



LINGUAL : JOURNAL OF LANGUAGE AND CULTURE

Volume 2, Number 3; November 2014; ISSN: 2085-7373

PUBLISHED BY :

ENGLISH DEPARMENT - FACULTY OF ARTS - UDAYANA UNIVERSITY



The 62nd TEFLIN International Conference – Udayana University 2015
Denpasar, 14th - 16th September 2015

Call for Papers

Theme

Teaching and Assessing L2 Learners in the 21st Century

Topic Areas

The Conference Organizing Committee invites abstracts and presentation proposals on the following subtopics:

- | | |
|------------------------------------------------------------------|------------------------------------------------|
| 1. Language policy and planning in assessment | 9. Quality assurance in ELT |
| 2. 21 st century language and communication skills | 10. Assessment in character education |
| 3. Roles of ICT in teaching and assessing L2 learners | 11. English for young learners |
| 4. Innovations in teaching and assessing L2 learners | 12. Best practices in L2 teaching and research |
| 5. School-based assessments | 13. English for specific purposes |
| 6. Standardized tests of English Proficiency (e.g. IELTS, TOEFL) | 14. English for general purposes |
| 7. The National Examinations and their impact on L2 learning | 15. Translation in Language Teaching |
| 8. Teacher professional development | 16. Literature in Language Teaching |

Concurrent Session Presenters

In 15 to 20 concurrent sessions, around 500 presenters are expected to share their ideas and the results of their research in 20-minute time slots. The Conference Committee is calling for submission of presentation proposals in the content areas listed above. All presenters are encouraged to submit research papers of their presentation to the TEFLIN journal (the Association's refereed scholarly journal) and for possible inclusion in the conference proceedings.

Document Submission Requirements

The abstract should consist of 250 words with the title at the top of the page and the name of the presenter(s) and their affiliation below the title on the right. Biographical data should not exceed 100 words and should be written on a separate page in the third person. 20 minutes are allotted for a research paper presentation, and 45 minutes for a workshop or colloquium.

INFORMATION

Website: teflinbali.unud.ac.id

Email : teflinbali@gmail.com

Contact person:

- Seri Malini (+628124614676)
- Mas Indrawati (+628179795358)
- Sosiowati (+628123947575)

SECRETARIAT

Prodi Sastra Inggris,
Fakultas Sastra dan
Budaya,
Universitas Udayana
Jalan Pulau Nias 13,
Denpasar Bali
Telp +62-361-257415

IMPORTANT DATES

Abstract submission deadline

January 1st 2014 - March 31st 2015

Acceptance notification

10th April 2015

Paper submission deadline

25th May 2015

Registration and payment

April 1st 2015 - July 1st 2015

Conference days

14th - 16th September 2015

Registration fee to be transferred to:

**BANK MANDIRI, Cabang Denpasar,
Teuku Umar**

ACCOUNT NUMBER: 1450010975981

ACCOUNT HOLDER: Ni Wayan Sukarini

LINGUAL: Journal of Language and Culture

Volume 2, Number 3; November 2014; ISSN: 2085-7373

Editor-in-Chief

Prof. Dr. I Nengah Sudipa, M. A.

Associate Editor & Typesetter

Gede Primahadi Wijaya R., M. Hum.

Editorial Members

Dr. Ni Luh Ketut Mas Indrawati, M. A.

Dr. Ida Ayu Made Puspani, M. Hum.

I Gusti Ngurah Parthama, M. Hum.

Dr. Ni Luh Nyoman Seri Malini, M.Hum.

Reviewers

Prof. Dr. I Gusti Made Sutjaja, M. A.
Universitas Udayana

Prof. I Ketut Artawa, M. A., Ph. D.
Universitas Udayana

Prof. Dr. Ida Bagus Putra Yadnya, M. A.
Universitas Udayana

Prof. Dr. Ni Luh Sutjiati Beratha, M. A.
Universitas Udayana

Prof. Dr. Made Budiarsa, M. A.
Universitas Udayana

I Wayan Arka, Ph. D.
Universitas Udayana
& *Australian National University (ANU)*

Prof. I Made Suastra, Ph. D.
Universitas Udayana

Administrative Staff

I Wayan Karsana

Editorial and Administrative Address

*English Department, Faculty of Arts, Udayana University,
Jalan Pulau Nias, No. 13 Sanglah, Denpasar, 80114.
Phone/fax: 62-361-257415, e-mail: sasingunud@gmail.com*

TABLE OF CONTENTS

Editorial	i
Table of Contents	iii
Meaning in A Bilingual Child Language: A Semantic View	
<i>Ni Luh Putu Sri ADNYANI</i>	1
The Mapping of Emotions in <i>Kidung Pujadharma Ratri Cedana</i>	
<i>Ni Komang Lilik ARIKUSUMA</i>	8
A Glimpse on English and Indonesian Verbal Group: A SFL Perspective	
<i>I Gede BUDIASA</i>	13
Micro Linguistic View on the Problems of Translation	
<i>I Made Sena DARMASETIYAWAN</i>	24
TULIS vs. SURAT: A Natural Semantic Metalanguage Approach	
<i>W. A. Sindhu GITANANDA</i>	29
The Medical Concept of <i>Damage</i> and Its Indonesian Equivalent <i>Cedera</i> : A Natural Semantic Metalanguage Approach	
<i>I Gusti Agung Sri Rwa JAYANTINI</i>	35
Japanese Mental Predicate 'See' in Kanji見る <i>miru</i> , 観る <i>miru</i> , 視る <i>miru</i> , 看る <i>miru</i> : A Natural Semantic Metalanguage Approach	
<i>Ketut Widya PURNAWATI</i>	45
Applicative Constructions in Javanese	
<i>Yana QOMARIANA</i>	53
Sanskrit as a Vehicle for the Emergence of India-Indonesia Cultural Relationship	
<i>I. B. Putu SUAMBA</i>	61
Spoken Bahasa Indonesia by German Students	
<i>I Nengah SUDIPA</i>	71
The Meaning of "To Bring" in Ciacia Language: Natural Semantics Metalanguage	
<i>La YANI</i>	83

SANSKRIT AS A VEHICLE FOR THE EMERGENCE OF INDIA-INDONESIA CULTURAL RELATIONSHIP

I. B. Putu SUAMBA

Politeknik Negeri Bali

suambaindiya@yahoo.com

Abstract

Significant influence of Indian culture in the archipelago was due to the role of Sanskrit played in addition to strategic position the archipelago has in the world. When the encounter between Indian cultures with local culture happened in ancient times, there were some rooms for Sanskrit to be used as medium of expressions. The result was the emergence of textual traditions producing a huge number of inscriptions and texts. In comparison with Indo-China region, it is only in Indonesia Sanskrit and Old Javanese have produced a huge number of literatures covering various subjects of life both religious and non-religious. It has been studied in an intensive manner in teaching and learning tradition in a long span of time. It has a force that can harmonize various differences exist in society. However, the decline of Sanskrit learning perhaps due to the conversion of the people into Muslim in 15th century; and cultural contact between the two cultures got lessened till faded away in the post Majapahit period. Sanskrit as a vehicle of culture covers various aspect of life, like art, science, literature, etc.

Keywords: *Indian culture, Sanskrit, Old Javanese, inscription, and literature*

I INTRODUCTION

Since ancient times Indonesian archipelago had become the confluence (*saĒgam*) of various foreign influences, like Indian, Middle East, Chinese, and European in modern times. Each of them had exercised its influence over the others in a long span of time; some were dominant and still the others were less dominant even faded away leaving no imprints in the course of time. Some of them had undergone adaptation, assimilation or even fusion causing the emergence of new modes of expression different from that of their origins. In this case, the role of local or indigenous people along with local culture, tradition, and custom to assimilate between external and internal cultures was significant, especially in the Old Javanese period. On the arrival of them – one factor seems to be responsible – was due to the strategic position of the archipelago vastly spreading in between two continents, viz. Asia and Australia, and two oceans, viz. Indian and Atlantic causing this region as an interesting meeting point. This is obviously a challenging phenomenon in cultural studies.

According to historians, the spreading of Indian culture in South East Asian region started in the beginning of Christian era or even earlier than that period; trade was perhaps the main motif of Indian sailors went off shore embarking from ports along eastern coast including those in Bay of Bengal. It is still doubted the manner of Indian culture had arrived in the archipelago;

whether it was mediated by the Indo China region or directly came from India sub-continent. The imprints of it can be seen in various forms of expressions either tangible or intangible in some islands, like Kalimantan (Borneo), Sumatra, Java, Bangka, and Bali. Not only reaching the culture of this region, but also enriching the culture of it and promoting pluralism in various aspects of life; a treasure, which have been cultivated by the persons living in it. For a Sanskrit lover, he/she can easily identify Sanskrit loan word, which can be found in local languages, names of concept, building, institution, people, road, etc. despite the fact some changings in spelling, writing or pronunciation may happen due to locality or dialect. When he/she has a chance to travel along the road in cities, Sanskrit is noticeable. The numbers of Sanskrit words in local languages even *Bahasa* Indonesia is significant.

This paper attempts to study the existence and role of Sanskrit in the spreading of Indian culture in Southeast Asia region, especially in Indonesia since the beginning of its course. A question may be raised in the stage that why such massive Indian influence penetrated almost all regions of this vast land when system of communication and/or transportation was still traditional. What is the role of Sanskrit in introducing Indian culture in ancient archipelago? The imprints of it are available in various aspects of life and culture of those people living in this region. Sanskrit is reflected in various local languages, including Old Javanese (known as 'kavi').

II MATERIALS AND METHOD

This study used some texts and works that have been completed by researchersⁱ in the concerned areas. They give sufficient information, which can be profited to analyse the existence, and role the Sanskrit played in introducing Indian culture in the archipelago. The data are taken from texts, inscription, local languages and religious tradition of Indian influence as still alive. The data are gathered, classified, and analysed in a qualitative way as to reach a conclusion, which will put at the end portion of this article.

III RESULTS AND DISCUSSION

3.1 SANSKRIT AND CULTURE

Sanskrit as a language of culture was not only confined to India (*BhĀrata*) as it was used in Vedic literatures in ancient times, but its way was also extended beyond the Indian frontiers; reaching almost the whole Asian region. H.B. Sarkar opines that the impact of the classical Sanskrit literature of India on Southeast Asia was felt, in appropriate cases, between the third-fourth century A.D. and the fourteenthⁱⁱ. For Indonesia, the finding of seven inscriptions in Kutai in Kalimantan in the form of *yupa* testify that in 4th century A.D. Sanskrit was already used at least in royal circle. No doubt, Sanskrit also gives a significant influence to local languages within the Indian sub-continent. It is because there are plenty number of Sanskrit words in Hindi, e.g. the most widely used of modern Indian languages in India. Some studies had attempted also to look at similarities between Sanskrit and Indo-European languages like

German, English, etc. as to see whether both came from the same origin. Being culture, its scope is vast to be cultivated in order to look at ideas or thoughts capsulated in various forms of expressions, like arts, drama, literature, etc. No doubt, Sanskrit is the medium by which Indian ideas/thoughts/principles were expressed in various modes.

Sanskrit is sometimes identified as the language of Veda, and so Vedic or Brahmanical tradition was mediated to be spread through Sanskrit despite the fact later systems of thoughts and religions as well as spiritual traditions used Sanskrit to convey the message. *Sutra* literature e.g. was written in Sanskrit. Interestingly almost all inscriptions and/or literature found in the archipelago used Sanskrit either in grammar or in vocabulary. There are written purely in Sanskrit and in later period some combinations of Sanskrit loan words and local languages came into existence. H.B. Sarkar (1971) in his monumental works, *Corpus of the Inscriptions of Java* (2 vols.) demonstrates how massive the use of Sanskrit in the field of inscription issued by various kings or rulers and in various periods belong to Old Javanese period roughly was between 7th-15th century A.D. Of the fact some local languages of South India has reached this region, Sanskrit was used for literature and sciences as depicted in textual traditions not only in the archipelago but also in mainland of Asia, like Cambodia, Vietnam, Laos, Thailand, etc. What obvious is that South East Asia region was overwhelmed with Indian values and cultures as testified by so many evidences both tangible and intangible. The propagation of Indian culture in ancient time in Indonesia was carried out on mainly through Sanskrit as it was depicted by a plenty of inscriptions and texts both religious and secular in nature and inscriptions. The biggest number of inscriptions was issued by the rulers during the East Javanese period between 10th to 15th centuries A.D. Sanskrit was considered as a "*lingua franca*" amongst people in this vast region, especially for elite or scholars. They preferred to use Sanskrit in expressing subtle ideas or thoughts.

As observed by Budya Pradipta (2001) Javanese society treats Sanskrit in high esteem entering their culture. Sanskrit is a language much respected amongst Javanese society. There are several fields of life in which Sanskrit are treated well, like in (a) holy or religious words, (b) devices to strengthen a narrative or story, (c) signs of the intellect or learning of a person, (d) symbols of pride for persons, groups, communities or of the nation, (e) as instruments of beauty in general in giving certain names and terms, and (f) Sanskrit has been given a place of honour in Javanese cultureⁱⁱⁱ. This situation is perhaps similar with Latin in English.

With reference to Southeast Asia, R.C. Majumdar noticed evidences of the use of Sanskrit in various usages, like original Sanskrit text, Sanskrit inscription, literary texts and inscription composed in local dialect, literary text in local dialect, and Sanskrit loan words^{iv}. For Indonesia, the study was mainly conducted from archaeological and literary perspectives exploring various inscriptions and texts available. Sylvain Levi (1933) was able to publish his book entitled *Sanskrit Texts from Bali* discussing the existence of Sanskrit use, especially in religious practices in Bali. The Sanskrit can be classified into

mantra, stuti, stave, and stotras chanted by Balinese priest in officiating *yajna* (sacrifice). Gonda (1952) published *Sanskrit in Indonesia* showing the existence of Sanskrit in the archipelago in various uses including in modern Indonesian language. T. Goudriaan and C. Hooykaas (1971) published their works entitled *Stuti and Stava (Bauddha, Īaiva, and VaiŒava) of BĀlineŒe BrĀhmaĒa Priests*. These works have proven the existence of Sanskrit in Indonesia.

3.2 SANSKRIT IN OLD JAVANESE AND BAHASA INDONESIA

R. C. Majumdar states that the study of Sanskrit was probably as intense and as popular among the elite of Indonesia as those of Indo-China. However, the local dialects in this region were sufficiently advances to become the vehicle of literature much earlier and in a far greater degree than in Indo China. As a consequence of this, while in both these regions, Sanskrit was the court-language and used in official records in the beginning, the number of Sanskrit inscriptions in Indonesia was much less and its place was taken by local dialects much earlier^v. This submission can be illustrated by a number of inscriptions using Old Javanese or Balinese even in the Old Javanese or Old Balinese period. The very first inscription testifying the existence of Bali (or BalidvĪpa) and king or the ruler Varmadeva known as Blanjong inscription located in Sanur Bali show us an interesting fact that the inscription uses two languages, viz. Sanskrit and Old Javanese. The use of Old Balinese in Old Bali period is obvious as plenty number of inscription issued by the rulers, like Udayana, Jaya Pangus, etc. using Old Balinese language. Majumdar continues, but the influence of Sanskrit continued and is clearly evidenced by the extensive use of Sanskrit loan words, rhetoric, prosody, and almost exclusive use of themes furnished by Sanskrit literature. This process lead to the growth of the vast Indo-Javanese literature to which there is no parallel in Indo-China^{vi}. As observed by Sarkar that of the existence of Sanskrit abroad, it was only in Java, Sanskrit had produced huge numbers of literary tradition as testified in numerous inscriptions, texts of various genres, etc. Sarkar further states that of the people in South East Asia, the Javanese and the Balinese have an old literature of their own, though there is hardly any doubt that several countries of Southeast Asia had also substantial literature in the ancient period^{vii}. Unless there were good Sanskrit learning traditions, the existence of huge textual tradition would not come into existence. Of the hundreds of languages of the Malay-Indonesian world only Javanese has an old literature of its own, dating perhaps from the ninth century A.D., though extant literary works with definite dates do not go beyond A.D. 996. The classical period of this literature spanned about five hundred years and then made from for Middle-Javanese. The Old Javanese language was called 'Kavi' even in the Majapahit period, because we come across in the text of *NĀgarakṛtĀgama* (25: 2) composed in A.D. 1365 the expression '*vidagdeĒ Āgama vruĒ kavi*', i.e. he was proficient in the *agama*-lore and knew the *kavi* language. The term *kavi* is now taken to mean traditional literary idioms in general, whether it is written in Old Javanese or in a later form. The works in *kavi*-poesy are designated *kakavin* and they are composed in about a hundred Sanskrit metres^{viii}. Despite the fact that Old Javanese literature tradition faded

away in Java, it is still preserved well in Bali, even new creation of this literature is continuing. Old Javanese literatures with plenty of Sanskrit words remained the medium of literatures creation not only in Java and Bali, but in other islands also up to the Islamization of this region. *RāmĀyaṇa*, *Mahābhārata*, several *Purāṇa*, *Pañcarātra* and most of Sanskrit *Mahāvakyas* were either translated from Sanskrit to *kavi*, or reproduces in *kavi*. Independent or original creations are also plentiful both produced in Java and Bali, especially during King Vatu ReĒgoĒ of Gelgel (Suvecapura) was ruling Bali in the 16th century. This era was considered as the golden age of Balinese literatures indicated by the emergence of so many literary creations were produced, especially in *kidung* genre.

The *kavi* literatures can be broadly classified into (1) poetry (*kavya*) and (2) prose (*parva*). *Kāvya* consists of (a) *Kakavin* (Sanskrit metres), (b) *Kidung* (Tengahan metres), and (c) *Geguritan* (*Mañcapat* metres). *Parva* consists of *tutur* or *tattva sĀstra*, which covers wide subjects, such as philosophy, religion, *yoga*, astronomy, astrology, sexology, lexicography, medicine, art, architecture, etc. Another classification that Old Javanese (*kavi*) literatures can be classified into is the three divisions based on the topic: (1) *tutur* or *tattva* that is a body of literatures that discuss philosophical principles of *Āgama DĀstras*, e.g. *Bhuvana Koḍa*, *Tattva JñĀna*, *JñĀna SiddhĀnta*, etc.; (b) *sĀsana* that is a body of literatures that discuss ethics, e.g. *Īlakrama*, *ĪvasĀsana*, *RājapatiguḌāla*, etc.; and (3) *rasa* that is a body of literatures that can be put into literary works, e.g. *Kakavin RāmĀyaṇa*, *NagarakṛtagĀma*, *Sūtasoma*, *Arjuna Vijaya*, etc.

In its development, creative literary works by the local genius did adaptation and assimilation from the Indian origin. The best example in the field of literary work is *Kakavin RāmĀyaṇa*^{ix}, which was done during the regime the Mataram king, Watukur Balitung at the end of 9th century A.D. Abhiraja Rajendra Mishra (2006) gives literary appreciation about it. The poet has borrowed the theme from the *VĀlmiki* and *BhattikĀvya* theme but at the same time he is deeply indebted to the great poet *KĀlidĀsa*, especially in the context of *RĀma's* lamentation for *SītĀ*. The ornamentation of language is parallel to the classical Sanskrit poetry of *Bhatti*, *MĀgha* and *ĪrĪharsa*. Mpu *YogĪdvara* is adept in *RāmĀyaṇa*, *Mahābhārata*, *ĪrĪmadbhagavadgĪtĀ*, *KĀmandaka* and *VĀtsyĀyana's KĀmaDĀstra*, etc. He uses the toughest Sanskrit metres like *SuṇadānĀ*, *Nardataka*, *VanḌapatrapapita* and *DaḌāka* with the utmost capacity and efficacy^x. This *kakavin*, a monumental poem in its genre was composed in Old Javanese language with a huge number of words borrowed from Sanskrit. According to the Old Javanese and Western tradition, this is the very first, most beautiful and greatest literary work ever composed. No other works are comparable to it both in aesthetic and in the length of stanza. It contains 26 cantos and 2778 *kavi-dloka*s. However, Dr. Ulen Bech has another opinion that the oldest *kakavin* had been composed in 856 A.D. It is a small didactic poem^{xi}. He failed to mention the name or a general picture of this work leaving us frustration. The beauty attracts whoever had a chance listening to it. Hence, it is very well known among the literary community as it is very often read in *virama* (metre) and translated orally or written in an event called *mebabasan* usually held in religious as well as social events, viz. *pŪja* in temple,

marriage, cremation, birth ceremony, etc in Balinese social and religion traditions. Artists, like, choreographers, dancer, painters, sculptors, musicians, etc. take ideas and get spirit from this epic and other literary works. The great epics, viz. *RāmĀyaĒa* and *MahĀbhĀrata* in Indonesia, especially in Bali are living epics, which almost everybody knows the story, characters, the antagonist and protagonist in the story. *RāmĀyaĒa*, is the epic of ideal. The story of *RāmĀyaĒa*, was sculptured beautifully in the form of relieves on the wall of a Āivite temple of Prambanan (probably from 'para brahmĀ') located close to the royal city Yogyakarta/Āngayogyakarta (probably from 'ayodhya'), in central Java. It gives inspiration to kings/rulers, politicians, artists in their creative endeavour, hence born a culture with the spirit originated from this great epic. This is so because the story of RĀma shows us the idle of life: of husband-wife (RĀma-SītĀ), of bothers (RĀma-LakŌmana and others), servant (RĀma-Hanuman), father-son (DaḌaratha-RĀma), etc. It shapes the minds of the peoples and helping in building national character. Thence, it is obvious that the spreading of Hinduism and Buddhism were almost facilitated by the Sanskrit. Goyal (2006) states that in the tenth century, literature, drama and music developed in Java rapidly to produce an Indo-Javanese, or more accurately a Javanized Hindu world-view, that included both Buddhism and Āivism. Old Javanese literatures continued to develop with the writing of epic poems and Javanese versions of stories based upon episodes in the *MahĀbhĀrata*. During the SiĒghasari era in East Java the process of Javanizing non-indigenous cultural influences progressed in both poetry and bas-relief sculptures. The cultural basis for Majapahit era was laid at this time^{xii}. *Parvas* of *MahĀbhĀrata* were translated into *kavi* prose in the regime of DharmavaĒDa Teguh Anantavikrama (900-1007 A.D.) and his son-in-law AirlaĒga (1010-1049 A.D.).

Mishra (2006) was able to trace the *kakavin* work to its Sanskrit sources. For example, *SahasrĀrjuna* theme parallels to *Arjunavijaya kakavin*, *LokapĀl kakavin*, and *Arjuna SastrabĀhu kakavin*.^{xiii} These Sanskrit-based *kakavins* are plenty in number produced in different period in Java as well as in Bali in post Majapahit era.

Unfortunately, the present condition of Sanskrit learning in Indonesia, even in Bali is very poor. Only a few people, especially priests of Brahmin family (called *pedanda*) who use to chant *Vedic mantras* or *Ālokas* in his morning prayer called *SŪryasevana* or *pŪja* are well verse in this language. The condition is a little bit promising as there are at least six formal institutions keep thousands of manuscripts in Sanskrit-Old Javanese literatures; one is in Jakarta, i.e. the National Library; and six others are in Bali: Gedong Kirtya^{xiv} located in Singaraja, North Bali, Faculty of Letters Udayana University, Hindu Indonesia University (formerly Institute of Hindu Dharma), Dvijendra University, Balai Bahasa, and the Centre of Documentation of Balinese Culture under local government of Bali, all are located in Denpasar (South Bali). There are still thousands of manuscripts kept in private library of Brahmins family or commoners around Bali and Lombok islands. Plenty number of them are also kept in foreign libraries like that of Leiden University Library.

There are vast evidences found in each island of this country showing the prevalence of Sanskrit language in some extends. As mentioned above that it was used in creating literatures, inscriptions, and other related documents. It covers linguistic, literature, political and culture fields began from the beginning of the first century after Christ. It is through Sanskrit Indonesian entering historic period as depicted by the finding of seven inscriptions in the form of *yŪpa* in Kutai, East Borneo. Script system was introduced and this documented the intellectual treasure of the people living in this region.

As noticed by Sarkar (2001) that the *bahasa* Indonesia (Indonesia national language) are mono- or disyllabic, but they have no genders, case, number and inflexions, as in Sanskrit, nor they do form compound words or *samasa*, though Sanskrit *sandhi* rules have been followed here and there, but very grudgingly. Under this special circumstance, the influence of Sanskrit was necessarily limited; its contribution mainly lay in the sphere of loan words, rhetoric, and prosody. Besides, Sanskrit authors have given the Indonesian writers the theme of their works, but structurally the two languages belong to two different worlds^{xv}. The ancestors of them are very different and this is reflected in their structure and semantics. What is obvious that Sanskrit language and literature made deep inroads into the vocabulary of large part of Southeast Asia? Even remote people like the Papuans of New Guinea have some Sanskrit words in their vocabulary. It has, however, been recognized that its impact has been far-reaching in old Javanese, Gonda has pointed out that in *Old Javanese-Dutch Dictionary* of Juynboll there are 6790 Sanskrit words, while the number of Old Javanese words does not exceed 6925. Broadly speaking, the ratio of Sanskrit and Old Javanese words in *kakavin* is 1:4 or 2:7. Sarkar further states that a large percentage of Balinese vocabulary in the domain of literature, religion, and cognate subjects consists of many Sanskrit words, as any Balinese dictionary will testify. The Balinese gloss or annotation of Sanskrit words have kept the Balinese priest and scholars somewhat abreast of Sanskrit texts they read, write, and chant^{xvi}.

Mukunda Madhava Sharma (1985), a visiting professor in Sanskrit in Udayana University, Bali has published that listed Sanskrit loan words in *bahasa* Indonesia. To mention only a few examples, see the list below^{xvii}.

No.	Bahasa Indonesia	Sanskrit	Meaning
1	<i>agama</i>	<i>Āgama</i>	religion, tradition
2	<i>anggota, anggota</i>	<i>aĒgayuta</i>	member
3	<i>arca</i>	<i>arcĀ</i>	image, idol
4	<i>bahaya</i>	<i>Bhaya</i>	danger
5	<i>bahtera</i>	<i>vahitra</i>	ship

6	<i>cahaya</i>	<i>chÁyÁ</i>	light
7	<i>cinta</i>	<i>cintÁ</i>	love
8	<i>desa</i>	<i>deDa</i>	place, village
9	<i>dirgahayu</i>	<i>dġrghÁyu</i>	long age
10	<i>esa</i>	<i>ĪDa</i>	one, eternal

The use of Sanskrit is depicted in names of some domain, like in places, institution, organization, building, and person; and sometimes with a mixture of local language or a corrupt form of Sanskrit words.

3.3 HARMONIZING FORCE

Like Southeast Asian region, Indonesia is also a country of plurality. Such condition requires strength by which various differences can be harmonized for the betterment of society. Sanskrit, thence, enriches and strengthens the local language and culture to develop its scientific and aesthetical values to its best. In other words, Indianization in culture was mediated by the use of words of Sanskrit in significant way. Prof. Slamet Mulyana, the eminent Indonesian historian said in Jakarta, "Sanskrit has a very high educational value for the Indonesian nation and it endeavours to take statesmanship and culture of ancient India as a cultural pattern for their own".^{xviii} As remarked by Murli Manohar Joshi (2003) Sanskrit is indispensable for deeper understanding of culture, religion and philosophy not only in Southeast Asia but a larger canvas by China, Japan, and the entire Asia. The contribution of Sanskrit as a treasure of knowledge and its concern of human soul and welfare of mankind is tremendous through the ages. This is a symbolic of love, peace and harmony; sharing the fruits of one's endeavours with the community, respect for environment and prayer for peace, not only for the humanity but for the entire cosmos^{xix}. He further mentions that Sanskrit is truly a harmonizing factor of cultures not only in Southeast Asia^{xx} but also the whole countries in the world. It has great binding force of integration and perennial source of universal message crossing the barriers of different races, cultures and nations^{xxi}.

Sanskrit was really of her heyday during the Old Javanese period when Hinduism and Buddhism flourished in Java. In the post Majapahit period, Sanskrit learning declined gradually leaving hundreds of texts. It was perhaps due to the conversion of Javanese to profess Islam causing very less interest to study Sanskrit as it is always associated with Hinduism and/or Buddhism. As majority of Javanese professed Islam, Arabic influence becomes prominent even dominating Javanese culture till nowadays. Despite some radical developments happened in the whole archipelago, Indian culture as depicted by Sanskrit usage still exists giving layer to the new development. Strong textual traditions give impetus to the creation of arts and culture.

IV CONCLUSION

Cultural contact between India and Indonesia archipelago resulted in the use of Sanskrit in various fields of life, like literature, inscription, arts, religion, philosophy, etc. The role of Sanskrit is significant as a vehicle of the spreading of Indian culture in this vast region. The existence of in in Indonesian textual traditions and culture are many. In the course of time interface with local dialects and culture cannot be avoided and this caused the emergence of new mode of expression reaching the plethora of Indonesian culture. Sanskrit penetrated all differences and is able to harmonize them for peace and welfare of all.

NOTES AND REFERENCES:

- ⁱ These cultural heritages were unexplored up to the 18th century when Dutch or European scholars with their good knowledge in Sanskrit and Indology, like de Casparis, G. Coedes, Crawford, J.H.C. Kern, and W.H. Rassers. R. Gorris, Sylvain Levi, T. Goudriaan, Hooykaas, J. Gonda, P.J. Zoetmulder, etc., and Indian scholars, like R.C. Majumdar, K.A. Nilakantha Sastri, H.B. Sarkar, Raghu Vira, Sudarshana Devi Singhal, Sarada Rani, Lokesh Candra, etc. had been trying hard to reveal their imports. With these efforts Indonesians know their past. Amongst Indonesian scholars who were deeply devoted to ancient culture are R. Ng. Poerbatjaraka, Boechari, Soekmono, I Gusti Bagus Sugriwa, Haryati Soebadio, Edi Sedyawati, etc.
- ⁱⁱ H.B. Sarkar, *Cultural Relations between India and Southeast Asian Countries* (Delhi: Indian Council for Cultural Relation and Motilal Banarsidass, 1985), p. 268.
- ⁱⁱⁱ See "How Javanese Society Treats Sanskrit Words Within Its Culture" in Chirapat Prapandvidya, et.al (ed.). 2003. *Sanskrit in Southeast Asia: The Harmonizing Factor of Culture* (Proceedings of Papers). International Sanskrit Conferenc, May 21-23, 2001, Bangkok Thailand, pp. 17-19.
- ^{iv} See, "Sanskrit in South-East Asia" in *Studies in Indo-Asian Art and Culture*, Vol. 2, Perala Ratnam (ed.) (Delhi: International Academy of Indian Culture, ?), pp.141-156.
- ^v *Ibid.*, p. 148.
- ^{vi} *Ibid.*, pp. 148-9.
- ^{vii} H.B. Sarkar, *Cultural Relations between India and Southeast Asian Countries* (Delhi: Indian Council for Cultural Relation and Motilal Banarsidass, 1985), p. 265.
- ^{viii} See Bachcham Kumar (ed), "The Migration of Sanskrit Grammar, Lexicography, Prosody and Rethoric to Indonesia" in *Glimpses of Early Indo-Indonesian Culture Collected Papers of Himansu Bhusan Sarkar* (New Delhi: Indira Gandhi National Centre for the Arts, 2001), pp. 236-7.
- ^{ix} The story of Rama has long been known in Southeast Asia area. Owing to its great beauty and philosophy, this epic has been adapted by local poet according to local aesthetic and culture; hence there are various *Ramayanas* story with slight difference in expression of the characters. In Thailand is known as *Ramakirti*, in Myanmar as

Rama Vatta, in Laos as *Ph(r)a Lak Ph (r) Lam*, in Malaysia as *Hikayat Seri Rama*, and in Indonesia as *Kakavin RĀmĀyaĒa*.

^x See Abhiraja Rajendra Mishra, "Sanskrit and Javanese Literature in Southeast Asia with Special Reference to Bali" in *History of Science, Philosophy and Culture in Indian Civilization*. D.P. Chattopadhyaya (gen. ed.), Vol. I Part 3, *India's Interactions with Southeast Asia*. G.C. Pande (ed.), New Delhi: Centre for Studies in Civilizations, p. 305.

^{xi} *Ibid.*, p. 304.

^{xii} S.R. Goyal, "Suvarnadvipa" in *History of Science, Philosophy and Culture in Indian Civilization*. D.P. Chattopadhyaya (gen. ed.), Vol. I Part 3, *India's Interactions with Southeast Asia*. G.C. Pande (ed.), New Delhi: Centre for Studies in Civilizations, 2006, p. 295.

^{xiii} Abhiraja Rajendra Mishra, *op. cit.*, p.p. 308-9.

^{xiv} This library was built by a Dutch scholar Van der Tuuk in 1928 during the Dutch colonialism in Indonesia with the aims to save and preserve the Old Javanese manuscripts and as a place for research as well. During its services it collected manuscripts from the villages in Bali and Lombok, copying to palm leaves (called *lontar*), transliterations, and translation. This library is the most important resource of Old Javanese manuscripts in Bali and Java. Now this library is under the authority of local government of Singaraja in Bali.

^{xv} See Bachcham Kumar (ed.), "The Migration of Sanskrit Grammar, Lexicography, Prosody and Rhetoric to Indonesia" in *Glimpses of Early Indo-Indonesian Culture Collected Papers of Himansu Bhusan Sarkar* (New Delhi: Indira Gandhi National Centre for the Arts, 2001), p. 237.

^{xvi} H.B. Sarkar, *Cultural Relations between India and Southeast Asian Countries* (Delhi: Indian Council for Cultural Relation and Motilal Banarsidass, 1985), p. 267.

^{xvii} For more comprehensive discussion, see Prof. Mukunda Madava Sharma, *Unsur-unsur Sanskerta dalam Bahasa Indonesia*, Denpasar: Vyasa Sanggraha, 1982. In this work, the author tries to present alphabetically those prefixes or suffixes or words or phrases of *bahasa Indonesia* which were borrowed from its original Sanskrit with some changes in spelling and pronunciations.

^{xviii} P. Thirugananasambandhan, "Early Impact of Sanskrit Studies in East India" in *Imprints of Indian Thought and Culture Abroad* (Madras: Vivekananda Kendra Prakashan, 1980), p.17.

^{xix} See "Key note Address" in Chirapat Prapandvidya, *et.al* (ed.). 2003. *Sanskrit in Southeast Asia: The Harmonizing Factor of Culture* (Proceedings of Papers). International Sanskrit Conference, May 21-23, 2001, Bangkok Thailand, p.5.

^{xx} *Ibid.*

^{xxi} M.V. Ramana, "Impact of Sanskrit on Southeast Asia" in Chirapat Prapandvidya, *et.al* (ed.). 2003. *Sanskrit in Southeast Asia: The Harmonizing Factor of Culture* (Proceedings of Papers). International Sanskrit Conference, May 21-23, 2001, Bangkok, Thailand, p.174.