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***Rakawi* Language in the Past and Present Time**

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ABSTRACT:

Jawa Kuna is one of the oldest documentary languages that has the richest materials as well as fine and noble national cultural values. *Jawa Kuna* is the key to revealing the history of the cultural life in Indonesia in the past. Therefore, studying *Jawa Kuna* is like digging up the “hidden pearl” because the scintillating beam or supreme (*adiluhung*) teachings implied in it can be used as guidance (*sēsuluh*) in everyday life. A very strong desire of the experts of *Jawa Kuna* to discover the history and the richness of culture in the ancient time has succeeded in changing the image of *Jawa Kuna* from being “a distant jungle, scary and horrible” into “a virgin forest that is very close, friendly and attractive”.

In Bali, the influence of *Jawa Kuna* has existed since the 10th century until the globalization era nowadays. *Jawa Kuna* has been greatly cherished by the *rakawi* in creating a piece of literature (*parwa, kakawin*) until the beginning of the 21st century. As a media in exploring the Hindu and Buddhist literature, *Jawa Kuna* language is preserved not merely in the sense that it is read, sung and discussed, but it is also shown with the creation of new *Kakawin* using *Jawa Kuna* language by Balinese *Rakawi* (authors) namely Made Degung, I Wayan Mandra, and I Wayan Pamit. Those three Balinese *rakawi* have been able to comprehend one similar problem (*Siwa-Buddha*) by using the same *hypogram* as well (*Siwagama*), and then it is packed in their own style into a very beautiful piece of *kakawin* (*langö*).

Key Words: *Jawa Kuna*, *adiluhung* (supreme), *rakawi*, and moral-spiritual

I. INTRODUCTION

The position and function of *Jawa Kuna* language is very important because it serves as a document or a media of the ancient culture that is *adiluhung*. Learning *Jawa Kuna* is like digging a "pearl buried" (Jendra, 1985:6). If the pearl is extracted, the scintillating beam will illuminate the surroundings. It means that if we learn deeper about Jawa Kuna, it will provide enormous benefits for the interest of theoretical science itself and the practical interest of nation building (nation and character building). *Jawa Kuna* language is one of the oldest documentary languages that possesses the richest materials and values not to be overlooked among the languages of the archipelago in particular and Austronesian languages in general, because *Jawa Kuna* literature contains national cultural values that are fine and noble. The functions of *Jawa Kuna* language are: (1) As a key to revealing the cultural life of Indonesia in the past; (2) To be a source of knowledge and wealth for the future development of the national culture; (3) As study materials for linguistics, philology, and literature; (4) *Jawa Kuna* knowledge can be a contributing factor in researches of the history of regional languages for the interest of those languages respectively, the development of the Indonesian language consciously and actively, and the development of the Indonesian and regional literatures.

A number of conquerors of *Jawa Kuna* with their "aji silam" (as revealed by Budya Pradipta, in the seminar of *Jawa Kuna* experts in Indonesia, 1975), which is a strong desire to discover the history and cultural richness in the past, are as follows: H. Kern, Juynboll, Poerbatjaraka, Zoetmulder, Pigeaud, A. Teeuw, Hooykaas, Sutjipto Wirjosuparto, Robson, Haryati Soebadio, Supomo, and many more. They have succeeded in changing the image of *Jawa Kuna* from being "a distant jungle, scary and horrible" into "a virgin forest that is very close, friendly and attractive". Poerbatjaraka (1957:146), for example, the one who has enjoyed the virginity of the 'forest', in Kepustakaan Djawanya stated as follows: "To me, the lessons found in the book of *Sanasunu*, completed with the book of

Ramayana, are enough to provide for my physical and spiritual life. Presumably, they create welfare more than suffering. Even so, it is worth trying ".

The literary review on *Jawa Kuna* literature is intended to reveal the worth and value for the spiritual life in Indonesia. The spiritual realm of *Jawa Kuna* people place the knights as ideal figures and models for the young generation. The first knights such as Rama, Arjuna and Bhima nowadays are still capable of carrying messages of eternity in performing their *dharma* as knights, with the purpose to abolish insolence by creating happiness for their parents, others, society, nation and their country with an illustration of truth and love (Rama), truth and holiness (Arjuna) and truth and submission (Bhima).

Jawa Kuna literature is not only important to be known by the experts of Jawa Kuna, but also significant for literary scholars, writers and literature lovers, especially for Indonesian literatures. The language and literature of *Jawa Kuna* still resemble a virgin forest that needs the touch of the experts of Jawa Kuna together with other writers to reveal the essence and richness of *Jawa Kuna* even more. Thus, *Jawa Kuna* literature needs good translation into the Indonesian language, so that it can be used as a material for comparative studies of the archipelagic literatures.

II. Research Methods

Research on the discourse of *Shiva-Buddha* in *KN* is a form of Classic Balinese literature that belongs to humanities. Therefore, this study used a qualitative research approach. This study began with the objective approach namely the analysis of the narrative structure of the three *KN* based on the language code, literature, and Javanese and Balinese cultures. This was where the texts were deeply observed both intrinsically and extrinsically by taking into account the role of the authors, the texts and the readers. Therefore, an understanding of the discourse of *Shiva-Buddha* in the *hypogram* text that was adapted by reception method by the three different authors into a literary form *kakawin* was obtained.

The research was conducted at three locations, namely (1) in the eastern part of Bali Island, located in the Banjar Tengah, Sibetan village, Bebandem, Karangasem Bali, (2) in central Bali, located in Banjar Delod Tangluk, Jalan Suli number 4 Sukawati Gianyar, on the west of Sukawati Art Market, and (3) in the city center, which is in the at Kayu Mas Denpasar, Jalan Letda Made Putra, Gang V / 6 Denpasar. There are two types of data in this study. They are: (a) primary and (b) secondary data. The data were collected by the observation method, interviews, and library research. Furthermore, the data were analyzed with descriptive analytic method and hermeneutics. The results are presented with a formal method with inductive to deductive thinking patterns in the form of verbal descriptions that are arranged systematically with chapter divisions tailored to the problems.

III. DISCUSSION

3.1 *Jawa Kuna* in Java

Jawa Kuna language is often called *Kawi* language or Javanese language that is used in ancient literature. *Jawa Kuna* experts state that the oldest writing in Java used Sanskrit language. This is evidenced in a discovery of a stone dated in the year of 760 inscribed with Sanskrit language, with the form of writing no longer using the special characteristics of *Palawa* letters, which later was called the *Jawa Kuna* letters. Krom said that *Palawa* evolved into *Jawa Kuna* letters (*Kawi* script), as found in a number of inscriptions.

The existence of the language of the inscriptions reflects how greatly the Javanese was used by the kings as mentioned in a number of inscriptions in Indonesia. In the times of Tarumanagara, for example, there was a Karang Tengah inscription dated 824 Saka written in the language of Sanskrit and *Jawa Kuna*. Life of *Jawa Kuna* in Java followed the rise and fall of the power of the king, so it is not surprising that literary works of *Jawa Kuna* inherited until now are largely considered as palace literature, since the king is the centre. This means that the

Jawa Kuna literature comes from a number of palace authors, which then spread into the common society.

In the fifth century in West Java there was a Hindu kingdom Tarumanagara that left evidence in the form of inscriptions written in Sanskrit and *Jawa Kuna*. In the eighth century, in Central Java the Javanese culture appeared to be influenced by Hinduism. This is evident in the Dieng inscription that was also written in Sanskrit and *Jawa Kuna* languages in Palawa letters. A Buddhist culture book Canda Karana mentioned the name of King Sanjaya as the founder of Dieng Temple. In the ninth century (929 Saka), during the reign of Mpu Sindok in East Java, there was a book *Sanghyang Kamahayanikan* which is classified as an old *Jawa Kuna* book containing Mahayana Buddhism using *Jawa Kuna* language. Then in the reign of King Balitung, there was a book of Ramayana in the form of *kakawin* written in *Jawa Kuna* language, which according to Poerbatjaraka this *Jawa Kuna* Ramayana mimics the composition of the Indian Ramayana written in Sanskrit. Judging from the plot, the *Jawa Kuna* Ramayana is rather different from the work of Valmiki's Ramayana, which only contains the story of Rama. Poerbatjaraka states that *Jawa Kuna* Ramayana is not derived from the Ramayana of Valmiki, but from the work of Bhattikawya which depicts the story of Rama to the death of Dasamuka (Ravana). This story fits with the passage of the story Rawanawadha of Bhattikawya's work. The book of Ramayana has been studied by Dutch experts, including H. Kern, who printed it in Javanese letters in 1950, and the book was then translated into Dutch and then finished by H.H. Juynboll. Of the same age as the book *Sanghyang Kamayanikan* is *Brahmanda Purana* by Wyasa which is a work of prose, depicting the Shiva religion.

After the reign of Mpu Sindok in East Java, there emerged the reign of Prabhu Dharmawangsa Teguh. In this age the *Jawa Kuna* language was not only used in literature, but it was used to write the laws and as the official language of the nation. By order of the king the book of Sanskrit Mahabharata was adapted into *Jawa Kuna*, especially the two parwa of Mahabharata, Adiparwa and Wirataparwa. Each of these parwa mentioned Dharmawangsa Teguh. Adiparwa

has been printed in Latin letters by Hazeau and analyzed by Kern, while Wirataparwa was printed in Latin letters by Juynboll. Presumably in both adaptations of the book there are still Sanskrit influences, this sort of thing can be found in a puppeteer in playing his puppets. When compared to the other parwa, Adiparwa is the oldest form of prose in Indonesia. Until now there are other parwa that have been adapted into Jawa Kuna language, such as Bhismaparwa, Udyogaparwa and Asrama Wasanaparwa. In addition, the use of Jawa Kuna language and letters can be seen in the book of laws Manawa Dharmasastra and Shiva Sasana quoted from Purwa adhigama. The book is well-known in Bali as guidance for customary law because in theory it contains the Hindu law.

Then came Airlangga as the successor after Dharmawangsa in the 11th century and he was placed in Kahuripan. In his time, the compositions in Jawa Kuna language became more greatly noticed. One of the most important literary works is Kakawin Arjunawiwaha by Mpu Kanwa. In 1850, the book was printed in Java letters by R Friedrich and in 1926 printed in Latin letters. Kakawin Arjunawiwaha has been translated into three languages, published by Balai Pustaka, namely into Javanese language by M. Priyohotomo, into Sundanese by M.A. Salmun, and into Indonesian by Sanusi Pane. Whereas, the translation into Balinese language was done by Gusti Bagus Sugriwa published by Pustaka Balimas Denpasar. The story is an excerpt of Wanaparwa, the third part of Mahabharata. According to Berg, Kakawin Arjunawiwaha is the most beautiful Javanese literature. It is not merely a translation of sloka Sanskerta but a new composition of the Mahabharata whose events take place in Java. In addition, a Jawa Kuna work in the form of Kakawin Sumanasantaka by Mpu Monaguna also appeared at the time of Airlangga, which describes death because of the power of flowers.

At the end of the reign of Airlangga, the kingdom split into two, namely Jenggala and Kadiri or Panjalu with the capital Daha. At the time of the kingdom of Kadiri there lived a famous king named Jayabaya. Previously, the first king of Kadiri was Jayawarsha. Although his name is not so well known, in the days of

Jayawarsha Jawa Kuna literature received a lot of attention, as evidenced by the existence of the author Triguna with his work Kakawin Kresnayana. The successor of Jayawarsha was Kameswara I, who paid great attention to the Jawa Kuna language, which is evidenced by the creation of Kakawin Smaradahana by Mpu Darmaja. Furthermore, at the time of Sri Jayabaya Jawa Kuna literature was also greatly cared for, which is evident with the existence of a well-known book called Bharatayudha as the work of Mpu Sedah and Mpu Panuluh. There is a notion that Mpu Panuluh continued the work of Mpu Sedah not on his own intention, but on direct orders from the king. Indeed Mpu Sedah had been working very well and was even able to satisfy and please the king, as seen in the beginning of his work. However, it was as found in the work of Kakawin Sutasoma by Mpu Tantular: *Nghing kewran deni ngambêk raga-ragani manah sang kawî ràjya cobha*, 'it just troubled my heart a little for wanting and envying the inner realm of the palace poets that live ever luxuriously'. Presumably, the reason why Mpu Panuluh continued the work of Mpu Sedah was probably due to his being envious of the palace poets whose life was more luxurious. His other works are Kakawin Hariwangsa and Gatotkacasraya, where the latter, according to Poerbatjaraka, was composed by Mpu Panuluh, during the reign of the last king of Kadiri named Kertajaya. The downfall of Kadiri means the downfall of the reign of Mpu Sindok's descendants, who maintained the Hindu culture very well in Java. According to the culture experts' opinion, the downfall is considered as the recession of the Java-Hindu elements, but this does not mean the disappearance of Hindu elements in Java.

Then there emerged two books of Jawa Kuna, namely Pararaton which was written in prose and Negarakertagama in the form of kakawin. Both books describe the existence of King Singosari and illustrated the state of Majapahit palace, especially during the reign of Hayam Wuruk. In the days of Ken Arok, Jawa Kuna still received attention, which is evident with the work of Kakawin Lubdhaka by Mpu Tan Akung. This kakawin mentions that the Javanese kingdom

has moved from Kadiri to Tumapel. In addition, the creation of this kakawin was solely meant to ingratiate Ken Arok.

At the time of Majapahit, Jawa Kuna still received attention, especially from King Hayam Wuruk accompanied by his Mahapatih Gajah Mada. Then, there appeared well-known *rakawi* (authors) such as Prapanca the composer of Kakawin Negarakertagama, Mpu Tantular the composer of Kakawin Arjunawijaya which was derived from Uttarakanda, and also the book Purusadasanta that became known by the name of Sutasoma. After Gajah Mada and Hayam Wuruk died, the light of the kingdom of Majapahit began to recede, especially after the arrival of Islam in the 15th century. The pressure was felt, when the views of the people that were originally oriented to the palace and the king turning to Sunan. As a result, the entire literature and Hindu culture were pushed to the outposts, namely Tengger, Blambangan, and even the most up to Bali.

Until the sixteenth century after the collapse of the Majapahit Empire there still existed a group of Javanese literature lovers to rescue the Jawa Kuna texts to areas around Mount Merapi and Merbabu. The collection of Javanese manuscripts was called Merapi-Merbabu (Wiryamartana, 1994; Molen, 2002). About 400 collection of texts are now stored in the manuscript section of National Library of Jakarta. Special properties that appear in the collection is a collection of old that are still intact; the age of the scripts is relatively old (16th-18th century), and most contain religious Hindu-Buddhist literature; they were expressed in Jawa Kuna language, which tends to be locally varied. The most unique of these collections is the form of the letters (Buddha or often called Jawa Kuna) which varies in every era. The form of the letters is close to the form of letters found in inscriptions written in Palawa letters. In addition, the characteristics Dewanagari letters still influenced the form of the letters. Almost all of these collections are blackish in color, so they look like a collection of texts that was once stored by a fireplace. Observing the history of Jawa Kuna literature, the discovery of the Merbabu Merapi collection shows that there is continuity of the Jawa Kuna literary life after

the downfall of Majapahit. Some were continued in Central Java and the rest in Bali (Suarka, 2005:1).

3.2 Jawa Kuna in Bali

The influence of the *Jawa Kuna* (Old Javanese language) has existed in Bali since the tenth century when Mahendradatta (Gunapriya Dharmapatni) was ruling the kingdom with her husband King Udayana. At that time, Bali admitted Dharmawangsa's authority in Java. Java and Bali had a close relationship in Airlangga period because Airlangga is Mahendradatta's son. Chun-yu-kwa, a writer from China, called Bali as Ma-li-ya and mentioned that Bali was conquered by Kadiri. However, the end of the conquest was not clearly stated. It seems very reasonable that during Jayabaya period, the King of Kadiri, Kadiri had ruled the eastern part of Indonesia while the western part was ruled by Sriwijaya.

Based on Negarakertagama and Pararaton in 1284, Kertanegara, a Singosari King had attacked and conquered the King of Bali named Adi Dewa Lencana, the king of Bali after Jayapangus. The Reign was submitted to Ki Kebo Bungaran from Singasari who then handed over his power to his son named *Raja Putih*. At that time, all names and the titles of ministers had the characteristics of Javanese names and titles. In some Bali inscriptions, Krom mentioned that Bali was not long under the reign of Java and then it reestablished itself. This is acceptable because in 1343 when Majapahit was ruled by Hayam Wuruk and Gajah Mada, there was an expedition from Java to Bali. According to C.C. Berg, Gajah Mada's expedition to Bali was to fight against Bedahulu King with his two powerful *patih*, Kebo Iwa and Pasung Grigis who have different perception with Majapahit. After Bali was conquered, the Balinese *senapati* were replaced by East Javanese *senapati*. Gajah Mada then appointed Sri Kresna Kapakisan to lead in Bali and built a palace in Samprangan, accompanied by some *menak* from Java, they are: Arya Wangbang, Arya kenceng, Arya Dalancang, Arya Tan Wikan (Arya Belog), Arya Kuta Waringin, Arya Kanuruhan, Arya Pangalasan and Arya Manguri. It was very difficult for Kresna Kapakisan to expect the rebellion from Bali Aga

people (the native Balinese people) who live in mountains like Batur, Campaga, Songan, Kedisan, and others. This can be seen in some *Pamancangah*.

Javanese political expedition to Bali since the tenth century until the fall of Majapahit had inevitably brought Javanese influences to Bali that can be seen in the field of arts, cultures, and religion. Negarakertagama, *pupuh* XXVIII stated that: "nevertheless, Bali was not fully influenced by Java, instead, Bali has been able to maintain its own characteristics." When Bali was governed King Ugrasena (917-922), all inscriptions were written in *Bali Kuna* language. Then, under the reign of Mahendradatta (*Gunapriya Dharmapatni*), the position of *Bali Kuna* language was pushed by *Jawa Kuna*. Since her reign all grants that were originally written in *Bali Kuna* (Old Balinese language) were then written in *Jawa Kuna*. *Jawa Kuna* was also adopted as the official language of *keraton* (palace). The great use of *Jawa Kuna* was proven by its frequent use in inscriptions of Anak Wungsu, Sakalendu Kirana, Sri Maharaja Suradhipa, and Sri Maharaja Jayasakti.

In the 15th century, Gelgel kingdom was ruled by King Waturenggong with his *patih* (governor) Ki Dauh Bale Agung. Here, as mentioned in *Pamancangah*, was the center of *Jawa Kuna* activities in Bali. *Jawa Kuna* language existence can be distinguished into two periods; they are (1) the period before Danghyang Nirartha's arrival, and (2) the period after the arrival of Danghyang Nirartha. In *Pamancangah*, it was clearly stated that before the arrival of Nirartha, there were literature activities using *Jawa Kuna* in Gelgel that can be seen in the literary works such as *Wukir Padelengan*, *Tan Dirgha Rinasa*, and *Pupuh Sumaguna*. Nirartha's arrival in Gelgel kingdom had brought wider influence of *Jawa Kuna* in Bali. Nirartha moved to Bali because he was not pleased by the strong Islamic influence that pushed Hinduism in Java. It seems very reasonable, if it is associated with Krom opinion in his book entitled *Hindu-Javansche Geschiedenis* (1926) that stated: "the greater the influence of Islam over Majapahit and Hindu-Jawa culture, the more likely to the Javanese culture followers to retreat and escape to the east and choose Bali as the place for their escape; this has been since

the beginning of the 16th century”. Nirartha with his wife and sons firstly made a stop in Gading Wani village (Jembrana, West Bali) after passing Purancak. Nirartha succeeded in helping people who were suffering from an epidemic disease. In Gading Wani, he created a work called *Sebun Bangkung*. Nirartha’s magical power was heard by King Mas and he immediately summoned Nirartha to Mas village to marry his sister till they finally had their child Ida Mas. King Waturenggong heard about this, and immediately asked Ki Dauh Bale Agung to fetch Nirartha and then he made Nirartha *bhagawanta* (*purahita*) in Gelgel Kingdom.

Jawa Kuna and Kawi literary tradition had continued in the period of Klungkung kingdom during the 18th until 19th century, especially during the reign of Dewa Agung Istri Kanya. In 19th century, there appeared the great author in Bali, namely Ida Pedanda Ngurah from Geria Gede Belayu Marga Tabanan. He created his four greatest literary works namely *Kakawin Surantaka*, *Geguritan Yadneng Ukir*, *Kakawin Gunung Kawi*, and *Kidung Bhuwana Winasa* (Phalguna, 1988).

In the 20th century, there appeared a number of great poets in Bali, preceded by Ida Pedanda Made Sidemen from Geriya Delod Pasar Intaran Sanur. He died in 1984 at the age of 126 years old. Some of his literary works are *Siwagama*, *Kakawin Candra Bhairawa*, *Kakawin Cayadijaya*, *Kakawin Singhalanggyala*, *Kakawin Kalpha Sanghara*, *Kidung Tantri Pisacarana*, *Kidung Rangsang*, and *Geguritan Salampah Laku* (Agastia, 1994). Afterwards, I Nyoman Singgih Wikarman a young *pangawi* (author) from Bangli created *Kakawin Kebo Tarunantaka* and *Geguritan Gusti Wayan Kaprajaya*. The presence of *Kakawin Gajah Mada* that was said to had been written the 20th century (Kusuma, 2005:4) was investigated by Partini Sardjono Pradotokusuma (1994). Partini further stated that the author of *Kakawin Gajah Mada*, Ida Cokorda Ngurah from Puri Saren Kauh, Ubud Gianyar is one of the noble descendants (warrior, literary expert).

Jawa Kuna in this globalization era still exists in Bali. It is not only conserved by being read, chanted, discussed, furthermore, *Jawa Kuna* is also

conserved by the creation of new *Jawa Kuna* literary work in the form of *kakawin* by *rakawi* in Bali. At the end of the 20th century there is a *pangawi* named Made Degung from Banjar Tengah Sibetan Babandem Karangasem, who is very productive in creating Jawa Kuna poetry (*kakawin*). *Kakawin Nilacandra* (KN1, 1993) was his first greatest literary work, followed by his second work *Kakawin Eka Dasa Siwa* and *Kakawin Chandra Banu (Dharma Acedya)* as his third work. His first work is a reflection of the Balinese people faith and their *srada bhakti* to *Hyang Widhi*, which is full the philosophy of *Shiva-Buddha* that characterized the old literature because *Shiva-Buddha* is side by side and believed to be the soul of universe including its contents (*sira pinaka jiwaning praja*). Four years afterwards, there appeared the next *Kakawin Nilacandra* (KN2) by I Wayan Mandra (late) from Banjar Dlod Tangluk Sukawati Gianyar. According to the information stated in his colophons, this *kakawin* was finished on *Radite Kliwon Medangkungan Purnamaning Kalima* (November) *Saka* year 1919 (1997 AD). In the beginning of its plot, there is a similarity between KN2 and *KN1* in which they tell about the family tree of Prabu Nilacandra and his success in making a simulated *Sorga-Naraka* that made Kresna angry and attacked him. Also, there are other stories in this work such as a story of Krishna's horse as a gift from Indra, the nature of *Wisnumurti* and *Shiva-Buddha*. The discussion over *Shiva-Buddha* concept is in the form of the unification of yoga teachings while *Siwattatwa* was not specifically described.

The creativity of Balinese *Pangawi* in receptioning *Nilacandra* texts that are adapted into *kakawin* was not only until Karangasem and Gianyar areas. In 1998, I Wayan Pamit (late) created *Kakawin Nilacandra* (KN3) in Kayu Mas Denpasar. His colophons stated that I Wayan Pamit had completed his adaptation on Saturday *Kliwon Wariga (Tumpek Wariga)*, 8th *Panglong, sasih ke Sanga*, on March 21, 1998. KN3 begins with the virtue of Buddhism, Buddha's reincarnation in the past and now who is called *Sri Sakyamuni* implied in the teaching of *Trikona*. *Sakyamuni* is said as the main way, because all sins in the world can be eliminated by Him. In I Wayan Pamit's literary work, it was found that there are

special explanations and advice from Kresna to Yudhistira, to Nilacandra about Buddhism, the presence of *Tathagata* and *yoga* from Buddha. In addition, the second explanation is concerning Siwa-Buddha teachings described particularly and deeply.

3.3 Benefits of *Jawa Kuna* Studies

Jawa Kuna is a term that implies a language that is known through texts, either in the form of manuscripts or inscriptions in various forms of composition and content in different periods. In general, the texts were written in the pre-Islamic period, during the glorious time of kings in Java, especially in East Java during the 9th – 15th centuries. After that, *Jawa Kuna* was preserved in Bali. *Jawa Kuna* studies have been carried out by scholars. Their interest and awareness of the usefulness of conducting research concerning *Jawa Kuna* language for the whole field of language research and Indonesian culture, has been described by A. Teeuw in his speech, when he obtained a *Doctor Honoris Causa* degree at the University of Indonesia, as follows.

- 1) *Jawa Kuna* is the most important introductory language from Indonesian pre-modern culture, at least according to traces that have survived to date;
- 2) Among the overall languages in Indonesia, *Jawa Kuna* shows typical characteristics which become a challenge for linguists;
- 3) *Jawa Kuna* is a diachronic study material or a study object for the science of language history;
- 4) *Jawa Kuna* is the study object of the science of comparison of the Indonesian language to gain knowledge and understanding of the relationships within the family of languages;
- 5) *Jawa Kuna* is a superior pre-modern Indonesian literature and a unique contribution to the treasures of world literature, either from the scientific side or artistic value;
- 6) *Jawa Kuna* is the source and the origin of lots of other archipelagic literature;

- 7) *Jawa Kuna* language and literature was the main entrance for foreign influence coming into Indonesia in the pre-Islamic period and on the contrary was the exit door for the culture in the Majapahit period.

In linguistic terms, the first *Jawa Kuna* research was done by Raffles, who could be considered as the pioneer of *Jawa Kuna* study. In the beginning of his study, the concept of *Jawa Kuna* was very blurry, especially related to Sanskrit. Humboldt succeeded in omitting the ambiguity of the language structure of *Jawa Kuna* in his book: *Über die Kawi-Sprache der Insel Java* (1836-1839), which stated that based on its structure, *Jawa Kuna* belongs to the languages in Indonesia that got many loanwords from Sanskrit, especially adjectives and nouns. The results of his linguistic research were a milestone in the development of the knowledge about *Jawa Kuna* and gave provisions to the following linguistic researches.

Friederich and Cohen Stuart have done transcription and translation of *Jawa Kuna* inscriptions for historical researches, that clearly needed good linguistics knowledge. Kern's works (1833-1917), showed a steady and systematic *Jawa Kuna* description using *Jawa Kuna* text materials that had been published. Kern's creation, *Jawa Kuna* grammar, in a long term became a reference to the following *Jawa Kuna* language and literature researchers. In the lexicography field, Van der Tuuk contributed to compiling *Jawa Kuna* dictionary entitled *Kawi-Balinneesch-Nederlandsch Woordenboek*. A good dictionary compiling needs good knowledge in linguistics especially in morphology. Another *Jawa Kuna* dictionary author is H.H. Juynboll with his work entitled *Kawi-Balinneesch-Nederlandsch Glossarium op het Oudjvaansche Ramayana*. In 1928 CC Berg published his work entitled *Kidung Sundayana*. Apart from including *Jawa Kuna* texts, the book also contains descriptions concerning the history of *Jawa Kuna* literature and its grammar. This was also used as a teaching material at middle and high schools at that time.

The *Jawa Kuna* studies that show the significant findings are in the field of philology field that are mostly in the form of dissertations. Although the main aim of conducting the philological study is to reveal the cultural life implied in the

texts, however the study can not be separated from linguistics, neither in translation field, making lexicological notes, nor sentence structures. The role of linguistics is also very important in the epigraphy field. There are many *Jawa Kuna* inscriptions that need epigraphic experts with linguistic concepts as the supporting knowledge.

IV. CONCLUSION AND SUGESTION

4.1 Conclusions

Based on the description concerning *Jawa Kuna* as the oldest documentary language or the buried pearl, its existence that began in Java – Bali, its benefits, and the creation of literary works (*parwa, kakawin*) by many *rakawi* (authors) to conserve this language, it can be concluded that:

- 1) in the development of *Jawa Kuna* in Java, which was firstly used in writing inscriptions, the fine position of *Jawa Kuna* in Java is implied in classical literature (*parwa, kakawin*); the fluctuation of the use of *Jawa Kuna* in Java depended on the Kings in the period of Java-Hindhu; the life of *Jawa Kuna* had a proper position in Java until Majapahit period; up until now, the the collection of *Merapi-Merbabu* written in *Jawa Kuna / Buddha / Merapi-Merbabu* is still conserved in Jakarta National Library.
- 2) *Jawa Kuna* studies benefit as *sēsuluh* in daily life (when thinking, saying, and taking actions). The importance of comprehending *Jawa Kuna* related to religious activities in Bali is apparent. In this globalization era, *Jawa Kuna* still exists in Bali. It is not only conserved by being read, chanted and discussed; instead, it is also conserved by the creation of literary works by *rakawi* (authors) in the form of *kakawin* in Bali.

4.2 Suggestions

In order to know deeply and to reveal the nobleness (*adiluhung*) of *Jawa Kuna* literature, it is expected that the young generation have a growing interest in learning *Jawa Kuna*. At their turn, they will be able to know more or master and research *Jawa Kuna* together with experts in *Jawa Kuna* until they obtain the riches of its culture, language, and literature. It is expected to all *Jawa Kuna* teachers to be willing to encourage their students to be more interested and intrigued by *Jawa Kuna* language and literature.

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