

Identification of Old Javanese Food in Serat Chentini Through Visual Storytelling

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Abstract

Food diversity owned by the community is one of Indonesia's cultural riches. For Javanese people, traditional food is not only food but also includes drinks. Geographical conditions and conditions of each region in Java are factors that cause differences in the types of food. Documentation about the richness of Javanese food is stored in one of Javanese literary works, which is Serat Chentini or often referred to as the Javanese Cultural Encyclopedia. Serat Chentini documents the basic ingredients of Javanese food which are the main food ingredients but are also served to entertain guests and complete traditional ceremonies. In addition to the types of Javanese food, in Serat Chentini also mentioned locations where these foods can be found. The combination of the appearance of Javanese food with the location of its food in the Java region can be documented into a Visual Storytelling about the traditional Javanese food footprint. The book titled Milang Warisan can be used as a knowledge of the distribution of Old Javanese food which has become the starting point for the development of traditional Javanese cuisine until today.

Keywords

Old Javanese Food, Serat Chentini, Visual Storytelling

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Introduction

Research Background

Food diversity owned by the community is one of Indonesia's cultural riches. The diversity of food sources in Indonesian soil makes Indonesian traditional foods vary greatly, not only in taste, but also in the type and form of food. For Javanese people, traditional food is not only food but also includes drinks. Geographical conditions and conditions of each region in Java are factors that cause differences in the types of food. Documentation about the richness of Javanese food is stored in one of Javanese literary works, which is Serat Chentini or often referred to as the Javanese Cultural Encyclopedia. The main manuscripts in Serat Chentini number more than 200 pieces, in which there are various information about education, natural knowledge, philosophy, religion, customs, arts, flora, fauna, traditional medicinal herbs, and so on, including food and drinks.



Picture 1. Serat Chentini in Indonesian Language

In Serat Chentini it is mentioned that the basic ingredients of Javanese food are pala kependhem (tubers which are buried in the soil), pala gumanthung (fruits that hang on the tree) and pala kesimpar (the fruits or vegetables that grow lying on the ground). Apart from being the main food ingredients, these crops are also served to entertain guests and complete traditional ceremonies. While drinks in Javanese culture in the form of wedhang kopi, wedhang teh, legen and dhawet. Serat Chentini also documents special foods served in important events. The special dishes consist of pangan pokok (rice), jenang (porridge), lawuh (animal protein), jangan (vegetable protein), wedang (drinks), nyamikan (snacks or market snacks), and various raw foods (ingredients which can be directly consumed without being processed first). Pangan pokok include sega puteh, sega lugas, sega liwet and sega goreng. Jenang in the form of sago jenang and corn jenang. Lawuh is empal gepuk, grilled snapper, rooster chicken, pecel and gangsir goreng. Jangan like jangan menir, jangan antheb, and jangan bayem. Nyamikan in the form of kerasikan, mendhut, jadah and legondhoh. Wedhang is similar to legen, dhawet and wedhang temu. Raw food such as durian, kepel, kemlaka, ketos, pelem and others. From a brief description of the contents of Serat Chentini above, it can be seen that Serat Chentini has documented important information about Javanese food in the past, thus confirming the richness of traditional Javanese food. Therefore, the topic of Javanese Food in Serat Chentini is very important and interesting to discuss. In addition to the types of Javanese food, in Serat Chentini also mentioned locations where these types of food can be found. Therefore, the combination of the appearance of Javanese food with the location of its food in the Java region can be documented into a Visual Storytelling about the traditional Javanese food footprint. The book titled Milang Warisan can be used as a knowledge of the distribution of Old Javanese food which has become the starting point for the development of traditional Javanese cuisine to date.

Research Problem

The strength of Visual Storytelling in this study is the completeness and validity of data about Javanese food objects contained in Serat Chentini, where the classification and description of its contents are displayed simply and structured. This Storytelling book displays a simple visualization of food objects that will be explained along with sentences that are straightforward and easy to understand. The visualization of food objects uses illustrative techniques that can show the

complexity of the details of each food object. Weakness from the book on Javanese Food in the form of Visual Storytelling is the use of the term in Javanese because the main data source is Serat Chentini which originates from the Javanese library, so that it is potentially incomprehensible to all readers. Opportunity of the Java Food book in Serat Chentini through Visual Storytelling is its potential in contributing to the study of local culture which has increased in line with the growing values of the preservation of local cultures in Indonesia. Besides that, Visual Storytelling about Javanese Food can also be useful for general needs, such as culinary studies and decisions about formal or informal culture. Threat using Visual Storytelling for the Java Food book in Serat Chentini is the need for photographic reconstruction of these food objects so that they can be described in accordance with the originality of those objects. The aim of this research is to create a Visual Storytelling about the traditional Javanese food footage taken from Javanese literary works namely Serat Chentini or often referred to as the Javanese Cultural Encyclopedia. Through Visual Storytelling in the form of the book *Milang Warisan*, the knowledge of the distribution of Old Javanese food can be understood by ordinary people more easily. While the benefits of this research are an effort to maintain and introduce the cultural values of the Indonesian people themselves, so that this study supports the research road map of Esa Unggul University to improve the nation's character through human development and national competitiveness.

Literature Review

Visual Storytelling

An infographic uses visual cues to communicate information that is characterized by illustrations, large typography, and vertical orientations that display various facts. Data illustration and visualization are the two main components in infographic design. Infographic format a.) Static format, with fixed information, user interactions including viewing and reading, displaying still images. This format is best for narration, although it can also be exploratory. Infographics in a static format are generally used as an image to be printed, loaded on the web, or both.; b). The movable format, which is displayed is animated or moving images, with fixed information where user interaction consists of seeing, listening, if there is a narrator behind and reading. This format is best for narration and is almost never exploratory unless used with interactive content.; and c). Interactive format, with input can be fixed or dynamic information. User interaction consists of clicking, searching for specific data, actively forming the content presented, and choosing which information is accessed and visualized. This format can be narrative, exploratory, or both. Editorial infographics are infographics that use a narrative approach used in print, online, or a blog publications. The basic provisions for effective verbal or visual communication methods in publishing editorial infographics have the following combination: a). The allure, namely communication must be established voluntarily with the audience.; b). Comprehension, that is, communication must effectively provide knowledge that enables clear understanding of information.; and c). Retention, i.e. communication must not be easily forgotten.

Serat Chentini

Serat Chentini which is also called *Suluk Tambanglaras* or *Suluk Tambangraras-Amongraga* was composed by the order of Kanjeng Gusti Pangeran Adipati Anom or Sunan Pakubuwana V with the help of three poets, namely Raden Ngabehi Rangga-sutrasna, Raden Ngabehi Yasadipura II and Raden Ngabehi Sastradipura. Sengkalan Serat Chentini reads paksa suci sabda ji or 1742 Java or 1814 AD. Serat Chentini volume I contains 87 poems from pupuh 1 to pupuh 87 that tells the journey of Jayengresmi followed by students of Gathak and Gathuk, from the former palace of Majapahit to Mount Salak, and the trips of Jayengrana and Niken Rancangkapti followed by students of Buras, from Sidacerma to Mount Bisma. Serat Chentini volume II contains 87 poems, from pupuh 88 to pupuh 174, which tells about the journey of Mas Cebolang followed by students of Palakarti, Kartipala, Saloka and Nurwiti. The journey starts from Mount Lawet to Mataram. Serat Chentini volume III contains 82 poems from pupuh 175 to pupuh 256 that still tell the journey of Mas Cebolang followed by students of Palakarti, Kartipala, Saloka and Nurwiti, with locations around the capital city of Mataram. Serat Chentini volume IV contains 65 poems from pupuh 257 to pupuh 321 that tell the continuation of Mas Cebolang's journey followed by students of Palakarti, Kartipala, Saloka and Nurwiti, starting from Laweyan in Surakarta to Wirasaba in East Java. Serat Chentini volume V contains 86 poems from pupuh 321 tembang 40 to pupuh 356 which tells of the

return journey of Mas Cebolang, Jayengsari and Rancangkapti, starting from Wirasaba to Sokayasa in Banyumas. Serat Chentini vol. VI contains 15 pupuh from pupuh 357 to pupuh 372 which tell of the marriage between Jayengresmi and Niken Tambangraras from Wanamarta. Serat Chentini volume VII contains 31 pupuh from pupuh 373 to pupuh 403 which still tell about Jayengresmi's marriage to Niken Tambangraras. Serat Chentini volume VIII contains 103 pupuh from pupuh 404 to the pupuh 506 which tell about the journey of Sheikh Amongraga from Mount Semeru to Mount Adeg and continue to Kanigara. It also tells the journey of Jayengresmi, Jayengraga, Kulawirya and Nuripin starting from Wanamarta to Pulung. Serat Chentini volume IX contains 76 pupuh from pupuh 507 to pupuh 582 which tells about Jayengresmi's journey from Pulung to Dukuh Longsor. Serat Chentini volume X contains 57 pupuh from pupuh 583 to pupuh 639 which tells about Jayengresmi's journey from Kedung Bagong to Lembuasta and died in Tanjungbang. It also tells the story of Jayengraga's journey back from Rajegwesi to arriving at Wanamarta. Serat Chentini volume XI contains 50 pupuh from pupuh 639 to pupuh 688 that tell of the sadness in Wanamarta when Niken Tambangraras went to Wanataka, and then retreated on the island of Palanggatan. Serat Chentini volume XII contains 33 pupuh from the pupuh 689 to pupuh 722 which tell of the journey of Jayengresmi and Jayengraga from Wanataka to Wanamarta, and the meeting of Sheikh Amongraga with Sinuhun Sultan Agung on Mount Telamaya.

Research Methods

Literature study is the main research method in this research. Serat Chentini which is the main literature in this study consists of 12 volumes containing 722 pupuh. While the supporting literature are books that explain the topic of Old Javanese foodstuff written in Serat Chentini. The books are shown in the figure below, among others:



Picture 2. Literature about Serat Chentini

The method of observation is carried out through direct observation of objects that can describe Old Javanese food. Observations were made at Tembi Rumah Budaya and at the Yogyakarta Cultural Value Conservation Center Library. The interview method was carried out in several places, namely with Mr. Sumarno as one of the team members of the Javanese culinary book writer in Serat Chentini, Mr. Sumardi as the Head of Cultural Literature and Mr. Tito as the Head of the Public Library at the Cultural Value Preservation Center, Mr. Herjaka as the Chairperson of the House of Culture Tembi, and Ms. Agnes Christina as sastrawati, seniwati and culture.

Results and Discussion

The Book Milang Warisan

In Serat Chentini, it is explained that there are two separate lines of distribution of Old Javanese foodstuffs, from Central Java to West Java (tengah nganti kulon) and in East Java (tengah nganti wetan). The two starting points that led to this distribution were documented in Visual Storytelling into two books, each of which had a 180 mm x 220 mm format with the title Milang Warisan.



Picture 3. Book Cover Design of Milang Warisan

The word Milang Warisan takes the symbol of two starting points for the distribution of Old Javanese food, namely M (ilang) from Mataram and W (arisan) from Wanamarta. Visual elements in the form of tendrils function to describe the distribution path of Old Javanese food, as well as to function as navigation in the layout design of the book Milang Warisan. The main topics in this book are Visual Storytelling about Mangane Wong Jawa, Tolak Titik, Napak Tilas, Olah Saji and Root of Meaning.



Picture 4. Content of Milang Warisan

Visual Storytelling about Titik Tolak

The same topics from the distribution of Old Javanese foodstuffs to West Java (tengah nganti kulon) and to East Java (tengah nganti wetan) are always placed in the same page numbers in this book so that readers can see and understand their comparisons. Below this is the Titik Tolak which describes the location of Mataram as the starting point for the distribution of the center to the west and the location of Wanamarta as the starting point for the distribution of the center to the east. The visual storytelling is displayed on a map of Java Island and the tendrils as a distribution path.

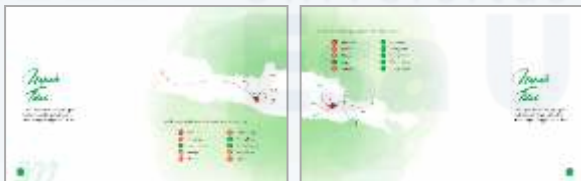


Picture 5. Pages of Titik Tolak

Visual Storytelling about Napak Tilas

Visual Storytelling about Napak Tilas is the main content of the book Milang Warisan. This section describes the Old Javanese food ingredients that are documented in each location as written in Serat Chentini. The distribution path from Mataram to the west is recorded through the locations of Mataram, Prambanan, Mount Tidhar, Tembayat, Wanagiri, Weak Abang, Mount Lawu, Mount

Sindhoro, Woro Surendro and Bogor. While the distribution paths from Wanamarta to the east are recorded through the locations of Wanamarta, Majarata, Wirasaba, Situpan, Lembuasta, Ngebel Tilaga, Mount Kelud, Mount Argapura, Nusabarong Island and Mount Sedono. Below is a visual of Napak Tilas.



Picture 6. Pages of Napak Tilas

Pictures 7 to 10 below describe the Old Javanese food ingredients documented by Serat Chentini at the Mataram location and at the Wanamarta location. These two locations are the starting points of the distribution path of Old Javanese food, so that the amount of food documented in Serat Chentini is very large. In pages of Napak Tilas Mataram and Napak Tilas Wanamarta it can be seen the similarities and differences of Old Javanese food found in the two locations.



Picture 7. Napak Tilas Mataram – Wanamarta



Picture 8. Napak Tilas Mataram – Wanamarta



Picture 9. Napak Tilas Mataram – Wanamarta



Picture 10. Napak Tilas Mataram – Wanamarta

Visual Storytelling about Olah Saji and Akar Makna

In Serat Chentini there are eight food groups documented from the Old Javanese community, namely Sekul Lugas, Sekul Campur, Tumpeng, Jenang, Lawuh, Jangan, Nyamikan, Wedhang and Pangan Matang. Food for the Old Javanese is not just food but has certain meanings in its processing and presentation. Visual Storytelling about this is displayed with the subtitles Olah Saji in the west book and the subtitle Akar Makna in the east book.



Picture 11. Content of Olah Saji and Akar Makna

Data obtained from Serat Chentini states that there are six foodstuffs in the Sekul Lugas group, four foodstuffs in the Sekul Campur group, six foodstuffs in the Tumpeng group, six foodstuffs in the Jenang group, thirty foodstuffs in the Lawuh group, thirteen foodstuffs in the Jangan group, thirty six food items in the Nyamikan group, nine food items in the Wedhang group and forty eight food items in the Pangan Matang group. Each Old Javanese foodstuff in Serat Chentini has its own Olah Saji and Akar Makna. To be able to understand the meaning of the processing and presentation of these food ingredients, Visual Storyring of each food item is placed on the same page number on Olah Saji on the left and Akar Makna on the right. Visual Storrtelling is shown in Picture 12 to 14 below:



Picture 12. Olah Saji - Akar Makna: Sekul Lugas



Picture 12. Olah Saji - Akar Makna: Jenang



Picture 13. Olah Saji - Akar Makna: Jangan

Index of Milang Warisan



Picture 14. Index of Milang Warisan

Conclusion

Visual Storytelling in the form of the book Milang Warisan displays simple visualizations of traditional Javanese food traces taken from Javanese literary works namely Serat Chentini or often referred to as the Javanese Cultural Encyclopedia. The book Milang Warisan describes the Old Javanese food ingredients documented in each location. The distribution path from Mataram to the west is recorded through the locations of Mataram, Prambanan, Mount Tidhar, Tembayat, Wanagiri, Lemah Abang, Mount Lawu, Mount Sindhoro, Woro Surendro and Bogor. While the distribution

paths from Wanamarta to the east are recorded through the locations of Wanamarta, Majarata, Wirasaba, Situpan, Lembuasta, Ngebel Tlaga, Mount Kelud, Mount Argapura, Nusabarong Island and Mount Sedono. The book *Milang Warisan* has the potential to contribute to the study of studies of local culture which has increased in recent times in line with the growth of values for the preservation of local cultures in Indonesia. Besides that, *Visual Storytelling about Javanese Food* can also be useful for general needs, such as culinary studies and decisions about formal or informal culture.

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