation of the word *koja* in the manuscript into the batik motif of Bujangga Manik *Sila*. The sling bag motif is depicted on the figure of Bujangga Manik to give additional characteristics to the Bogor batik motif.

Other motifs, as a complement to the Bujangga Manik *Sila* batik, include clouds and the flow of the *Ciliwung* River, representing the local values of Bogor City. The colours applied to the batik cloth are orange, brown, light green, and gradations of Indigo Blue. The selection of these colours comes from manuscripts and from those with local batik characteristics in West Java. The local community was consulted on the colour selection through interviews. This was important to maintain local values. This

Table 3. Bujangga Manik text mentioning flat stone, cloud, and the typical devices used.

Poem lines	Transliteration of old Sundanese manuscript	Translation into Indonesian and English	Exploration of local wisdom	Transvisual
60	<i>deuuk di na mu(ng)kal datar,</i> <i>teher ngahihidan a/ wak. /1/</i> <i>Teher sia ne(n)jo gunung:</i> <i>Itu ta na bukit Ageung,</i> <i>Hulu wano na Pakuan.</i>	<i>sat on a flat rock,</i> <i>then fanned himself.</i> <i>Then he looked at the mountain:</i> <i>That was called Ageung Hill,</i> <i>The highest peak in the Pakuan region.</i>	Main: Bujangga Manik Flat Stone Addition: Cihaliwung River	- Composition: Visualisation of the figure of Bujangga Manik sitting cross-legged on a flat rock Visualisation of the flow of the Cihaliwung River (Ciliwung) The colours used are orange, brown, light green, and gradations of Indigo Blue.
445	<i>'Sangtabe namasiwaya!</i> <i>Pun kami titaahan taan [ti kadatuan],</i> <i>Taan urang Ajung Larang</i> <i>Sakean Kilat Bancana</i> <i>Seupaheun pananya tineung</i>	<i>'Sembahku atas nama Siwa!</i> <i>Maafkan hamba ini utusan puteri,</i> <i>Junjungan hamba Ajung Larang</i> <i>Sakean Kilat Bencana,</i> <i>Sirih—pinang pelamar cinta kasih</i> (Worship me in the name of Shiva! Please forgive me as the princess's messenger, My lord Ajung Larang <i>Sakean Kilat Bencana,</i> <i>Sirih-pinang</i> suitor of love)	Perfect cross-legged sitting position	Bujangga Manik's figure is visualised as sitting cross-legged in a perfect way.
650	<i>Patempuh awak di[awak di] angin.'</i> <i>Saa(ng) geus nyaur sakitu,</i> <i>Dicokot ka(m)pek karancang,</i> <i>Dieusian apus ageung,</i> <i>dihurun deung Siksaguru.</i>	<i>Touching bodies in the wind.'</i> <i>After saying that,</i> <i>He took a koja,</i> <i>Put a thick book in it,</i> along with <i>Siksaguru.</i> Note: <i>Karancang</i> or <i>Koja</i> = a bag woven with rope from the bark of the <i>Tereup</i> tree.	Woven Sling Bag 	A bag slung over Bujangga Manik's body

Digitising Process



The process of making the composition of the Bujangga Manik Sila batik motif starts with the manual drawing of each component, making a collage (left), and then composing by digitising (right)
Bujangga Manik Batik Product with Bujangga Manik Sila Motif



statement is based on the perception that the perspectives of local batik craftsmen, local figures, and local communities are also needed so that batik motifs retain local characteristics (Darmayanti, Pandanwangi, & Apin, 2023). The composition of the *Bujangga Manik Sila* batik motif in the digitisation process is vertically repeated on the batik cloth, based on a manual composition.

Text identification of the Bujangga Manik old manuscript when visiting Bali





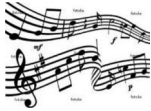


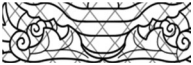


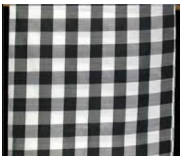

This batik was inspired by the ancient Sundanese manuscript of Bujangga Manik, which contains a poem of 1757 lines. In the text, lines 945–900 contain a narrative about Bujangga Manik's trip to Bali. This section recounts his visit to Bali, during which he witnessed a cultural event involving drums and *serunai*. The poem in this manuscript does not state where he stopped, only that he visited Bali. Identifying Bujangga Manik's traces in Bali in the poetic sequence of the manuscript is challenging. In the description on the other lines, when passing through the rivers, the location is detailed in the manuscript. The same applies to Pakuan. When the names of the areas in Bali were not included in the text, the research team faced the challenge of translating them into a visual form with indicators from the story elements described in the Bujangga Manik poem. The text used as a reference in this visual transfer, Bujangga Manik's manuscript, is shown in Table 4 below.

Table 4 references the ideas behind the creation of this batik motif, which are drawn from the poem in line 945. This identification focuses on the situation at the time when Bujangga Manik stopped in Bali. From this event, the local wisdom of the archipelago in the form of drums is traced. The reference is taken from the reliefs of the Borobudur temple because it holds many historical values in Indonesian history, including the visual form of the Balinese *poleng* cloth. This kind of cloth carries two distinct philosophical meanings, but both complement each other, like day and night or good and bad. Humans also have good and bad temperaments, depending on their morals. This is based on which one is applied the most: the good or the bad? Once identified, a digital sketch is made, followed by colouring. The colouring refers to nighttime when the drum is played. Furthermore, the results of the batik production process are as follows.

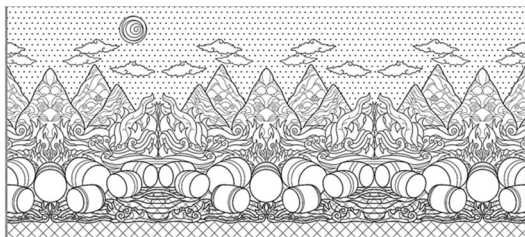
The batik illustrated in Figure 6 is inspired by an ancient Sundanese manuscript, containing a poem of 1757 lines. In lines 942–945, there is a description of the rumbling of drums accompanied by *serunai*. Crowds are chanting 'the song of the waves, who sing cheerfully: "The riverbank is gone"'. The main motif in this batik is the drum, arranged in a repeating pattern to emphasise the rumbling of the drum being played. The singing of the waves is visually realised on the drum background and at the bottom, creating a dynamic and moving impression. The setting is visualised with mountains on the island of Bali, giving a distinctive geographical impression and enriching the visual narrative. In the upper background, the dark blue colour dominates the moon, creating a calm yet meaningful night atmosphere. The composition of this pattern is repeated in the horizontal direction, creating a consistent visual harmony throughout the fabric. The colours used give a sense of depth: the dark blue in the upper background, the moss-green mountain, the brownish drum, the light brown sea in the background of the drum, and the bluish bottom of the drum. This combination of colours creates a batik that is not only visually beautiful but also rich in symbolism and cultural stories.

The explanation of the Bujangga Manik batik above (*Lemah cai* motif, *Girimis Batu Tulis* motif, Bujangga Manik *Sila* motif, Drum motif) has aesthetic, cultural, and historical values through various locations traversed by Bujangga Manik, which can still be traced to this day. All of these are based on local wisdom, thereby strengthening the foundation of the nation's cultural identity. These findings align with the research of Setyawan (2020), which found that Eastern cultural arts are rich in messages, moral values, and a philosophy of life. This provides a basis for strengthening national identity, which can be built through the values contained in local wisdom (Setyawan & Dupo, 2020). This research also reveals that ancient Sundanese manuscripts explored for batik motifs can reveal the past in the 15th century, a creation process rooted in events far in the past. It is an effective way to understand the journey of culture and history based on local wisdom, so that it becomes the pride of the nation. Meanwhile, in contemporary culture, various motifs derived from Bujangga Manik's narrative reflect the prevailing culture at the time, and the visualised objects are also easy to understand, so that the values originally contained in ancient manuscripts can be readily visualised through batik motifs.

Table 4. Bujangga Manik’s poem mentioning his Bali visit.

Poem lines	Transliteration of Sundanese old manuscript	Translation to Indonesian and English	Exploration of local wisdom	Transvisual
942	<i>Seah na ge(n)dang sarunay,</i>	<i>Gendang dan serunai dimainkan,</i> (Drums and <i>serunai</i> are played,)	Drum 	Drum 
943	<i>seok nu kawih tarahan,</i>	<i>bersuara keras lagu tarahan,</i> (loud-voiced <i>tarahan</i> songs,)	Source: (Jane, 2021) Mountain view with clouds 	Mountains and clouds 
944	<i>nu kawih a(m)bah-a(m) bahan:</i>	<i>dinyanyikan dengan teriakan yang lantang:</i> (sung with loud shouts:)	Melody 	Melodious lines 
945	<i>'Ba(n)tar kali buar pelang.'</i>	<i>'Sungai bantara, pohon pelang'</i> (<i>'Bantara</i> river, <i>pelang</i> plant)	River 	River surface 
			Tree 	
			Balinese typical cloth of Poleng 	

Digitising Process



(Continued)

Table 4. Continued.

Poem lines	Transliteration of Sundanese old manuscript	Translation to Indonesian and English	Exploration of local wisdom	Transvisual
Batik Product of Bujangga Manik with Drum Motif				
				

This study responds to the challenge of finding research on Bujangga Manik's story that can inspire the creation of traditional batik motifs. This research has yielded new batik designs that have never existed before, as they are linked to the story of Bujangga Manik's voyage from Pakuan in West Java to the east of Java and even to Bali. The story's narrative is translated into numerous visual shapes or patterns that reflect the distinctive characteristics of the Bujangga Manik location.

5. Practical applications

This research has involved community participation, especially in the survey and observation processes at key sites visited by Bujangga Manik, such as Bogor, Bandung, and Bali. Local communities also provided input and inspiration in the creation of batik motifs. Cultural experts from each location assisted with this. After the survey and observation are conducted, the process of realising the batik motifs onto batik cloth continues with the assistance of batik artisans and designers. Batik works featuring new Bujangga Manik motifs not only have the potential to provide business opportunities but also to serve as a means of cultural and historical education, disseminated by the community, artisans, and designers. It can also be implemented in culture-based education. For example, cultural education based on ancient manuscripts can be introduced to students as early as elementary school. Curriculum development can be implemented in a curriculum with local content based on arts and culture, taught to junior high school and high school students in Indonesia. At the same time, cultural preservation can include historical values accessible to the public through the local government website. So that the historical and cultural narratives of the ancient Bujangga Manik manuscripts can be sustained and alive today and in the future.

6. Conclusion

This study shows that the results have complemented and addressed previously identified research gaps, primarily that Bujangga Manik's notes have been well examined from a literary standpoint. However, their possible influence on the creation of batik artwork has not been widely explored. This research has limited access to original manuscript sources, and research on Bujangga Manik is still very rare. Therefore, this study relies on field data. However, the results provide a foundation for further in-depth research on Bujangga Manik. There are still many opportunities to develop these results, and in the future, they could inform the implementation of Bujangga Manik motifs in the creative industry. The researchers' exploration of Bujangga Manik's ancient manuscript on the potential creation of Bujangga Manik's *lemah cai* motif, *girimis batu tulis* motif, Bujangga Manik Sila Motif, and *drum* motif revealed important points in the batik creation process that strengthen the Indonesian national identity. Many have questioned the feasibility of this research because it is not easy to uncover ancient texts; moreover, the exact location of Bujangga Manik's stay remains unknown.

However, through literature searches, field observations, and interviews with key informants, important findings were obtained. The findings show that ancient Sundanese manuscripts with ancient Sundanese scripts and without visual images have great potential to be used as ideas for the creation of batik motifs. The resulting batik motifs contain elements that can reveal past events, cultural values, historical values, and local wisdom. The study shows that the identification process of text selection is the most crucial point, as it serves as the starting point for the visual transfer of the batik motifs created. The resulting batik offers novelty in visual objects, a transformation from narrative to visual, and presents new opportunities for economic growth. Bujangga Manik batik serves as part of the preservation of the nation's cultural heritage and becomes a national identity based on local wisdom. Furthermore, our research results show that the use of the concept of narrative in a poem found in ancient Sundanese manuscripts can be further explored to provide insights into the richness of Indonesia's local wisdom, as a reinforcement of national identity. Research on the story of Bujangga Manik, which inspired the creation of batik motifs, is quite comprehensive if it is based on research limitations and answers research questions. However, of course, it can still be explored further for the development of other motifs based on other accounts of Bujangga Manik. The creation of batik motifs can have a positive impact by strengthening regional identity. The new motifs presented can be symbols or icons that distinguish one region from another. Empowerment of local communities and arts or cultural communities can also be increased, as the process of creating batik motifs can involve community participation. In addition, during the creation of batik motifs, collaboration among artisans, designers, and cultural experts enables the development of innovative batik designs that are relevant to current developments without eliminating traditional values. Batik motifs have a sociocultural impact that raises public awareness of cultural treasures, particularly antique manuscripts that are difficult to access. People may more easily grasp the story communicated graphically, thanks to the ancient manuscript used as a batik theme. This could result in the creation of educational applications that can be used in the classroom as a culturally related curriculum.

Notes

1. The definition of National Identity in this research is the national identity possessed by a nation that distinguishes one nation from another, in this case depicted in the Bujangga Manik batik motif. According to Kaelan (2010), national identity is essentially the manifestation of cultural values that grow and develop within the life of a nation, with distinctive characteristics. These distinctive characteristics differentiate a nation from other nations. The definition of National Identity in this research is the national identity possessed by a nation that distinguishes one nation from another, in this case depicted in the Bujangga Manik batik motif. According to Kaelan (2010), national identity is essentially the manifestation of cultural values that grow and develop within the life of a nation, with distinctive characteristics. These distinctive characteristics differentiate a nation from other nations.
2. In the Indonesian-language book *Tiga Pesona Sunda Kuna* (Three Charms of Ancient Sunda) by Noorduynd and Teeuw (2009), it is written that the story of Bujangga Manik's journey was composed during the existence of the Sunda Kingdom of *Pakuan Pajajaran* and when the Malacca Sultanate still controlled the archipelago's trade routes, before falling to the Portuguese in 1511. The Bujangga Manik manuscript tells the story of a Sundanese wanderer who chose the life of an adventurer to satisfy his innermost spiritual being, a *tohaan* (prince) of the *Pakuan* palace.

Disclosure statement

No potential conflict of interest was reported by the author(s).

Funding

This research fund comes from the Ministry of Education, Culture, Research, and Technology for Fiscal Year 2024, with the research master contract no. 106/E5/PG.02.00.PL/2024 with No. Derivative Contract: 007/SP2H/RT-MONO/LL4/2024, 344-A/LPPM/UKM/VI/2024 dated 18th June 2024. The research team would like to thank all funding institutions for this research.

About the authors



Ariesa Pandanwangi, the corresponding author, is a Professor of Visual Language at the Fine Arts Study Program, Faculty of Humanities and Creative Industries, Universitas Kristen Maranatha, Bandung, Indonesia. Her research interests on visual language, also the creation and innovation of batik motifs. She can be reached at ariesa.pandanwangi@maranatha.edu



Ratnadewi Ratnadewi is an Associate Professor at the Electrical Engineering Study Program, Faculty of Smart Technology and Engineering, Universitas Kristen Maranatha, Bandung, Indonesia. Her research interests lie in Batik design and Turtle Graphic Design. She can be reached at ratnadewi@maranatha.ac.id; ratnadewi@eng.maranatha.edu



Tessa Eka Darmayanti is a Doctor of Philosophy in Interior Design, Senior Lecturer at the Interior Architecture Programmes, School of Housing, Building and Planning, Universiti Sains Malaysia. Her research focuses on the third space in interior design, and design with cultural influence. She can be reached at rissetessa@gmail.com

ORCID

Ariesa Pandanwangi  <http://orcid.org/0000-0003-1214-1508>

Ratnadewi Ratnadewi  <http://orcid.org/0000-0001-6487-8101>

Tessa Eka Darmayanti  <http://orcid.org/0000-0001-8705-1131>

Data availability statement

The data used to support the results of this study were obtained from interviews with cultural figures in Bandung and the local government of Bali, as well as a literature review of documents from the Bogor Regional Government.

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