DIGITAL MEDIA IN THE PRESERVATION OF JAVANESE SCRIPT TYPEFACE CULTURAL IDENTITY

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ABSTRAK

Typeface is an arrangement of letters in which each shape has a character so that the letters can be easily distinguished and read clearly. Javanese script is one of the identities of Javanese culture, which is currently less attractive to young people. However, in its development, letters with shapes resembling Javanese script appeared on digital media, with the hope of preserving Javanese cultural identities such as False Javanese and Upakarti. The emergence of Javanese script typefaces as a means of cultural preservation is an interesting development; however, it is necessary to pay attention to the methods of composing typefaces so that they can be seen properly and clearly legible. This study will use a qualitative descriptive research method to see how well the design of Javanese script typefaces that already exist on digital media preserves Javanese cultural identity. It can be concluded from this study that typefaces in the form of Javanese script can be a medium for preserving Javanese culture, especially in today's digital media, by paying attention to proper typographic design methods.

1. INTRODUCTION

Identity is a reflection of identity that can be seen and owned by individuals, companies, places, regions, and countries. For example, the identity in area which can be seen and cannot be separated that is called culture. Indonesia is a country with cultural, ethnic, and racial diversity. As we know, the Javanese culture is found in the Java island, which is had Javanese script or letters. The existence of cultural exchange through advances in internet technology that can be reached easily and it makes the impact of globalization feel more real, especially where the Javanese script is felt to be too old-fashioned for the present, especially for the younger

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generation. Javanese script is mandatory material for Javanese language which is learned from elementary school (SD) to high school (SMA). Every student is expected to be able to read and write the Javanese script for various purposes. Javanese script or known as Hanacaraka or Carakan is a script that comes from the Brahmi script originally from India. The form of Javanese writing has undergone several changes from its present form, namely Hanacaraka. This letter has been used since the days of the Mataram Sultanate (since the 17th century), but its printed form was only discovered in the 19th century (As'ad Arismadhani, 2013).

Typeface is the formation of a character from a series of letters or a script that forms characteristics or a group of letters to distinguish it from other letters. Typography itself is about making letter shape that can be used for ease of reading text (readability) by making it easy to recognize the differences in each letter and word when read. Typography is an important element in graphic design that sometimes intersects with civilization. For the needs of visual communication contained in typography, the works that appear always represent the graphic identity of each individual, region, or country.Physical and non-physical aspects of fonts can convey ideas, concepts, thoughts, or messages. In order for the message to be conveyed and understood properly, the font and shape must match. Typography is often used to produce information, and given the identity, structure, and space of cities, all media can be applied in its application. Conveying information through typography must be readable so that readers can understand the information conveyed (Fajar Ahmad Faizal, 2022).

Digital media is media whose contents are a combination of data, text, sound, and various types of images, stored in digital form and distributed via broadband optical cables, satellite-based networks, and microwaves. The digital media referred to in this study are information media connected to the internet, including the use of smartphones (Baroroh, 2016).

One of the efforts for preserving Javanese culture is by introducing typefaces that resemble Javanese script, such as "False Javanese" and "Upakarti", so that future generations do not forget the identity of Javanese culture. The emergence of these two types of typefaces will be analysed in the letter identification section to see how well the forms of the two typefaces fit with the readability of the identity of the Javanese script as an introduction to Javanese culture in digital media.

2. RESEARCH METHOD

This research will use a qualitative descriptive method. There are two stages of analysis data, namely the data collection, the categorization process and the identification process.

Qualitative research is used by anthropology and sociology in ethnographic research, because it uses direct observation of social reality with self-observation. The qualitative research method explains that in terms of the research presented, qualitative research is presenting the results in the form of a narrative description (Salim, 2012).

3. DISCUSSION
3.1 Literature Review
a. Typography

Typography is a knowledge related to printed writing, but recently handwriting and lettering (calligraphy) have also been included in the discussion of typography. So it would be more appropriate if typography is a knowledge related to handwriting (character/scripture/type/ typeface). Therefore, it is appropriate for us to use fonts as a means of communication every day in understanding the use of typography (Kusrianto, 2010). Typography must be able to communicate in a form that is strong, clear (clarity), and easy to read (legibility) (Wahyuni, 2015).

b. Fonts / Typefaces

The meaning of a letter is actually a unit in the alphabet (which consists of 26 letters in Latin). In practice, the meaning of letters that represent not only the 26 characters of the alphabet, but also numbers, punctuation marks, etc. In the term 'letter spacing', it does not only mean the spacing between letters, but also applies to other characters such as numbers, links, and others. Letters become something that has a double meaning, letters can be something that is visible (shape/form of letters) and something that can be read (words/sentences). In addition, letters have a written meaning (message/idea) and an implied meaning (impression). In addition, the impact of the rapid development of digital technology has made the meaning of typography even wider. Typefaces are characters specially designed to be used with. These characters have similar and consistent designs and proportions. (Surianto Rustan, 2011).

c. Cultural Identity

Identity is an acknowledgment from another party regarding the knowledge he has of something that he considers true to the representative of that thing. So that identity can be attached to a person, company, culture, or country, through the recognition of other parties who know it in a broad scope. According to Gudykunst (2002) said that identity is the most important thing in a cultural communication. Meanwhile, according to Lalli (1992) the existence of a

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person's relationship with his environment's identity can have a symbolic value that is significantly related to social, emotional and action values.

Culture is a variety of behavior patterns that cannot be separated from the characteristics of certain groups of people, for example customs. Culture is a set of social practices whose meaning is produced, circulated and exchanged. In line with Kidd and Teagle (2012) culture is the rule of a group of people, way of life, daily life, socializing, or organizing. So that culture can be interpreted as a value or social practice that applies and changes human relations both as individuals and as members of society (Nasrullah, 2012). Meanwhile, according to Hall (1990) cultural identity is not just being, but how to become something.

d. Digital Communication Media

According to Syaifudin (2016) communication media is the use of all means to produce, distribute or disseminate, and convey information. The functions of the communication media are:

a. Effectiveness: communication media as a means to facilitate the delivery of information.

b. Efficiency: communication media as a means to speed up the delivery of information.

c. Concrete: communication media as a means to help speed up the content of messages that have abstract properties.

d. Motivative: communication media as a means to be more enthusiastic about communicating.

Digital media is media whose contents are a combination of data, text, sound, and various types of images, stored in digital form and distributed via broadband optical cables, satellite-based networks and microwaves. The digital media referred to in this study are information media that are connected or connected to the internet, including the use of smartphones (Baroroh, 2016).

3.2 Data Description

The following are the type cafes that will be analyzed as a way of preserving Javanese script culture on digital media, namely the "Fake Javanese" typeface and the "Upakarti" typeface:

a. Fonts and Typefaces

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shape or form of letters) and something that can be read (words or sentences). In addition, letters have a written meaning (message or idea) and an implied meaning (impression). In addition, the impact of the rapid development of digital technology has made the meaning of typography even more expansive. Typefaces are characters that are specifically designed for use with specific languages.These characters have similar and consistent designs and proportions. (Surianto Rustan, 2011).

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Font name : Jawa Palsu Creator : Purwarupa Aksara Jawa Semu Year : 2004 Character : Jawa Palsu Typeface consists of 26 uppercase letters, 26 lowercase letters, 10 numbers, and 29 punctuation marks.	Font name : Upakarti Creator : Adien Gunarta Year : 2015 Karakter : Upakarti Typeface consists of 26 uppercase letters, 26 lowercase letters, 10 numbers, and 29 punctuation marks.
 (Source: fonts2u.com)	 (Source: fontspace.com)

3.3 Discussion

Current technological developments are considered very advanced, especially in terms of communication, where we can find ease of use and dissemination of information. Computer devices themselves are used to facilitate human affairs, especially in working and spreading communication messages, which can be in the form of text, audio, images, or video. The most basic use of a computer or laptop is in the activity of writing texts to make news, write stories, or write articles. The writing of the text is strongly influenced by the availability of typefaces or fonts on computers, so that currently the use of letters or fonts is highly developed, including in the development of Javanese cultural identity, especially Javanese script in typefaces or fonts as typefaces.

Jawa Palsu typefaces and Upakarti have used this technological advancement to spread cultural identity through typefaces via digital media for the preservation of Javanese script.The choice of this typeface is expected to be a form of visual communication that can convey messages of cultural information due to the presence of communication motives in it. These two typefaces have been around for a long time and are quite interesting in the midst of technological advances and cultural exchanges through globalization. However, these two typefaces have different characteristics in the packaging of Javanese cultural identity, especially Javanese script.

a. "Jawa Palsu" Typeface

"Jawa Palsu" typeface is one of a variety of typographical forms that have been developed to resemble the Javanese script of Javanese cultural identity. The development of Jawa Palsu typeface can be seen very well in the legibility of lowercase letters, uppercase letters, and numbers, which are clearly visible and strong forms. However, for the development of the symbols of Jawa Palsu typeface, it is still not visible, especially in its legibility, so that the symbols in these letters are not in accordance with typographic theory, which in its development must be clearly legible, and the consistency of symbols in these letters is not the same and similar. As a result, when designing the typeface, you must consider the shape of the design with good proportions, clearly legible, and consistent with one another. The design of Jawa Palsu typeface already describes the Javanese cultural identity that is appointed, namely the Javanese script. It can be seen that there are letters that depict the Javanese script in additional accents or characters in the font, which is made to look really like the Javanese script after the development of the typeface character shape.

Figure 4: Additional Javanese character accents that are strong and clear in legibility

(Source: author documentation)

The use of these letters has become a medium of communication on digital devices today, especially in introducing Javanese cultural identity and the Javanese script widely. Because in designing fake Javanese letters using accents or characters taken from Javanese script, characters with a strong and clear form are more legible. The fake Javanese letters can already be used in introducing Javanese culture, especially in digital typeface media, because they are presented in the form of tft files, which are usually used in digital fonts, especially on electronic devices such as computers and laptops.

b. Upakarti Typeface

Furthermore, the typeface of Upakarti itself, after careful observation for legibility, is still not clear with the less strong form of the Javanese script because there are letters that still tend to be similar to the letters U and V, so that when there are letters U and V in one word, the letters are not clear in legibility. As a result, it is felt that the form created still fails to communicate Javanese script accents into a digital communication medium. The numbers in the font are clearly legible, and the numbers from upakarti themselves can be something that looks unique and strong in shape or form, and when made into words or sentences, those can be read well with a good Javanese accent.

Figure 5: Examples of sentences that contain the letters U and V are similar,

thus making the readability less clear.

(Source: author documentation)

As for the symbols of the Upakarti typeface, the consistent form of the Javanese script, especially the symbols, does not show any development of the form of the Javanese script, and the form is still standard or normal in general. As a result, it can be seen in Upakarti letters that it is still lacking in describing Javanese cultural identity, namely Javanese script as the basis for typeface development. The letters also do not depict the Javanese script in a strong, clear, and

easy-to-read manner because, in addition to accents or characters, the Javanese script is less consistent and similar in its development.

Figure 6: Upakarti typeface are not strong enough
in using Javanese accents or script elements.
(Source: author documentation)

So that in their application, the Upakarti letters still cannot be optimally used as digital communication media to introduce the identity of the Javanese script, which is part of Javanese culture. This can be seen in the Upakarti letters, which are still not optimal in using accents or characters from the Javanese script, especially in some letters and symbols.

4. CONCLUSION

The development of digital media is currently undergoing rapid and widespread changes, especially in its distribution. The existence of digital communication media is currently expected to be a way of spreading cultural identity in the international arena as well as preserving cultural heritage. The choice of typeface design for digital media by Jawa Palsu and Upakarti on a computer or laptop is very interesting and good. However, in practice, the Javanese script typeface itself should be used as a medium for introducing Javanese culture in digital media as long as it meets the criteria for good and precise typeface design, such as letters that are easy to read, have strong shape characteristics, and shape clarity.

According to Strizver (2014) in his book, writing about the development of typefaces follows the changes that occur in humans, especially in advances in communication technology that can influence tastes and styles in their selective use for an effective message. The thing that must be considered in building a typographic hierarchy is choosing an interesting focus point to look at and paying attention to the high readability of the form.

So that letters can communicate correctly and appropriately, the message conveyed can describe cultural identity in Javanese script on typefaces and can be a medium for introducing Javanese cultural identity, especially Javanese script in an attractive, easy-to-read, clear form, as well as ideas and impressions that can be conveyed.hit each and every pair of eyes that seeBefore being used for reading text, typography must be interesting to look at so that it can become a

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visual language that connects the timelessness of form to time with the form that is disguised in its use (Bringhurst, 2004).

The two typefaces have been able to use digital media as a medium for preserving Javanese script cultural identity because typefaces have been applied with "tft or otf" files so that they can be used on current computer or laptop technology. It is also hoped that the selection of these files can become a bridge to today's digital media, especially in broad cultural globalization.

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