

## **BIMA MORALITY: ASKETIC VALUES TO REDUCE DISRUPTED ERA THROUGH HISTORICAL LEARNING**

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### **ABSTRACT**

This article try to examine the ascetic value of the Bima puppet character as a morality in life. Bima's figure in wayang is part of an ancient Javanese literary work adopted from the epic Mahabharata. The epic Mahabharata originating from India entered the Archipelago then acculturated with the values of the life of the Javanese people. The acculturation process produces literary works that are full of the moral values of life. This literary work later became a means of educating the public in ancient Javanese times even in the Islamic empire. At present, the morality value of people's lives continues to erode along with the flow of globalization that is increasingly heavy, giving birth to an era of disruption. This article then tries to explore the value of morality in ancient Javanese literary works, especially those related to Bima's character to reduce era of disruption.

**KEYWORDS:** Bima, Ascetic, Disruption Era.

### **PENDAHULUAN**

The dynamics of the history of Javanese culture gave birth to a lot of literary works which were the traces of the previous Javanese civilization. Old Javanese literary works began to develop around the end of the 8th century until the 15th century, which was a Hindu-Buddhist kingdom in the archipelago (Suarka, 2009:31). Every region in Java that gave birth to poets always left a track record of literary works in the form of kakawin, fiber, and parwa. Literary works that are born are always identical or inspired by the beliefs that developed during his time. Literary works born during the Hindu-Buddhist kingdom will be identical to the teachings of life that have nuances of Hindu-Buddhist beliefs (Zoetmulder, 1983:24). This can also be attributed to the legitimacy of power at that time.

Regarding the puppet character Bima, literary works that mention and tell this character are found in the history of Javanese culture. The oldest findings in the form of writing that mentions the Bima character are found in the wukajana inscriptions in the year 908 AD (Aryandini, 2000:15). In the following periods, there were many literary works delivered by Bima, both containing kakawin, parwa and serat. Examples of famous literary works that tell Bima are kakawin Bharatayuda, Adiparwa, and Serat Dewaruci. There are many more literary works that mention and tell Bima, this shows that the Mahabharata epic has been known by the Javanese people (Mulyono, 1978:71). These literary works are indeed an absorption from the main story of the epic Mahabharata originating from India. The influence of Hindu-Buddhist culture is indeed very strong, but these ancient Javanese literary works have been adapted to the philosophy of the morality of Javanese life (Kushendrawati,

2016). Thus, Bima in Javanese culture has a different image or description than Bima contained in the epic Mahabharata.

The contents of these literary works have become the life repressions that the Javanese people want to achieve. The many findings of literary works that tell the figure of Bima show that Bima is a puppet figure who is very well known and liked by the community. Bima is told as a child from pandu and is one of the pandawa. Bima has a firm, strong and courageous character (Albiladiyah, 2014). In contrast to several other texts, in the serat Dewaruci Bima is precisely described as a person who has high adherence to his teacher, and lives a life that leaves behind worldly lust (Purwadi, 2010). Some of these literary works are examples of the results of the development of their parent stories contained in the Epic of the Mahabharata.

This article aims to elevate Bima's morality as an alternative solution in facing challenges in the era of disruption. The era of disruption is a challenge that is quite seriously related to socio-cultural morals. The swift flow of globalization makes the development of the era increasingly uncertain direction. The current of globalization will undermine the socio-cultural moral of the society to bring it towards the era of disruption (Lesenciuc, 2017). Bima's morality value must be internalized in learning in school so that he is able to convey the moral message represented in the figure of Bima. Education became a very important space in reducing the era of disruption. Through education we will be able to direct the nation's next generation to face the challenges of globalization and this era of disruption (Jamiah, 2010).

The challenge is how to convey or internalize Bima's morality values into school learning. This is a problem that must be answered because actually people know Bima only as one of the characters in the performing arts. Traditional Javanese performing arts actually contain a lot of moral messages, even in the past when performing arts was not only a culture but also a means of education for the community (Arifin, 2013). Answering this challenge is certainly not easy, the times have shifted much of the social order in the community. Making traditional performing arts as a means of education may be relevant in its time, but whether it remains relevant in this era of globalization. For this reason, this article tries to present the idea of how to make a cultural outcome as an insight into character education for the community which is quite relevant in this era of globalization and disruption.

## **METHOD**

The method used in the preparation of this article is a descriptive qualitative method, namely by analyzing the value of Bima's character through various sources of written texts and previous research. The approach used is the socio-cultural approach. The research data used is in the form of story excerpts in dewaruci fiber and facts from previous studies about the value of Bima's character. Source of data in the form of text and documents from previous research. The technique of collecting data through library studies of written sources and field studies related to the phenomenon of

disruption era. The analysis of the research was carried out by reading critically and deeply on written sources and documents.

*Si nalu macarita bhima kumara mangigal kicaka. Si jaluk macarita Ramayana mamirus mabanol si mukmuk si galigi mawayang buat hyang macarita bima ya kumara* (Aryandini, 2000:25).

The quotes in the Wukajana inscription indicate that at that time the epic Mahabharata had reached the land of Java and the Bima character had been known by the community.

Years 991 AD until 1016 AD under the rule of King Dharmawangsa some of the texts from the epic Mahabharata originating from India were adapted from Sanskrit into ancient Javanese (Zoetmulder, 1983:111). The results of these adaptations produced several parrots such as Adiparwa, Wirataparwa, Udyogaparwa and Prastanikaparwa. The adaptation of the text of the Mahabharata has quite extensive implications, the story related to the Bima character then transformed into a number of people who had used ancient Javanese. In some of the groups the portrayal of the Bima character has begun to be inserted into Javanese culture.

Bima in some parishes such as Adiparwa, Wirataparwa, Udyogaparwa and Prastanikaparwa is described as a brave knight, firm and protective of the family. Bima in Adiparwa is mentioned as a person who has a great sense of responsibility in protecting his mother and siblings so that he himself is awake when his mother and all his siblings fall asleep (Juynboll in Aryandini, 2000:25). The story in the Adiparwa is the same as the puppet show "Pandawa Boyong". Almost all the narratives related to the stories in the epic Mahabharata when they arrived in Java were transformed into a shadow puppet performance art. This is a very striking difference between Indian and Javanese culture. The mention of Bima in some parwa also looks quite prominent, this shows if Bima is an important figure (Aryandini, 2000:104).

Even though Javanese culture has begun to be inserted in some parwa, the nuances of the Mahabharata epic on the parwa are still very strong. The portrayal of the figure of Bima as a knight is indeed the main image of Bima in the epic Mahabharata. This can also be attributed to the period of creation of some of these parwa, where the parwa were created during the Hindu-Buddhist kingdom so that, Indian culture as the origin of Hindu-Buddhist beliefs that entered the archipelago was also felt. The kingdom period is also a time when war is still common (Indradjaja, Nasional, & Hardiati, 2014). This situation may be related to the image of a brave knight figure who is also very relevant for education to the people of that era.

In the Kadiri Kingdom, which was located in the ancient Javanese court, it was at its peak. At this time there were many poets who succeeded in creating kakawin as a result of literary works. One of the kakawin created at this time is kakawin Bharatayuddha created by Mpu Sedah and Mpu Panuluh

(Aryandini, 2000:16). Kakawin Bharatayuddha is an adaptation of the story in the epic Mahabharata which tells the story of Bharatayuddha war. The story contained in the Bharatayuddha kakawin created by Mpu Sedah and Mpu Panuluh imagery of Bima still refers to the main story in the epic Mahabharata which is a war hero who is brave and mighty (Zoetmulder, 1983:26). It seems that in some literary works that have been mentioned the image of Bima still shows similarities with the main story originating from the epic Mahabharata. The portrayal of Bima in some literary works has not shown the ascetic side of Bima even though in Adiparwa there is a behavior that has led to the practice of ascetic life, namely when Bima keeps his mother and all his siblings asleep.

During the Majapahit kingdom, literary works also flourished. Lots of literary works were created during this kingdom such as Nagara Krtagama, Sutasoma, Arjunawijaya and the Nawaruci. Related to Bima's character, a literary work that specifically tells the character of Bima was created during this period, which is found in the Nawaruci book. The Nawaruci book is one of the literary works that specifically tells Bima, besides this book is completely separated from its main story in the epic Mahabharata. After Majapahit collapsed, the government in Java turned to the Demak kingdom which was characterized by Islam. Along with this the elements of Islamic teachings also began to influence Javanese literature. The influence of Islamic teachings in Javanese literature increasingly thick felt when the Islamic Mataram kingdom under the leadership of Sultan Agung (1613 AD - 1646 AD). Sultan Agung tried to raise the prestige of the kingdom in the field of culture.

In 1750 AD the Mataram Kingdom was subject to the VOC which had implications for the emergence of the Giyanti agreement. The Giyanti Agreement resulted in the division of the Mataram kingdom into kingdoms spread in Surakarta and Yogyakarta. Surakarta then split into Kasunanan and Mangkunegaran. At the time of the Kasunanan and Mangkunegaran kingdoms in Surakarta the writing of literature was quite rapidly developing. The writing of literary works related to the character of Bima is much the result of adaptations from Javanese literary works created in pre-Islamic times. Examples such as Kakawin Bharatayudha and the Nawaruci Book are adapted to Bharatayuda Fiber and Dewaruci Fiber. The story in the form of adaptation of these two literary works has not changed too much. It's just that the nuances of the teachings that were still Hindu-Buddha have changed into the nuances of Islam.

## **Bima is Asketic**

Bima in Serat Dewaruci has a different usage with several previous literary works even with the main story in the Epic of the Mahabharata. Some of the previous researchers explicitly explained that the contents of Serat Dewaruci which are the result of adaptations from the Book of Nawaruci are indeed out of the master standard of the epic Mahabharata (Purwadi, 2010). Serat Dewaruci has absorbed various values of the life of the Javanese people so that the incarnation of the figure of Bima in Serat content is adjusted to the conditions of the community when the Serat is made (Sahlan & Fatchan, 2016). Adjustment of the image of Bima with community conditions explains that through the Bima

figure in the *serat dewaruci* the poet wants to convey a message to the community. The message to be conveyed is related to the moral message of life or can also be said to be a vision of life.

*Serat Dewaruci* is actually the result of adaptations from the *nawaruci* book by Empu Ciwamurti at the end of the Majapahit kingdom around 1500-1619 AD (Aryandini, 2000:113). There is no significant difference between the *nawaruci* book and the results of the adaptation, namely *serat dewaruci*. The theme raised in the *serat dewaruci* and the *nawaruci* book is the same, namely Bima, which releases worldly lust and reaches spiritual life. The difference lies in the nuances of Islam which began to be embedded in *serat dewaruci* while the *nawaruci* still has Hindu-Buddhist nuances. The religious nuances that have an influence in this literary work are always related to the hegemony of power in that era and become a socio-cultural fact (Suwarni, 2017). In the *serat dewaruci*, begin to find expressions such as "Pamoring Kaula Guti" or "Manunggaling Kaula Gusti" (Asmara, 2013). These expressions as a sign of the entry of the nuances of Islam into ancient Javanese literary works (Azis, 2000).

Related to asceticism, Bima in *serat dewaruci* illustrates an ascetic life. Ascetic is a life practice that disciplines itself by strengthening self-control to achieve certain goals (Adair-Toteff, 2015). Other opinions explain if ascetic is a behavior that leaves worldly affairs and focuses more on tacit behavior to reach levels in certain religions or beliefs (Kamiat, 1928). The industrial era of 4.0 ascetics can be interpreted as a pattern of life that is not carried over into the current of globalization which leads to the behavior of hedonism (Framarin, 2018). It can be concluded from some of the opinions above that, ascetic is a life behavior that leaves all affairs of worldly luxury to achieve the goal of mysticism which is usually part of the teachings of a religion. In another sense this pattern of life is a pattern of life that prioritizes religious aspects. In Islam and Hinduism, ascetic morality is one aspect that is also taught (Sujadi, 2017).

Referring to the definition of ascetic morality, the indicator of achievement of ascetic value has a wide range of coverage. The ascetic morality which prioritizes religious aspects in life means leaving all aspects of worldly ambitions of life. People who live the practice of ascetic life will no longer long for a luxurious life but enough to reach a prosperous life. Luxury life is very close to a hedonic lifestyle so clearly it is very contrary to ascetic morality. On the other hand, ascetic morality will also abandon world ambitions such as ambitions in power or legitimacy of power. The desire to have a legitimacy of power is also part of the passions of human worldly life (Hagman, 2011).

The ascetic behavior characteristics above are very in accordance with the description of Bima in the *nawaruci* book and its adaptation, namely *dewaruci* fiber. In *dewaruci* fibers from *Yasadipura II* adaptations made in 1803 AD, Bima is told that he is studying to get a true knowledge of life. The following is a summary of the story cited by Woro Aryandini (2000:49-50):

Arya Sena (Another name for Bima) is studying Danyang Durna. He was told to look for "tirtamarta" to purify himself. Duryudana was under the influence of the Kuravas who requested that Duryudana harm Bima. Duryudana then told Bima to go to Tikbrasara Forest. There Bima did not find the water sought but instead met the giant Rukmuka and Rukmukala. Bima fought with the two giants and managed to defeat him. The two giants then changed to Hyang Bayu and Hyang Indra who then thanked Bima for being freed from the curse.

Bima then returned to Astina to meet his teacher Durna. Arriving at Astina Durna said that Tirtamarta was actually on the ocean floor. When Bima reaches the ocean, he then jumps in and meets a giant dragon. Bima again fought this time against a dragon but he managed to defeat him again. Bima then ascended to an island and met a small creature that resembled himself and named Dewaruci. Bima was then asked to enter Dewaruci's stomach through his left ear. In Dewaruci Bima's stomach he saw a vast sea. Dewaruci then guides Bima until Bima sees that there are four kinds of colors, namely black, red, yellow, and white. Dewaruci said that the three colors that Bima saw were black, red, and yellow were symbols of actions that prevented Bima from becoming one with his god. The white color symbolizes purity and kindness, that color can bring Bima towards "Pamoring Kaula Gusti".

If all four colors are missing, one will appear with eight colors representing true unity. Bima wanted to continue studying in Dewaruci's stomach but Dewaruci did not allow it because it could only be achieved through death first. Dewaruci then gave Bima a loincloth that had four colors, which was called Bang bintulu poly loincloth as a sign and persuasion for Bima had achieved it. After Bima through the search process for Tirtamarta, Bima is told to return to his place but has become a different figure in terms of life behavior. Bima abandoned all the ambitions of the world and became a person who had balance in life. Bima is the strongest figure among the other warriors, so Kurawa wants to harm him, but Bima has never had the desire to become a ruler. Bima only served his country without wanting to become a ruler in that country.

In the political context this can be a moral message that is quite relevant today that the desire to serve the State is different from the desire or desire to be in power. In another sense Bima's portrayal might be said to be the character or attitude of the Bima statesman. In the current condition of Indonesian politics, the fact that Bima's socio-kulutral should be an important moral message to be conveyed to the public. Bima is a noble descendant just like the other Pandavas but he is far from being a luxurious attitude. Bima is always depicted using only a polka dots to cover his lower body, describing Bima as a simple person even though he is a noble.

As also explained earlier that the Bangbintulu peacock loincloth used by Bima means that Bima has achieved a balanced life. Bima has been able to balance himself between worldly affairs and affairs that lead to mysticism or spiritualism. The four colors in bangbintulu polls are meaningful as explained in the quotations of the above dewaruci fibers, namely red symbolizes anger, black



symbolizes anger, yellow symbolizes desire or lust, and white is a symbol of holiness. The bang bintulu policewoman that Bima wore was a symbol that Bima had mastered and was able to balance the four traits (Aryandini, 2000:84-85). Bima is also described as a person who has the highest attitude of religiosity compared to the other Pandavas who are his brothers. The portrayal of the Bima figure which is ascetic has become the main theme both in the nawaruci book that has Hindu nuances as well as in the adaptation of dewaruci fiber which has begun to have an Islamic nuance. Even in Bima dewaruci fibers are also described as religious figures who also spread religious teachings to the public (Purwadi, 2010).

It is clear that the portrayal of the Bima figure in Javanese culture is not only fixed on the epic Mahabharata as the main source or main standard. Bima in Javanese culture underwent a transformation as the morality values of Javanese life were embedded and also the values of public trust. Bima is not only a war hero figure illustrated in the epic Mahabharata, but Bima is also portrayed as an ascetic figure. Such imagery of Bima characters has a purpose, which is one of them as a means of public education. The story in the epic Mahabharata does not only become a story written in textual form when it arrived in Java, but also in the form of shadow puppet art. Wayang kulit show is a means of education for the community that is full of the contents of moral messages of life (Kushendrawati, 2016).

Bima imagery in Javanese culture if traced based on all sources of literary works will give a fairly complex character value. Here is the image of Bima in Javanese culture:

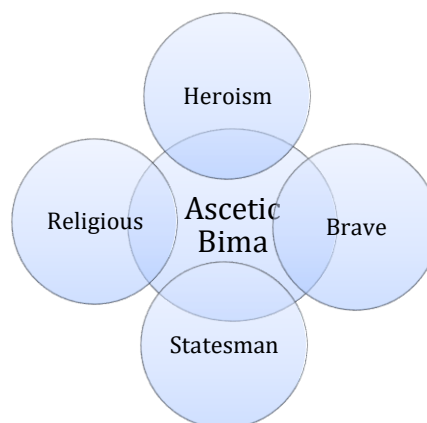


Chart 1.1 Ascetic Bima

The moral message of life portrayed in the Bima figure should return to its initial function, which is not only a cultural work but also a means of public education.

## **Reducing Era Disruption**

Globalization has brought an era into the era of industrial revolution 4.0. This situation is a certainty because no one can avoid the development of the times and the flow of globalization. The swift flow of globalization also helped bring modernity to direct the era in the era of industrial revolution 4.0. Modernity and industry 4.0 provide a domino effect in every aspect of human life. Globalization of culture becomes very massive, especially western culture. The impact is that the value of local wisdom is increasingly eroded, leading to the erosion of social norms and ending in chaos.

The wisdom of local culture as a national identity has been erased and replaced with a global culture that has helped shift the morality of people's lives (Lesenciuc, 2017). A strategy is needed to overcome globalization that brought life to this disrupted era. Revitalization of education will probably be the right strategy to reduce the turbulence of the times that led to the era of disruption. Education must present the character's insight to the community, especially the younger generation as the next generation, about the value of life in accordance with their cultural background. Education must enter into the character space of students and not only focus on cognitive aspects. Education that is only focused on cognitive aspects will produce inequality in other aspects. Our education will only produce intelligent human beings but their morality will decrease.

The results at the national education seminar held at UNJ on November 21, 2018 were not right with the reality and conditions in this disruption era. Quoted from the compass media, the seminar produced a statement that our curriculum is too normative and must be changed towards preparation of industry competencies 4.0. Competency preparation towards industry 4.0 may be necessary but we must not override aspects of character education. There must be a division of the portion of learning for planting values so that the values of national culture morality are maintained.

This is also related to the facts that exist in the current educational environment. Immoral events such as brawls, conflicts between students and teachers until free association with students becomes increasingly serious. This indicates that moral problems occur in students as the nation's next generation. Moral problems in our educational environment are even more serious with the emergence of events of conflict between students and teachers which claimed lives. Problems like this must be answered with concrete solutions to overcome them. This article tries to offer an alternative solution to reduce the era of disruption. The solution offered through this article is to internalize Bima ascetic values into the learning process. Learning in this case is through history learning at school. Historical learning is a process of transfer of knowledge that should focus on character building and value education. Historical learning is not a learning process that is only fixed on the memorization process but there must be a process of analysis and absorption of the values of past events for the present life (Sirnayatin, 2017).



Bima ascetic values in historical learning can fall into the category of cultural history. Bima is the result of the dynamics of the journey of the history of the nation's culture, especially Javanese culture, it should be conveyed to the next generation of our nation. So far the delivery of cultural history in our education curriculum is limited to cultural results such as temple buildings, sites, and artifacts. Cultural heritage in the form of literary works which are full of moral messages has not yet been conveyed to students. Moral cultivation and value in learning history may be adapted to the history and local culture in each region. In addition, the cultivation of moral values towards students must also be in accordance with the cultural background of students, this is to avoid conflicting values that arise due to differences in cultural background. This process will be an enrichment in learning history (Setianto, 2012). Then how can these efforts be carried out.

To strive for these ideas there must be changes in the learning process, especially learning history. Bima must be poured in the form of historical narratives as a result of cultural history, then delivered in the learning process in the classroom. From the process students will be introduced to the figure of Bima created as a literary work and created by the predecessors of Javanese society. The submission of the Bima historical narrative must also be accompanied by a process of internalizing values during the learning process. Concretely can be seen in the following graph:

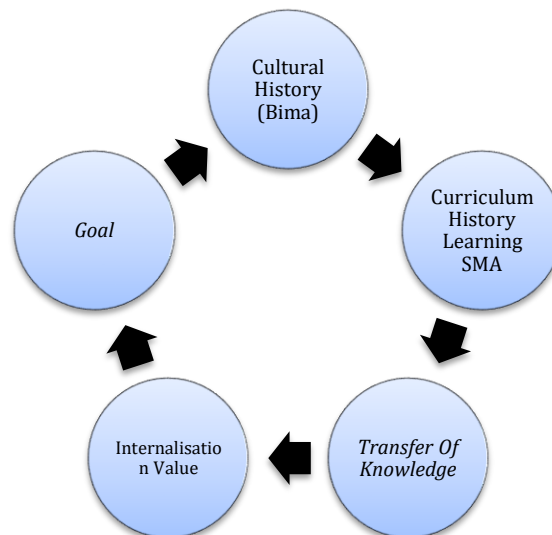


Chart 1.2 the process of reducing the era was disrupted through historical learning.

This process will have positive implications for students and the culture itself. Students will recognize the moral life taught by their ancestors as Javanese people represented in the figure of Bima. Bima's morality which is ascetic will be in accordance with the 5 core characters prioritized by the government. Bima ascetic value will encourage students to strengthen the attitude of religiosity and if explained again it will give more complex values. Another impact is the possibility of the

existence of these cultures to be maintained will increase because they are conveyed through the learning process.

The process of internalizing the history of culture into historical learning is one of the alternative solutions that can be pursued in reducing the swift flow of globalization that led to the era of disruption. Humans will not be able to resist the swift flow of globalization. The solution is filtering with noble values contained in local wisdom. This effort will also help maintain the cultural identity of the nation in the swift globalization of global culture (Yu, 2008).

## CONCLUSION

History of culture is a heritage that is very valuable for the life of the next generation. The results of the ancestral culture of Indonesian society are always full of the contents of life morality values that should have been preserved and still preserved. The culture has also become a cultural identity and as a national identity. Paulo Freire (1998) says that cultural identity is an important foundation in building a nation's education system. Bima as part of cultural history should be studied as part of scientific studies so that the results of these studies become a means of value internalization processes. Cultural heritage must be a reflection and treasure of the Indonesian morality of life. The values contained in culture are important assets and capital to filter the swift flow of globalization and its negative impacts.

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