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In The Production of A Language Culture, The Existence of Literature Works; Hindu-Buddhist Education in the Kingdom of Kediri

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Abstract. *The purpose of this paper is to discuss the presence of literary works in the kingdom of Kediri, the role of ancient Javanese language in Hindu-Buddhist education, and the relationship between the presence of literary works and the role of ancient Javanese language in Hindu-Buddhist education in order to produce language culture. This study employs the historical method and is based on the findings. Literary works are concrete images that create charm with language tools that communicate the human person's experiences, thoughts, feelings, ideas, passions, and beliefs in the shape of experiences, thoughts, feelings, ideas, passions, and beliefs. The existence of literary works in producing linguistic culture in Hindu-Buddhist education during the Kediri kingdom will also be described in this study.*

Keywords : *Existence, Literature, Culture, Language, Education, Kingdom, Kediri*

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A. INTRODUCTION

East Java has contributed much to Indonesian (national) literature. This has been demonstrated by a number of research findings. Hutomo stated in his book *Faces of Indonesian Literature in Surabaya* (1995) that Indonesian literary life in East Java, particularly Surabaya, Malang, and Kediri, has prospered since the start of the twentieth century. The book *Chronicle of Literature in Malang* (Hutomo, 1994) delves into the literary life of Indonesia and the Malang region. The authors of East Java and their birthplace were explored by Wahyudi Siswanto, et al. (1999) in their research report "The Growth and Development of Indonesian Literature in East Java. Djoko Saryono, et al. explore East Javanese authors and their contributions to Indonesian literature in "Characteristics of Indonesian Literature by East Javanese Writers" (1998). In 1993, the Revitalization of Interior Literature (RSP) movement, led by East

Java writers, raised awareness that there were many writers outside of Jakarta engaged in various activities that went undetected. RSP was successful in persuading literary commentators to consider the function of literary communities in the development of Indonesian literature. In March 1998, the Indonesian Literary Community (KSI) in Jakarta began collecting data and documenting literary communities across the country. Medy Loekito and Diah Hadaning succeeded to record 167 Indonesian literary communities that appeared in various places, 33 of them in East Java Province, with the support of writers and artists from various regions.

The literary community as a space for literary activities did not emerge from thin air; rather, it was developed by the persons interested in it in response to many circumstances' pushing and encouragement.

Following the classification, East Java's literary community can be divided into four categories based on their birthplace. The first is the literary community, which includes the Inland Literature Revitalization Group (RSP) and the Literary Study Forum, Outside Pagar Arts (FS3LP), as well as the *Blambangan Reformasi* Arts Council community. Whereas literary communities arose more out of a desire to create a platform for literary creativity before the 1990s, the proliferation of literary communities in the 1990s was primarily motivated by two factors: resistance to central hegemony and the socio-political changes that occurred in 1998 with the fall of the centralized New Order regime, though many literary communities arose without any pretensions to fight against anyone. The formation of an anti-central hegemony resistance movement in Indonesia cannot be divorced from the postmodern wind blowing in Indonesian ideas and culture. Posmo has presented an understanding to appreciate the marginalized, marginalized, considered unimportant and neglected by deconstructing the centers of power and celebrating differences

The disappointment of Bagus Putu Parto's Blitar Young Artists Row against Surabaya writers who were perceived to have marginalized writers in the district's small villages snowballed into a movement against the centers of power involving artists from many cities. Anxiety about literary life in Jakarta prompted the Blitar Young Artists Front to "publish" the anthologies *Nyanyian Pedalaman I* (1993), *Singing Pedalaman II* (1994), and *Nyanyian Pedalaman III* (1995) in response to the representation of Taman Ismail Marzuki as a venue for organizing literary activities and the "baptism" of writers who are considered less accommodating of writers in "inland" areas (1994), and the *Three Cities of Literature Anthology* (1994).

Communication in the context of "publishing" the anthology crystallized into a Revitalization of Inland Literature community with the main agenda of conducting tours to various regions while

socializing the three concepts that became the movement's foundation, namely, to stimulate the spread of literary life so that it is not concentrated in centers of power, but can grow. Create alternative media as a medium for disseminating literary works because mainstream media is not the only location for doing so, and construct regional communication networks. The RSP community's campaign succeeded in reviving Indonesian literary discourse, prompting debates between writers and literary critics in online forums and in the media. and the *Three Cities of Literature anthology* (1994).

The drive for the rehabilitation of interior writing has at least succeeded in demonstrating that there are many Indonesian writers working in many fields outside of Jakarta who may go undetected (Tranggono, 1994). According to Faruk (1994), the revitalization of rural literature by regional writers strives to (1) create a more down-to-earth literature, (2) open the path for acknowledgement of the region's literary presence, and (3) revitalize the artistic atmosphere in various regions. The birth of this movement reflects local writers' desires to be acknowledged by a larger audience. The "movement" for the revitalization of rural literature, according to Hutomo (2000:484), is a localized reaction. to the domination of the center and is a proof that the regions have the right to have a voice and be taken into account at the national level. They reacted because of the diminishing opportunities and possibilities of national-scale mass media to accommodate their artistic expression (Dahana, 1994).

The Outer Fence Literature and Art Study Forum (FS3LP) was founded in 1998 by Agus Hari Santoso, W Haryanto, Imam Muhtarom, Indra Tjahyadi, Ribut Wijoto, and Muhammad Aris. His presence coincided with the decline in the activities of the literary community that had long been established in Surabaya, such as the Surabaya Youth Workshop, the Ketintang Literary Study Society, Kalimas, and the Surabaya Literary Appreciation Forum (FASS). FS3LP was originally formed at the

urging of some students' dissatisfaction with teaching on campus which was considered stagnant. This "resistance" later developed into resistance to the Utan Kayu Community with its Kalam journal which was the center of literary thought at that time and the literary magazine Horison which was considered elitist. FS3LP members often use several community names, such as the Epic Literature Community, Lepass, Iqra Community, Coffee and Cigarette Studio, Surabaya Poetry Society, and Anarchy Community when writing in newspapers so that there are many who write in the mass media. Although they both fight against the central hegemony, FS3LP's resistance is different from RSP's.

Members of FS3LP are literature students with relatively better theoretical and literary knowledge. Through internet technology, FS3LP, which was born at the beginning of the era of information disclosure, can keep up with literary developments not only in Indonesia, but also internationally. In addition, they also often have intense discussions with cultural thinkers. Therefore, they are not just active, but are able to innovate by bringing an aesthetic offer through their works. To fight against the Utan Kayu community, they studied its aesthetics and creative ideology through Kalam. The results of their creative innovations not only "mastered" local media such as the Surabaya Post, but also appeared in various national media, including Kalam, Kompas, Media Indonesia, and Republika. In addition, they also publish several alternative media, such as Jejak (photocopy and limited edition), Epic (internet edition, 2000), and Anarchy. Therefore, S Yoga (2008) said that after the 2000s era, national poetry was colored by dark poetry originating from East Java, especially from the FS3LP community of Universitas Airlangga.

The Blambangan Reform Arts Council (DKBR) community can also be grouped into communities that were born as resistance to the central hegemony and as a form of dissatisfaction with some writers against the "official" Blambangan Arts Council (DKB). Members of DKBR are

generally writers who are members of the Banyuwangi Cultural Studies Center (PSBB), while DKB writers are generally members of the Tuesday Group community. In the era of Regent Syamsul Hadi, among Banyuwangi artists and writers, there were different views in addressing the relationship between art and power. PSBB and DKBR were disappointed to see the "Usingization" of Banyuwangi carried out by DKB because according to him Banyuwangi is a multicultural area. The writers of DKBR want to develop literature rooted in the literary tradition of Using as the identity and wealth of Banyuwangi that is able to contribute to national literature, while the writers of DKBR want literature to be "universal" or oriented to Indonesian literature, without being based on ethnic divisions. The DKBR community/Tuesday Group led by Hasnan Singodimayan and Andang Cy then struggled more with Using ethnic literature, while the DKBR/PSBB led by HAK Armaya, Endro Willis, and Fatah Yassin Noor moved to a wider area, as can be seen from the publications -published in Using, Indonesian, and English, such as Anthology of Three Language Poetry: Banyuwangi (2004). This anthology contains 134 poems from 30 Banyuwangi poets, including Abdullah Fauzi, Fatah Yasin Noor, Akhmad Aksoro, Bonang Prasunan, Dasuki Noer, Endro Wilis, Fatrah Abal, and Iwan Aziez Siswanto. In addition to publishing the cultural magazine Jejak, the Center for Cultural Studies Banyuwangi also publishes poetry anthologies regularly every year, both joint anthologies involving writers from other regions in East Java and their own poetry anthologies.

Second, the community formed as a statement of self-expression and existence, among others, is seen in Kostela, the Cager Waste Music Community, the Pring Valley Community, and the Gunung Lumajang Literary Community. Alang Khoirudin (2007) explained that the birth of Kostela started from the anxiety of Lamongan theater art lovers who wanted to have an independent art platform as an effort to show self-expression and existence. This community was originally a theater arts

community formed by Lamongan theater artists when they gathered at the Lamongan Theater Work Gathering event held by the Indonesian Language Department Student Association and Unisda Roda Theater (Islamic University Darul Ulum) in 1999. weekly meetings, monthly Candra Kirana events, single and joint anthology publications, Indupati magazine publications, and collaboration with other communities.

The Cager Waste Music Community was founded in 1994/1995 with the credo "Starting from theatrical illustration music and poetry musicals, then developing into an intense search for sound sources in the search for atmosphere as an initial demand". With this credo, the community, chaired by L. Machalli, shows its self-expression and existence through the idea of a real connection between the work and its environment. This community then intensely struggles with the world of work in the industrial environment that produces waste and pollution in Gresik. The Gunung Sastra Community in Lumajang which was founded by Surasono Rashar also accommodates the creativity of its members in the fields of music and literature. Third, the literary community as a forum for creativity, communication, and training can be seen in Forasamo, Theater Persada Ngawi, Lingkar Sastra Tanah Kapur Group, Teater Gapus, East Java FLP, and pesantren-based literary communities in general. Forasamo, which was founded in 1998 by Hardjono WS, Aming Aminoedhin, and Suyitno Ethexs, focuses its main activities on appreciation and discussion of literature every month, publishing an anthology of poetry to accommodate members' works, holding writing training in collaboration with the District Education Office, and organizing a copyright competition. read a poem.

The Ngawi Persada Theater Community is a creative forum for the alumni of SMA I Ngawi. The author and artist who was active in this community in the 1980s was MH. Iskan, Anwaroedin, Soewandi Black, Ummi Hanich, Rodiyah, Sutomo Ete, Gisman, Rosyid Hamidi,

Wahab Asyhari, Salimoel Amien, A. Mukhlis Subekti, M. Har Haryadi, Heru, Aming Aminoedhin, Djoko Mulyono, Ratih Ratri, Alina Evawanti, Susilowati, and Agnes Maria Sarjono. Activities carried out include "publishing" poetry anthologies and theater performances. The poetry anthology that has been produced is "Tanah Persada" (1983, stencil) containing 28 poems by MH. Iskan, M. Harjadi, Aming Aminoedhin, LH. Irmawanti S and "Tanah Kapur" (1986, photocopy) contains 45 poems by Aming Aminoedhin, MH. Iskan, and M. Harjadi. In the 1990s, Teater Persada changed its name to Teater Sampar with the same members. In 1994, this community published an anthology of poetry "Black Suluk Journey Hitam di Kota Hitam" which contains poetry by poets from four cities, namely Ngawi, Solo, Surabaya, and Malang. In 1998, the poetry anthology "Tanah Rengkah" (photocopy) was published containing 41 poems by MH. Iskan, M. Harjadi, and Aming Aminoedhin. In addition to publishing poetry anthologies, Teater Persada or Teater Sampar also performs traveling theater performances not only in Ngawi, but also at the Central Java Cultural Center (PKJT), Central Java Cultural Park (TBJT), Indonesian American Student Association (PPIA), Cultural Park East Java, and Yogyakarta Cultural Park (Tohar, 2005).

The spirit of creating a creative platform also underlies the formation of the Tanah Kapur Literary Circle community, led by Tjahjono Widarmanto in Ngawi. This community has "published" an anthology of 9 Ngawi poets with the title "Surat from Ngawi" which contains 59 poems by MH. Iskan, Junaidi Haes, Aming Aminoedhin, Tjahjono Widarmanto, Tjahjono Widiyanto, M. Har Haryadi, Anas Yusuf, Agus Honk, and Setyono. In 2001, this community published an anthology of poetry from 12 poets from Jakarta, Surakarta, Surabaya, Mojokerto, Madiun, and Ngawi with the title "A Cup of Coffee for the City of Ngawi".

The Universitas Airlangga Gapus Theater Community was formed at the beginning of the emergence of the Indonesian Literature department at FISIP Unair in 1988 as a creative forum for

students. At first, the community that became the embryo of FS3LP focused on performances such as ludruk and poetry reading at the local faculty security post. In 1994, the Gapus theater was split into two, some activists performed "cultural dances" and "gig gigs" in hotels and television stations, while other activists, such as Panji K. Hadi, engaged in modern theater. Panji K. Hadi is considered the founder of poetry in Gapus, followed by W Haryanto. The works that have been produced include the anthology *Reflections* (1995), *Dreams of the Roses* (anthology of Panji K. Hadi's single poetry, 1997). Before the establishment of the Faculty of Letters (1998), Gapus theater often collaborated with Teater Puska in theater performances. From Teater Puska, several writers are known, such as S. Yoga and Muhammad Ansor.

The Nasi Putih Community in Jember is a place to accommodate the creativity of artists and writers in Jember and its surroundings. They are not only engaged in the area of literature, but accommodate and penetrate into other art forms. The community, which is led by Gunawan and Sinung Pambudi, emphasizes the purpose of the community as a place for empowering the arts community without relying too much on the help of literary patrons or established writers and the mass media by publishing creative small-sized bulletins.

Fourth, the presence of the community as a literacy movement can be seen in the Petra UK Selasar (Kesarar) community. This community initially appeared in the form of a political pamphlet called Gema Petra which was published by student activist UK Petra because the campus did not accommodate the interests of students, and even tended to make fools. Furthermore, Selasar (Kesarar) turned into a cultural movement through discussion activities, book reviews to open events such as general discussions, poetry readings, and media formation. (Sungkowati. 2010) This literary work developed at a breakneck pace during the Kediri Kingdom, dubbed the "Golden Age of Ancient Java." In addition, the monarch was concerned about the kingdom's cultural life, which was founded

on literature. As a result, many literary works were produced during the Kediri Kingdom, particularly in the form of kakawin, and there were writers who created and refined literary works. *Mpu Sedah*, *Mpu Penuluh*, *Mpu Dharmaja*, *Mpu Monaguna*, *Mpu Triguna*, and *Mpu Tanakung* are among the prominent writers from the Kediri Kingdom who have written literary works. (Ningsih. 2021)

There have been 8 (eight) literary works extensively diffused in the kingdom of Kediri that use the ancient Javanese language in connection with the development of literary works in the kingdom of Kediri that use the ancient Javanese language. *Kakawin Bharata-Yuddha*, *kakawin Hariwangsa*, *kakawin Samaradhana*, *kakawin Lubdaka*, *kakawin Gathotkacasraya*, *Kakawin Kresnayana*, *kakawin Sumanasantaka*, and *kakawin Wertasancaya* are some of his literary works. During the reign of the Kediri kingdom, a total of eight literary works in the old Javanese language were created, and these literary works were utilized as readings, acknowledgments, and benchmarks for the Kediri kingdom's rules. (Isnaini. 2019)

Based on the foregoing context, this research will look at how literary works influenced the ancient Javanese language in Hindu-Buddhist schooling during the Kediri kingdom. Analyzing the existence of literary works in the Kediri kingdom, analyzing the role of ancient Javanese language in Hindu-Buddhist education during the Kediri kingdom, and analyzing the existence of literary works that influenced ancient Javanese language in Hindu-Buddhist Kediri kingdom are also among the goals of this research.

B. METHOD

Historical research is a series of research processes that have its own characteristics from the study and research of other social sciences and humanities. The study of historical research events or social events that have taken place in the past that are in a long period of time. Therefore, the relationship between the researcher and the

seven research targets will not be able to occur simultaneously and directly, because it is through tools and materials known as historical sources. Then understanding and the correct level of thinking about the rules in historical research are very petrified. The historical research method can be interpreted simply as a set of systematic rules for collecting historical sources to be managed into data that can be accounted for and help researchers. (Wasino & Hartatik. 2018)

Method In writing this article, the author uses a historical research method which is often known as the historical method. In the method of writing, the author is trying very hard to dive deeper into the events that have occurred in the past, all because so that the author gets information that is truly factual and concrete and the truth can be accounted for. There are several stages in historical research, namely Heuristics is the stage in collecting data and information, source criticism is the process of critically examining the sources we get such as external and internal data criticism, interpretation is the stage in interpreting the facts exist and historiography is the stage of pouring the facts obtained into a writing. (Herlina. 2020)

Starting with heuristics, the author tries to get concrete and reliable sources such as books, journals, scientific works, newspapers and so on. Then enter the critical stage after the author gets a lot of sources, the writer must be critical of the inside source so that the author can get facts and concrete data and can be held accountable. After being criticized both externally and internally, it enters the interpretation stage where the author combines and interprets the existing data by minimizing the subjectivity of the author. And the last step is Historiography where the step of submitting the various processes that have been passed, this writing step must really pay attention to the facts that have been managed into a writing.

C. RESULTS AND DISCUSSION

The Existence of Literature Work in The Kingdom of Kediri

There are three foundations in making literary works, according to Supratikno Rahardjo (2011: 384-387), namely, seeking beauty as a solace of the heart, as a religious duty, and as a worshiper of the king. In this context, literary works created with the goal or basis of being an entertainer can be interpreted as conveying the author's feelings through writing, then literary works created on a religious basis can be interpreted as containing efforts to worship gods, and finally, literary works created as a worshiper. The monarch intended for a literary work to be written about the king's praise, although this was usually done on his own initiative (Supratikno. 2011).

During the reign of the Kediri Kingdom, literary works in the ancient Javanese language began to emerge. The existence of literary works may aid the Kediri kingdom in the formation of a stable royal system. The existence of literary works written in the ancient Javanese language is not only widespread in the kingdom of Kediri's area, but also on the island of Bali. (Ardhana et al. 2016, Ardhana et al., Ardhana et al., Ardhan Kakawin Kresnayana (1104-1115), Kakawin Sumanasantaka (1104-1115), Kakawin Bharatayudha (1135-1159), Kakawin Hariwangsa (1135-1159), Kakawin Smaradahana (1190-1200), Kakawin Lubdaka (1190-1200), Kakawin Wertasancaya (1190-1200), Kakawin Gathotkacasraya (1190-1200) were (1200-1222). In relation to this foundation, there are various literary works from the kingdom of Kediri that were written with the intent of bolstering a king's authority. Kakawin Gathotkacasraya and Kakawin Hariwangsa are examples of literary works that celebrate the king. These texts are written in the old Javanese language. (Izzah. 2017).

Based on the contents of these books, it can be argued that literary works develop when a monarch can carry out his rule properly, safely, and wisely, resulting in wealth for the people he leads. The literature generated, according to Steward in Latifah Izzah, is the outcome of a king's heyday or golden period. As a result of their existence or existence, literary works during the Kediri kingdom were quite a spotlight in society, resulting in a reciprocal relationship between the writer of literary works and the king.

The Role of Ancient Java Language in Education

The old Javanese language, which means linking someone in an interaction, is one of the languages used by ancient people since the time of their ancestors. Javanese people, particularly in Central Java, Yogyakarta, East Java, and sections of Madura, speak this Old Javanese language. The people of the kingdom of Kediri exclusively speak the ancient Javanese language on a daily basis, and the king of Kediri is also the king. This Old Javanese language is closely tied to Sanskrit because Sanskrit is still widely used in writing and terminology (Yahya, 2018).

The Old Javanese language has an important role in education, as evidenced by the ideology of Old Javanese education. The following are the main points of the Old Javanese philosophy of education: There are five dimensions of human development, namely awareness, memory, cognitive, affective, and psychomotor, which are not confined to physical, metaphysical, or spiritual dimensions. Psychomotor abilities are a function of consciousness, memory, cognitive, and affective capacities, and they are innate in everyone. As a result, there is a connection and mutual influence. As a result, during the Kingdom of Kediri, the Old Javanese language was used (Susongko, 2017).

The Existence of Literature Influence Ancient Java Language in Hindu Buddhist Education In Kediri Kingdom

A poet was sent to a kingdom in the past to record all that transpired at the time as historical evidence or proof that life existed in the past and may be observed in the present through ancient manuscripts. Ancient manuscripts, also known as ancient literary works, are thought to be a medium for recording people's lives in the past, and they include a wide range of topics including socio-cultural, political descriptions, and religious pictures.

Javanese fiber as a literary work with a clear structure. Because this form of literary work is replete with meaningful sign systems that employ language as a medium. Human communication, both oral and sign, is an action that will manifest itself in signs. The most perfect and comprehensive sign system is language. A side from language, which is the most essential sign in literary works, the sign system can also take the form of limb motions, written forms, colors, shapes, works of art, and anything else is in their immediate environment. The importance of language in the world of literary works as a medium of human communication is explained by the explanation

above. Language's function as a medium for self-disclosure to humans and oneself will be the expression of one's feelings and thoughts.

The name Serat Jangka Jayabaya was given by taking the last name of King Sri Aji Jayabaya because the name was considered to be able to attract people's attention. The name Jayabaya was used as a trade mark in naming the Jayabaya Fiber Term. Keep in mind that Sri Aji Jayabaya is famous as the incarnation of Bhatara Vishnu. Because at that time, people who still embraced Hinduism/Buddhism believed that the incarnation of the Gods would lead to a peaceful and peaceful life. Sri Aji Jayabaya's wisdom can be proven by the prosperous and peaceful life of the people at the time of the Kediri kingdom.

On the linguistic side, Serat Jangka Jayabaya still uses Javanese krama inggil. The Jayabaya Fiber Term Association above is derived from the works of earlier poets such as BPH Suryanegara, BPH Suryo Wijoyo, KPH Tjakraningrat, Tumenggung Mangunagaro, KH Kassar Bessari, R. Soemodidjoyo, R. Ng. Ronggowarsito, R. Broto Kesawa. One of the many legacies of the Javanese fiber that has religious messages is the Jayabaya fiber term. The fiber is known by the public, especially people on the island of Java. The Javanese people's belief in the existence of the Jayabaya Term Fiber is still high as a reference and reference in the order of life.

Old Javanese literature which was originally influenced by Hinduism and Indian culture is now synonymous with Hindu-Buddhist influences which were obtained according to Javanese values or traditions at that time. The role of the kingdom at that time was as a center for literature and art only. Periodization of Javanese literature based on cultural influences until the creation of Java Fiber. In this first period, Hindu culture dominated in the formation of ancient Javanese literature. Starting from the introduction of Javanese characters to religious literature. This second period of Hindu kings in Bali influenced Javanese literature. The third period in areas such as the coast was a center of trade as well as a developing literary center. The fourth period is the renaissance in classical Javanese literature. In these periods the fusion of Hinduism and Islam helped the development of Javanese literature.

Serat Jangka Jayabaya is writing Javanese fiber and Hindu culture. Javanese literature is a form of culture that is included in Javanese life. Writing in Sanskrit and Javanese script is identical to Javanese literature. The writing in Javanese or Sanskrit script is in Old Javanese or

Javanese Kawi. The language is very different from the Javanese language used in Javanese society. This also applies to Javanese literary works in the form of fiber, such as Serat Jangka Jayabaya. It is undeniable that the concept of Hindu culture and the concept of Javanese culture in the Jayabaya Fiber Term has a very strong attachment, the most dominating is Hindu/Buddhist. A concept of Javanese culture is characterized by the existence of a culture of making literary works in the form of Javanese fiber using the old Javanese language. As well as the existence of Hindu culture which is symbolized by offerings, if correlated a teachings and rituals can be known to every human being in the future . (Agustya. 2022)

D. CONCLUSION

As a result of the origins of these literary works, the existence of literary works during the Kediri kingdom was a highlight. One of them is the old Javanese text Kakawin Gathotkacasraya. Furthermore, literary works with intimate ties to religion, rituals, and the Kediri royal system, which may be learned by the local people, can be used as a basis for teaching. In addition, the growth of literary works has resulted in the teaching of values based on Hinduism's basic principles, as well as awareness of heroism's ideals that are important to life in the present and future. It is possible to say that the literary works produced during the Kediri kingdom's golden period were the consequence of the creation of the kingdom's leadership.

On this basis, it may be argued that the Kediri kingdom's usage of the ancient Javanese language became one of its distinguishing features. For example, during the Kediri kingdom, the old Javanese language was used to write literary works. In addition, the people of the kingdom of Kediri employ the old Javanese language for everyday communication.

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