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Title

Proposal for encoding the Javanese script in the UCS

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Author

Everson, Michael

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













Universal Multiple-Octet Coded Character Set
 International Organization for Standardization
 Organisation Internationale de Normalisation
 Международная организация по стандартизации

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







1. Introduction. The Javanese script, or *aksara Jawa*, is used for writing the Javanese language, the native language of one of the peoples of Java, known locally as *basa Jawa*. It is a descendent of the ancient Brahmi script of India, and so has many similarities with modern scripts of South Asia and Southeast Asia which are also members of that family. The Javanese script is also used for writing Sanskrit, Jawa Kuna (a kind of Sanskritized Javanese), and Kawi, as well as the Sundanese language, also spoken on the island of Java, and the Sasak language, spoken on the island of Lombok. Javanese script was in current use in Java until about 1945; in 1928 Bahasa Indonesia was made the national language of Indonesia and its influence eclipsed that of other languages and their scripts. Traditional Javanese texts are written on palm leaves; books of these bound together are called *lontar*, a word which derives from *ron* ‘leaf’ and *tal* ‘palm’.












2.1. Consonant letters. Consonants have an inherent *-a* vowel sound. Consonants combine with following consonants in the usual Brahmic fashion: the inherent vowel is “killed” by the PANGKON, and the following consonant is subjoined or postfixed, often with a change in shape: $\text{𑄂} ndha = \text{𑄂} NA + \text{𑄃} PANGKON + \text{𑄄} DA\text{-MAHAPRANA}$; $\text{𑄃} ṅḍa = \text{𑄃} NNA + \text{𑄃} PANGKON + \text{𑄄} DDA$; $\text{𑄄} mpa = \text{𑄄} MA + \text{𑄃} PANGKON + \text{𑄄} PA$. The table below shows the base consonants and their conjunct forms. The table gives nominal forms and subjoined forms for all letters. A number of the Sanskrit or Kawi consonants are rather poorly attested. For example, the letter CA MURDA 𑄄 (*cha*) is only found in non-initial position as 𑄄 and some members of the retroflex and dental series are often omitted in books about the script. Sundanese orthography does not use $\text{𑄃} NYA$ in syllable-initial position; instead it uses $\text{𑄃} nñā$ ($\text{𑄂} NA + \text{𑄃} PANGKON + \text{𑄃} NYA$; see Figure 14a). (The abbreviation M here means MURDA; MP means MAHAPRANA.)










KA 𑄂	KA M 𑄂	GA 𑄃	GA M 𑄄	NGA 𑄃
CA 𑄄	CA M 𑄄	JA 𑄅	JA MP 𑄅	NYA 𑄃
TTA 𑄆	TTA MP 𑄆	DDA 𑄇	DDA MP 𑄇	NA M 𑄃
TA 𑄈	TA MP 𑄈	DA 𑄉	DA MP 𑄉	NA 𑄃
PA 𑄊	PA M 𑄊	BA 𑄋	BA M 𑄋	MA 𑄌
YA 𑄍	RA 𑄎	LA 𑄏	WA 𑄐	
SA M 𑄑	SA MP 𑄑	SA 𑄒	HA 𑄓	















It should be noted that the vocalic letters *r*, *l*, and *l̄* are treated as consonant letters in Javanese; they are not independent vowels with dependent vowel equivalents, as in Balinese or Devanagari. A separately-encoded vocalic letter **r̄* does not exist, but is formed by adding TARUNG to PA CEREK: ,  (in Sundanese,  TOLONG is used: ). Some orthographies do not use , but instead use  (see the section on vowels below for more information on the use of TARUNG). The letter  KA SASAK is used in the Sasak language for *qa*. The letter  NYA MURDA derives from original *jña* but is distinct from  *jña* (which is  JA +  PANGKON +  NYA). The letter  RA AGUNG ('honorific ra') was historically used by some writers as a replacement for  RA when addressing or discussing royal persons.








r   *l*   *l̄*   *qa*   *jña*   *ra*  





2.2. Independent vowel letters are used as in other Brahmic scripts, with a few differences. In Kawi orthography,  I KAWI and  I are used for *i* and *ī* respectively, but in modern Javanese  I and  II are used for these. Again, TARUNG is used to compose  *ā*,  *ū*, and  *au*. The independent vowel sign  A can bear any of the vowel diacritics.

<i>a</i> 	<i>ā</i> 	<i>i</i> Kawi 	<i>ī</i> / <i>i</i> 	<i>ī</i> 	
<i>u</i> 	<i>ū</i> 	<i>e</i> 	<i>ai</i> 	<i>o</i> 	<i>au</i> 

2.3. Dependent vowel signs are used in a manner similar to that employed by other Brahmic scripts. The last two in the table below are found in Sundanese. Those vowels which contain multiple parts are encoded with multiple characters, so *keu* is  KA +  PEPET + TARUNG; *ko* is  KA +  TALING + TARUNG; *kau* is  KA +  DIRGA MURE + TARUNG; Sundanese *keu* is  KA +  PEPET +  TOLONG:

<i>ka</i> 	<i>kā</i> 	<i>kě</i> 	<i>keu</i> 	<i>ki</i> 	<i>kī</i> 
<i>ku</i> 	<i>kū</i> 	<i>ke</i> 	<i>kai</i> 	<i>ko</i> 	<i>kau</i> 
			<i>keu</i> 	<i>ko</i> 	

2.4. Consonant signs. The characters  PANYANGGA,  CECAK, and  WIGNYAN are analogues to Devanagari CANDRABINDU, ANUSVARA, and VISARGA and behave in much the same way. Two medial consonant signs are used,  PENGKAL and  CAKRA, representing *-y-* and *-r-* respectively. They contrast with subjoined letters as  *ya* and  *ra*, which may belong to the following word.

2.5. Syllable-final -r. Javanese is similar to Balinese in the behaviour of final *-r*. The inherited Kawi form of the script used the  LAYAR or *repha* character in the same way as many Brahmic scripts do: it formed the first element of a syllable, so *dharma* was written  DA-MAHAPRANA + RA + PANGKON + MA, *dha-rma*. Because many syllables end in *-r* in the Javanese language, this written form was reanalyzed and so that word would be pronounced *dhamar*. Today, *dharma* must be written  DA and encoded DA-MAHAPRANA + LAYAR + MA, *dhar-ma*. The sequence DA-MAHAPRANA + RA + PANGKON + MA would yield * DA. In searching operations, LAYAR should be equivalent to RA, so that word-forms like

The ꦱ PADA LINGSA corresponds to the comma (but see the section on Digits above for more about PADA PADA LINGSA), and the ꦱ PADA LUNGI to the full stop; it is also used as a “ditto” mark in vertical lists. The ꦶ PADA PANGKAT is used much like the European colon. The ꦲ ADEG-ADEG typically begins a paragraph or section, while the simple ꦲ ADEG is used as a common divider though it can be used in pairs marking text ꦲ for attention ꦲ. The two ꦱISELEH characters are used similarly, either ꦱ both together ꦱ or with the first simply ꦱ repeated ꦱ. The punctuation ring ꦱ WINDU is not used alone, similarly to its Balinese counterpart U+1B5C. When used with two ADEG-ADEGS ꦲ ꦱ it is called *pada guru, pada bab, or ugër-ugër*, and is used to begin correspondance where the writer does not desire to indicate a rank distinction with his audience. More formal letters may begin with one of the three signs ꦲ PADA ANDAP (used when addressing a higher-ranked person), ꦲ PADA MADYA (used when addressing an equally-ranked person), or ꦲ PADA LUHUR (used when addressing a lower-ranked person). The PADA LUHUR is also traditionally combined in a formulaic way:

Purwa-pada ꦲ ꦱ ꦲ ꦱ ꦲ or ꦲ ꦱ ꦲ ꦱ ꦲ has two optional PADA LUNGI characters flanking the syllable *bcha* (sometimes ꦲ *bca*) between them. It is used at the beginning of a poem. A NBSF is normally put between the characters; these PADAS should not be broken.

Madya-pada ꦲ ꦱ ꦲ ꦱ ꦲ or ꦲ ꦱ ꦲ ꦱ ꦲ has two optional PADA LUNGI characters flanking the syllable *ndra* between them. It is used at the beginning of a song, where the melody changes.

Wasana-pada ꦲ ꦱ ꦲ ꦱ ꦲ or ꦲ ꦱ ꦲ ꦱ ꦲ has two optional PADA LUNGI characters flanking the vowel letter *i* between them. It is used at the end of a poem.

At the ends of texts, ꦱ PADA LUNGI and WINDU may be combined to form PANCAK, ꦱ ꦱ or ꦱ ꦱ, which often have additional space between them and can be used to fill out a line ꦱ ꦱ ꦱ ꦱ ꦱ as shown here.

Three additional characters have interesting uses. One is common enough, and the other two less so. The PADA PANGRANGKEP is used to show the reduplication of a syllable: ꦲꦸꦏꦸ *buku* ‘book’, ꦲꦸꦏꦸꦲꦸꦏꦸ *buku2* for ꦲꦸꦏꦸꦲꦸꦏꦸ *buku-buku* ‘books’. The character derives from the Arabic digit “2” (encoded as U+0662) but in Javanese it does not have a numeric use. It is proposed as a separate character because of the bidirectional properties of the Arabic digit. U+0662 causes the expectation of bidi text on one side or another. Although this might not matter very much because it would tend to be isolated amongst strongly left-to-right characters, it would cause a discontinuity because U+0662’s bidi type is AN (Arabic Number).

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0662;ARABIC-INDIC DIGIT TWO;Nd;0;AN;;2;2;2;N;;;;
A9CF;JAVANESE PADA PANGRANGKEP;Po;0;L;;;;N;;;;
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Both ꦲ PADA ISEN-ISEN and ꦱ PADA TIRTA TUMETES are used to indicate a sort of ellipsis. In manuscripts when an error is made a number of ISEN-ISEN or TIRTA TUMETES characters are inserted in preference to strike-throughs or erasure. If a scribe from Surakarta mis-wrote “*pada luhur*” with initial *wu-* rather than initial *lu-*, he might correct it thus: ꦲꦸ ꦱꦸꦏꦸꦲꦸꦏꦸ ꦲꦸꦏꦸ. A scribe from Yogyakarta would do so thus: ꦲꦸ ꦱꦸꦱꦸꦱꦸ ꦲꦸꦏꦸ. In Latin this would be a bit like writing “*pada wu~~~ luhur*”.

6. Ordering. The traditional order HA NA CA RA KA | DA TA SA WA LA | PA DDA JA YA NYA | MA GA BA THA NGA is taught in schools. (The order is a Javanese sentence *hana caraka, data sawala, paḍa jayaña, maga baṭanga*, which means ‘There were (two) emissaries, they began to fight, their valour was equal, they both fell dead’.) The arrangement of characters in the code table here follows the Brahmic ordering, for transparency to implementors of ISO/IEC 10646 and Unicode. Javanese experts have decided that a Javanese locale should offer two ordering choices to Javanese users. One is derived from the *hanacaraka* order. Note that 𑄂𑄆𑄓 RA AGUNG interfiles with 𑄂𑄆 RA.

𑄂𑄆𑄓 *a* > 𑄂𑄆𑄓 *ā* > 𑄂𑄆𑄓 *ĕ* > 𑄂𑄆𑄓 *ö* > 𑄂𑄆𑄓 *eu* > 𑄂𑄆𑄓 *i* > 𑄂𑄆𑄓 *i* > 𑄂𑄆𑄓 *ī* > 𑄂𑄆𑄓 *u* > 𑄂𑄆𑄓 *ū* >
 𑄂𑄆𑄓 *rĕ* > 𑄂𑄆𑄓 *rö* > 𑄂𑄆𑄓 *lĕ* > 𑄂𑄆𑄓 *lö* > 𑄂𑄆𑄓 *e* > 𑄂𑄆𑄓 *ai* > 𑄂𑄆𑄓 *o* > 𑄂𑄆𑄓 *ō* > 𑄂𑄆𑄓 *au* >
 𑄂𑄆𑄓 *ha* > 𑄂𑄆𑄓 *ha* > 𑄂𑄆𑄓 *na* > 𑄂𑄆𑄓 *ca* > 𑄂𑄆𑄓 *ra* >> 𑄂𑄆𑄓 *ra* > 𑄂𑄆𑄓 *ka* > 𑄂𑄆𑄓 *xa* > 𑄂𑄆𑄓 *qa* >
 𑄂𑄆𑄓 *da* > 𑄂𑄆𑄓 *dza* > 𑄂𑄆𑄓 *ta* > 𑄂𑄆𑄓 *sa* > 𑄂𑄆𑄓 *wa* > 𑄂𑄆𑄓 *la* >
 𑄂𑄆𑄓 *pa* > 𑄂𑄆𑄓 *fa* > 𑄂𑄆𑄓 *ḍa* > 𑄂𑄆𑄓 *ḍha* > 𑄂𑄆𑄓 *dha* > 𑄂𑄆𑄓 *ja* > 𑄂𑄆𑄓 *za* > 𑄂𑄆𑄓 *ya* > 𑄂𑄆𑄓 *ña* >
 𑄂𑄆𑄓 *ma* > 𑄂𑄆𑄓 *ga* > 𑄂𑄆𑄓 *ya* > 𑄂𑄆𑄓 *ba* > 𑄂𑄆𑄓 *ṭa* > 𑄂𑄆𑄓 *ṭha* > 𑄂𑄆𑄓 *ṇa* > 𑄂𑄆𑄓 *’a* > 𑄂𑄆𑄓 *jha* >
 𑄂𑄆𑄓 *ṇa* > 𑄂𑄆𑄓 *cha* > 𑄂𑄆𑄓 *kha* > 𑄂𑄆𑄓 *tha* > 𑄂𑄆𑄓 *śa* >
 𑄂𑄆𑄓 *ṣa* > 𑄂𑄆𑄓 *pha* > 𑄂𑄆𑄓 *jña* > 𑄂𑄆𑄓 *gha* > 𑄂𑄆𑄓 *bha* >
 𑄂𑄆𑄓 *-ā* > 𑄂𑄆𑄓 *-ĕ* > 𑄂𑄆𑄓 *-ö* > 𑄂𑄆𑄓 *-eu* > 𑄂𑄆𑄓 *i* > 𑄂𑄆𑄓 *ī* > 𑄂𑄆𑄓 *u* > 𑄂𑄆𑄓 *ū* >
 𑄂𑄆𑄓 *-rĕ* > 𑄂𑄆𑄓 *-rö* > 𑄂𑄆𑄓 *e* > 𑄂𑄆𑄓 *ai* > 𑄂𑄆𑄓 *o* > 𑄂𑄆𑄓 *ō* > 𑄂𑄆𑄓 *au* >

The other order is based on the standard Sanskrit ordering. Note that 𑄂𑄆𑄓 RA AGUNG interfiles with 𑄂𑄆 RA.

𑄂𑄆𑄓 *a* > 𑄂𑄆𑄓 *ā* > 𑄂𑄆𑄓 *ĕ* > 𑄂𑄆𑄓 *ö* > 𑄂𑄆𑄓 *eu* > 𑄂𑄆𑄓 *i* > 𑄂𑄆𑄓 *i* > 𑄂𑄆𑄓 *ī* > 𑄂𑄆𑄓 *u* > 𑄂𑄆𑄓 *ū* >
 𑄂𑄆𑄓 *rĕ* > 𑄂𑄆𑄓 *rö* > 𑄂𑄆𑄓 *lĕ* > 𑄂𑄆𑄓 *lö* > 𑄂𑄆𑄓 *e* > 𑄂𑄆𑄓 *ai* > 𑄂𑄆𑄓 *o* > 𑄂𑄆𑄓 *ō* > 𑄂𑄆𑄓 *au* >
 𑄂𑄆𑄓 *ka* > 𑄂𑄆𑄓 *xa* > 𑄂𑄆𑄓 *qa* > 𑄂𑄆𑄓 *kha* > 𑄂𑄆𑄓 *ga* > 𑄂𑄆𑄓 *ya* > 𑄂𑄆𑄓 *gha* > 𑄂𑄆𑄓 *ña* > 𑄂𑄆𑄓 *’a* >
 𑄂𑄆𑄓 *ca* > 𑄂𑄆𑄓 *cha* > 𑄂𑄆𑄓 *ja* > 𑄂𑄆𑄓 *za* > 𑄂𑄆𑄓 *jña* > 𑄂𑄆𑄓 *jha* > 𑄂𑄆𑄓 *ña* >
 𑄂𑄆𑄓 *ṭa* > 𑄂𑄆𑄓 *ṭha* > 𑄂𑄆𑄓 *ḍa* > 𑄂𑄆𑄓 *ḍha* > 𑄂𑄆𑄓 *ṇa* >
 𑄂𑄆𑄓 *ta* > 𑄂𑄆𑄓 *tha* > 𑄂𑄆𑄓 *da* > 𑄂𑄆𑄓 *dza* > 𑄂𑄆𑄓 *dha* > 𑄂𑄆𑄓 *na* >
 𑄂𑄆𑄓 *pa* > 𑄂𑄆𑄓 *fa* > 𑄂𑄆𑄓 *pha* > 𑄂𑄆𑄓 *ba* > 𑄂𑄆𑄓 *bha* > 𑄂𑄆𑄓 *ma* >
 𑄂𑄆𑄓 *ya* > 𑄂𑄆𑄓 *ra* >> 𑄂𑄆𑄓 *ra* > 𑄂𑄆𑄓 *la* > 𑄂𑄆𑄓 *wa* >
 𑄂𑄆𑄓 *śa* > 𑄂𑄆𑄓 *ṣa* > 𑄂𑄆𑄓 *sa* > 𑄂𑄆𑄓 *ha* > 𑄂𑄆𑄓 *ha* >
 𑄂𑄆𑄓 *-ā* > 𑄂𑄆𑄓 *-ĕ* > 𑄂𑄆𑄓 *-ö* > 𑄂𑄆𑄓 *-eu* > 𑄂𑄆𑄓 *i* > 𑄂𑄆𑄓 *ī* > 𑄂𑄆𑄓 *u* > 𑄂𑄆𑄓 *ū* >
 𑄂𑄆𑄓 *-rĕ* > 𑄂𑄆𑄓 *-rö* > 𑄂𑄆𑄓 *e* > 𑄂𑄆𑄓 *ai* > 𑄂𑄆𑄓 *o* > 𑄂𑄆𑄓 *ō* > 𑄂𑄆𑄓 *au* >

7. Linebreaking. Opportunities for linebreaking occur after any full orthographic syllable. Hyphens are not used.

NOTE: In some printed texts, an epenthetic spacing 𑄂𑄆𑄓 TALING is placed at the end of a line when the next line begins with 𑄂𑄆𑄓 TALING (*e*) or 𑄂𑄆𑄓 TALING TARUNG (*o*), which is vaguely reminiscent of a specialized hyphenation (or of quire marking). This practice—which is similar to the German *Zucker > Zuk-ker* hyphenation problem—would be nearly impossible to implement in a free-flowing text environment such as a web page or a word-processing document, and the user community has agreed that they have no expectations that software

would support this practice. Typographers wishing to duplicate a printed page could manually insert NBSP or NNBS before TALING at the end of a line, but this would not be orthographically correct.

8. Unicode Character Properties

A980;JAVANESE SIGN PANYANGGA;Mn;0;NSM;;;;;N;;ardhacandra;;;
A981;JAVANESE SIGN CECAK;Mn;0;NSM;;;;;N;;anusvara;;;
A982;JAVANESE SIGN LAYAR;Mn;0;L;;;;;N;;repha;;;
A983;JAVANESE SIGN WIGNYAN;Mc;0;L;;;;;N;;visarga;;;
A984;JAVANESE LETTER A;Lo;0;L;;;;;N;;;;;
A985;JAVANESE LETTER I KAWI;Lo;0;L;;;;;N;;i;;;
A986;JAVANESE LETTER I;Lo;0;L;;;;;N;;Kawi ii or i;;;
A987;JAVANESE LETTER II;Lo;0;L;;;;;N;;ii;;;
A988;JAVANESE LETTER U;Lo;0;L;;;;;N;;;;;
A989;JAVANESE LETTER PA CEREK;Lo;0;L;;;;;N;;vocalic r;;;
A98A;JAVANESE LETTER NGA LELET;Lo;0;L;;;;;N;;vocalic l;;;
A98B;JAVANESE LETTER NGA LELET RASWADI;Lo;0;L;;;;;N;;vocalic ll;;;
A98C;JAVANESE LETTER E;Lo;0;L;;;;;N;;;;;
A98D;JAVANESE LETTER AI;Lo;0;L;;;;;N;;;;;
A98E;JAVANESE LETTER O;Lo;0;L;;;;;N;;;;;
A98F;JAVANESE LETTER KA;Lo;0;L;;;;;N;;;;;
A990;JAVANESE LETTER KA SASAK;Lo;0;L;;;;;N;;qa;;;
A991;JAVANESE LETTER KA MURDA;Lo;0;L;;;;;N;;kha;;;
A992;JAVANESE LETTER GA;Lo;0;L;;;;;N;;;;;
A993;JAVANESE LETTER GA MURDA;Lo;0;L;;;;;N;;gha;;;
A994;JAVANESE LETTER NGA;Lo;0;L;;;;;N;;;;;
A995;JAVANESE LETTER CA;Lo;0;L;;;;;N;;;;;
A996;JAVANESE LETTER CA MURDA;Lo;0;L;;;;;N;;cha;;;
A997;JAVANESE LETTER JA;Lo;0;L;;;;;N;;;;;
A998;JAVANESE LETTER NYA MURDA;Lo;0;L;;;;;N;;jnya;;;
A999;JAVANESE LETTER JA MAHAPRANA;Lo;0;L;;;;;N;;jha;;;
A99A;JAVANESE LETTER NYA;Lo;0;L;;;;;N;;;;;
A99B;JAVANESE LETTER TTA;Lo;0;L;;;;;N;;;;;
A99C;JAVANESE LETTER TTA MAHAPRANA;Lo;0;L;;;;;N;;ttha;;;
A99D;JAVANESE LETTER DDA;Lo;0;L;;;;;N;;;;;
A99E;JAVANESE LETTER DDA MAHAPRANA;Lo;0;L;;;;;N;;ddha;;;
A99F;JAVANESE LETTER NA MURDA;Lo;0;L;;;;;N;;nna;;;
A9A0;JAVANESE LETTER TA;Lo;0;L;;;;;N;;;;;
A9A1;JAVANESE LETTER TA MURDA;Lo;0;L;;;;;N;;tha;;;
A9A2;JAVANESE LETTER DA;Lo;0;L;;;;;N;;;;;
A9A3;JAVANESE LETTER DA MAHAPRANA;Lo;0;L;;;;;N;;dha;;;
A9A4;JAVANESE LETTER NA;Lo;0;L;;;;;N;;;;;
A9A5;JAVANESE LETTER PA;Lo;0;L;;;;;N;;;;;
A9A6;JAVANESE LETTER PA MURDA;Lo;0;L;;;;;N;;pha;;;
A9A7;JAVANESE LETTER BA;Lo;0;L;;;;;N;;;;;
A9A8;JAVANESE LETTER BA MURDA;Lo;0;L;;;;;N;;bha;;;
A9A9;JAVANESE LETTER MA;Lo;0;L;;;;;N;;;;;
A9AA;JAVANESE LETTER YA;Lo;0;L;;;;;N;;;;;
A9AB;JAVANESE LETTER RA;Lo;0;L;;;;;N;;;;;
A9AC;JAVANESE LETTER RA AGUNG;Lo;0;L;;;;;N;;;;;
A9AD;JAVANESE LETTER LA;Lo;0;L;;;;;N;;;;;
A9AE;JAVANESE LETTER WA;Lo;0;L;;;;;N;;;;;
A9AF;JAVANESE LETTER SA MURDA;Lo;0;L;;;;;N;;sha;;;
A9B0;JAVANESE LETTER SA MAHAPRANA;Lo;0;L;;;;;N;;ssa;;;
A9B1;JAVANESE LETTER SA;Lo;0;L;;;;;N;;;;;
A9B2;JAVANESE LETTER HA;Lo;0;L;;;;;N;;;;;
A9B3;JAVANESE SIGN CECAK TELU;Mn;7;NSM;;;;;N;;nukta;;;
A9B4;JAVANESE VOWEL SIGN TARUNG;Mc;0;L;;;;;N;;aa;;;
A9B5;JAVANESE VOWEL SIGN TOLONJ;Mc;0;L;;;;;N;;o;;;
A9B6;JAVANESE VOWEL SIGN WULU;Mn;0;L;;;;;N;;i;;;
A9B7;JAVANESE VOWEL SIGN WULU MELIK;Mn;0;L;;;;;N;;ii;;;
A9B8;JAVANESE VOWEL SIGN SUKU;Mn;0;NSM;;;;;N;;u;;;
A9B9;JAVANESE VOWEL SIGN SUKU MENDUT;Mn;0;NSM;;;;;N;;uu;;;
A9BA;JAVANESE VOWEL SIGN TALING;Mc;0;NSM;;;;;N;;e;;;
A9BB;JAVANESE VOWEL SIGN DIRGA MURE;Mc;0;NSM;;;;;N;;ai;;;
A9BC;JAVANESE VOWEL SIGN PEPET;Mn;0;L;;;;;N;;ae;;;
A9BD;JAVANESE CONSONANT SIGN KERET;Mn;0;NSM;;;;;N;;re;;;
A9BE;JAVANESE CONSONANT SIGN PENGKAL;Mn;0;NSM;;;;;N;;medial ya;;;
A9BF;JAVANESE CONSONANT SIGN CAKRA;Mn;0;NSM;;;;;N;;medial ra;;;
A9C0;JAVANESE SIGN PANGKON;Mc;9;NSM;;;;;N;;;;;
A9C1;JAVANESE LEFT RERENGGAN;Po;0;L;;;;;N;;;;;
A9C2;JAVANESE RIGHT RERENGGAN;Po;0;L;;;;;N;;;;;
A9C3;JAVANESE PADA ANDAP;Po;0;L;;;;;N;;;;;
A9C4;JAVANESE PADA MADYA;Po;0;L;;;;;N;;;;;
A9C5;JAVANESE PADA LUHUR;Po;0;L;;;;;N;;;;;

A9C6; JAVANESE PADA WINDU; Po; 0; L; ; ; ; ; N; ; ; ; ;
A9C7; JAVANESE PADA PANGKAT; Po; 0; L; ; ; ; ; N; ; ; ; ;
A9C8; JAVANESE PADA LINGSA; Po; 0; L; ; ; ; ; N; danda; ; ;
A9C9; JAVANESE PADA LUNGSU; Po; 0; L; ; ; ; ; N; double danda; ; ;
A9CA; JAVANESE PADA ADEG; Po; 0; L; ; ; ; ; N; ; ; ; ;
A9CB; JAVANESE PADA ADEG-ADEG; Po; 0; L; ; ; ; ; N; ; ; ; ;
A9CC; JAVANESE PADA PISELEH; Po; 0; L; ; ; ; ; N; ; ; ; ;
A9CD; JAVANESE TURNED PADA PISELEH; Po; 0; L; ; ; ; ; N; ; ; ; ;
A9CF; JAVANESE PADA PANGRANGKEP; Po; 0; L; ; ; ; ; N; ; ; ; ;
A9D0; JAVANESE DIGIT ZERO; Nd; 0; L; ; 0; 0; 0; N; ; ; ; ;
A9D1; JAVANESE DIGIT ONE; Nd; 0; L; ; 1; 1; 1; N; ; ; ; ;
A9D2; JAVANESE DIGIT TWO; Nd; 0; L; ; 2; 2; 2; N; ; ; ; ;
A9D3; JAVANESE DIGIT THREE; Nd; 0; L; ; 3; 3; 3; N; ; ; ; ;
A9D4; JAVANESE DIGIT FOUR; Nd; 0; L; ; 4; 4; 4; N; ; ; ; ;
A9D5; JAVANESE DIGIT FIVE; Nd; 0; L; ; 5; 5; 5; N; ; ; ; ;
A9D6; JAVANESE DIGIT SIX; Nd; 0; L; ; 6; 6; 6; N; ; ; ; ;
A9D7; JAVANESE DIGIT SEVEN; Nd; 0; L; ; 7; 7; 7; N; ; ; ; ;
A9D8; JAVANESE DIGIT EIGHT; Nd; 0; L; ; 8; 8; 8; N; ; ; ; ;
A9D9; JAVANESE DIGIT NINE; Nd; 0; L; ; 9; 9; 9; N; ; ; ; ;
A9DE; JAVANESE PADA TIRTA TUMETES; Po; 0; L; ; ; ; ; N; ; ; ; ;
A9DF; JAVANESE PADA ISEN-ISEN; Po; 0; L; ; ; ; ; N; ; ; ; ;

9. Bibliography

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Figures.

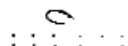


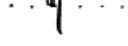
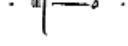
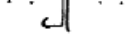

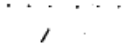
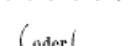



Javanisch.

Gewöhnliche Buchstaben.			Anfangsbuchstaben.		
Gew. Figur	Pasangans	Name u. Laut	Gew. Figur	Pasangans	Name u. Laut
. 𑀩𑀸	. 𑀩	. hâ . .	. 𑀵𑀵	—	. . Nâ . .
. 𑀶	. 𑀶	. nâ . .	—	. 𑀶	. . Tjâ . .
. 𑀷	. 𑀷	. tjâ . .	. 𑀵𑀶	—	. . Kâ . .
. 𑀸	. 𑀸	. râ . .	. 𑀶𑀸	. 𑀶	. . Tâ . .
. 𑀹𑀸	. 𑀹	. kâ . .	𑀵𑀶 oder 𑀶𑀸	—	. . Sâ . .
. 𑀺	. 𑀺	. dâ . .	. 𑀶𑀻	. 𑀻	. . Pâ . .
. 𑀻𑀸	. 𑀻	. tâ . .	. 𑀵𑀻	—	. . Njâ . .
. 𑀼	. 𑀼	. sâ . .	. 𑀵𑀻	—	. . Gâ . .
. 𑀽	. 𑀽	. wâ . .	. 𑀵𑀻	—	. . Bâ . .
. 𑀾	. 𑀾	. lâ . .	Alleinstehende Vocale.		
. 𑀿	. 𑀿	. pâ . .	𑀵𑀼	𑀵𑀽	𑀵𑀾
. 𑁀	. 𑁀	. dâ . .	a	i	u
. 𑁁	. 𑁁	. djâ . .	𑀵𑀽	𑀵𑀾	e
. 𑁂	. 𑁂	. jâ . .	𑀵𑀾		o
. 𑁃𑀸	. 𑁃	. njâ . .	Angenommene Buchstaben.		
. 𑁄	. 𑁄	. mâ . .	<p>Folgende vier Buchstaben mit dem Zeichen 𑀸 <i>Sastro-sworo</i> werden gesetzt, wenn solche in Wörtern vorkommen, welche aus dem Arabischen stammen, da es im Javanischen Alphabete keine Buchstaben gibt, die dem Laut genügend entsprechen.</p>		
. 𑁅𑀸	. 𑁅	. gâ . .			
. 𑁆𑀸	. 𑁆	. bâ . .			
. 𑁇𑀸	. 𑁇	. tâ . .			
. 𑁈	. 𑁈	. ngâ . .			
Ziffern.					
. 𑀸	. 𑀸	<i>Pâ-tjere'</i> , rě	𑀸	𑀹	𑀺
. 𑀹	. 𑀹	<i>Ngâ-telet</i> , lě	𑀻	𑀼	𑀽
			𑀾	𑀿	𑁀
			𑁁	𑁂	𑁃
			𑁄	𑁅	𑁆
			𑁇	𑁈	𑁉
			𑁊	𑁋	𑁌

Figure 1a. Discussion of the Javanese alphabet from Ballhorn 1864. The basic alphabet of consonants and independent vowels is shown along with most of their subjoined forms. Digits are also shown, as are letters extended with CECAK TELU.












Vocal- und Lesenzeichen

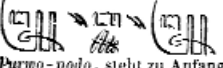
Sandangan genannt.

Figur	Name	Laut oder Bedeutung
	Pēpēt	ě
	Ulu oder Wulu	i
	Suku	u
	Taling	e
	Taling-Tarung	o
	Paten oder Pankon	(benimmt einem Buchstaben den Vokallaut)
	Sagnjan oder Wignjan	h (steht am Ende einer Sylbe)
	Tjetja	ng (am Ende einer Sylbe)
	Lajar	r (am Ende einer Sylbe)
	Tjakra	r (zwischen einem Mitlauter und dem folgenden Laut)
	Keret	rě (nach einem Mitlauter)
	Pinkal	j (nach einem Mitlauter)

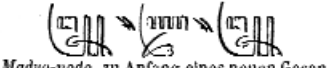
Podos oder Padas.

Unter dieser Benennung hat die Javanische Schrift folgende Zeichen:

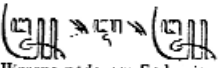
<p> <i>Podo tuhur.</i> Mit diesem Zeichen beginnt der Höhere seinen Brief an den Niedern.</p> <p> <i>Podo madya.</i> wird auf dieselbe Weise zu Anfang eines Briefes gebraucht bei Personen von gleichem Range.</p> <p> <i>Podo andap.</i> gebraucht der Niedere zu Anfang seines Briefes an den Höhern.</p> <p> <i>Podo-bab,</i> zu Anfang eines neuen Abschnittes, eines Satzes.</p> <p> <i>Podo-lingsa,</i> das gewöhnliche Interpunktionszeichen, steht am Ende eines Satzes oder hinter für sich bestehenden Wörtern; in Gedichten oder Gesängen zu Ende der Verse als Trennungszeichen, da die Javanen ihre Verse hintereinander schreiben wie die Prosa. Am Schlusse eines Abschnittes wird es verdoppelt.</p>	<p> <i>Podo andegging tjelatu,</i> auch <i>dirgo muraras</i> genannt, steht zuweilen statt des <i>Podo-lingsa</i>; am meisten wird es gebraucht bei Zahlen, um diese von den vorhergehenden oder nachfolgenden Wörtern zu trennen.</p> <p> <i>Ulu munda.</i> Ist der Vokal in der letzten Sylbe von einem Wort ein <i>Ulu</i>, so hat dieses Lautzeichen in der Mitte ein <i>Tjetja</i>.</p> <p> <i>Suku mendut.</i> Ist der Vokal in der letzten Sylbe ein <i>Suku</i>, so hat dasselbe diese Gestalt.</p> <p> <i>Dirgo mure</i> heisst das Zeichen über dem <i>Taling</i> oder <i>Taling-Tarung</i>, wenn dieser Vokal in der letzten Sylbe steht.</p> <p> <i>Podo watjan anglegenno.</i> Unter dieser Benennung wird das <i>Tarung</i> auch als Trennungszeichen gebraucht.</p> <p> <i>Piseleh iny tembang gede,</i> bei Gedichten ein Abtheilungszeichen.</p>
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Purwa-podo, steht zu Anfang eines Gedichts.



Madya-podo, zu Anfang eines neuen Gesanges, wenn die Melodie und deshalb auch das Versmaass verwechselt werden.



Wasano-podo, am Ende eines Gedichts.

Figure 1b. Discussion of the Javanese alphabet from Ballhorn 1864. The basic dependent vowels and consonant signs are shown, along with a description of punctuation characters. *Purwa pada* is shown with  *bcha* (cf. Figure 12).

JAVANISCH

Gew. Zeichen	Ligaturzeichen	Umschrift	Name	Zeichen	Umschrift	Bemerkungen	Zeichen	Umschrift																							
ا	ا	hā	Vokal- und Leszeichen (Saṅḡangan)			Alleinstehende Vokale																									
ا	ا	nā				ا	ا	ا	ا	ا																					
ا	ا	tjā	Pēpēt	ا	ě		ا	a																							
ا	ا	rā	Wulu	ا	i		ا	i																							
ا	ا	kā	Suku	ا	u		ا	u																							
ا	ا	dā	Taling	ا	e		ا	e																							
ا	ا	tā	Taling-Tarung	ا	o		ا	o																							
ا	ا	sā	Patēn oder Pangkon	ا		{ nimmt einen Buchstaben den Vokallaut	Zeichen für arabische Laute																								
ا	ا	wā	Wigñan	ا	h		ا	h																							
ا	ا	pā	Tjētjak	ا	ng	am Ende einer Silbe	ا	k																							
ا	ا	dā	Layar	ا	r	am Ende einer Silbe	ا	ð																							
ا	ا	yā	Tjākrā	ا	r	zwischen einem Mitlaut und dem folgenden Laut	ا	j																							
ا	ا	njā	Kērēt	ا	rě	nach einem Mitlaut	ا	s																							
ا	ا	mā	Pingkal	ا	yā	nach einem Mitlaut	ا	g																							
ا	ا	gā					ا	p																							
ا	ا	bā					ا	ng																							
ا	ا	tā																													
ا	ا	ngā																													
ا	ا	rě																													
ا	ا	lě																													
Anfangsbuchstaben																															
ا	ا	Nā																													
ا	ا	Tjā																													
ا	ا	Kā																													
ا	ا	Tā																													
ا	ا	Sā																													
ا	ا																														
ا	ا	Pā																													
ا	ا	Njā																													
ا	ا	Gā																													
ا	ا	Bā																													
			<p>Allgemeines. Die javanische Sprache, die von der Bevölkerung Mittel- und Ostjawas gesprochen wird, d. h. von etwa 18 Millionen Menschen, ist ein Zweig des malaiisch-polynesischen Sprachstammes und eine Tochter der altjavanischen oder Kawisprache. Das Javanische enthält eine beträchtliche Menge Lehnwörter aus dem Sanskrit, ohne daß der grammatische Bau dadurch gestört wird. Die javanische Schrift hat sich regelmäßig aus der alten Kawischrift entwickelt, welche ihrerseits auf ein südindisches Alphabet zurückgeht. Die Schrift läuft von links nach rechts in drei Reihen, wobei die gewöhnlichen Zeichen die mittlere, die Ligaturzeichen die untere und einige Vokal- und Leszeichen die obere Reihe bilden, wie dies oben durch punktierte Linien angedeutet ist. Um dem Konsonanten den Vokallaut zu nehmen, werden in manchen Fällen statt des Zeichens Patēn die Ligaturzeichen angewendet.</p> <p>Ziffern.</p> <table style="width: 100%; text-align: center;"> <tr> <td>ا</td> <td>ا</td> <td>ا</td> <td>ا</td> <td>ا</td> <td>ا</td> <td>ا</td> <td>ا</td> <td>ا</td> <td>ا</td> <td>ا</td> </tr> <tr> <td>1</td> <td>2</td> <td>3</td> <td>4</td> <td>5</td> <td>6</td> <td>7</td> <td>8</td> <td>9</td> <td>0</td> <td>0</td> </tr> </table> <p>Interpunktion.</p> <p>؛ Komma \ halbe Pause ∞ ganze Pause Abschnitt</p> <p>Literatur. Bohatta, Lehrbuch der Javanischen Sprache, Wien o. J. (Die Kunst der Polyglottie, herausgegeben von A. Hartlebens Verlag).</p>							ا	ا	ا	ا	ا	ا	ا	ا	ا	ا	ا	1	2	3	4	5	6	7	8	9	0	0
ا	ا	ا	ا	ا	ا	ا	ا	ا	ا	ا																					
1	2	3	4	5	6	7	8	9	0	0																					

Figure 2a. Discussion of the Javanese alphabet from the Reichsdruckerei 1924. The basic alphabet of consonants and independent vowels is shown along with most of their subjoined forms, as are the basic dependent vowels and consonant signs, along with a description of punctuation characters. Digits are also shown, as are letters extended with CECAK TELU.

〈表2〉カウイ文字表
 (母音字)

𑀓 a	𑀔 ā	𑀕 (eig. 𑀕) i	𑀖 ī
𑀗 u	𑀘 ū	𑀙 r (rè)	𑀚 r̄ (rō)
𑀛 l (lè)	𑀜 l (lō)	𑀝 e	𑀞 ai
			𑀟 o.

(子音字)

𑀠 ka	𑀡 kha	𑀢 ga	𑀣 gha	𑀤 na
𑀥 ca	𑀦 cha	𑀧 ja	𑀨 jha	𑀩 na
𑀪 ta		𑀫 da		𑀬 na
𑀭 la	𑀮 tha	𑀯 da	𑀰 dha	𑀱 na
𑀲 pa	𑀳 pha	𑀴 ba	𑀵 bha	𑀶 ma
𑀷 ya	𑀸 ra	𑀹 la	𑀺 wa	
𑀻 ca	𑀼 sa	𑀽 sa	𑀾 ha	

Figure 3. The Javanese alphabet as used for Kawi, from Kôno et al. 2001. No base-letter for CA MURDA, TTA MAHAPRANA, or DDA MAHAPRANA is shown, and the same glyph is used for DDA and DA MAHAPRANA.

Fremde Buchstaben.

Haksâra		Entsprechendes Zeichen der Sprache, der es entlehnt ist (Arabisch, resp. Malayisch)	Transcription und Aussprache
𑀧	𑀧	ح (arabisch)	h
𑀨	𑀨	ك (arabisch)	k
𑀩	𑀩	د (arabisch)	d
𑀪	𑀪	ز (arabisch)	j
𑀫	𑀫	س (arabisch)	s
𑀬	𑀬	ش (arabisch)	ś
𑀭	𑀭	و (arabisch)	w
𑀮	𑀮	ڠ (malayisch)	ng

Figure 4. Extended Javanese letters for foreign sounds, from Bohatta 1892.

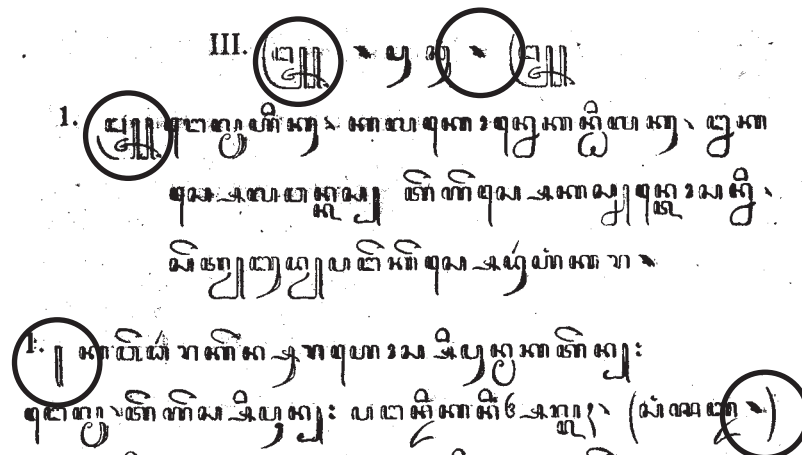


Figure 5. In the title, the characters PADA LUHUR and PADA LUNGI are used, flanking the word *pucung* 'song'. The PADA ANDAP is shown beginning the poem, and the ADEG-ADEG is shown at the beginning of the main section. In the last line generic parentheses are shown, indicating their correct size and placement in Javanese text.

Lautwert	Kiawi	Javan.		Friedlang- Schrift	Lampong- Schrift	Battak	Bugines- makassar.	Tagala	Bisaya	Singhales.
		Gewohnl. Zeichen	Zeichen in Ligatur							
a	ᮘᮞ	ᮘᮞ								
ɛ	ᮘᮞ	ᮘᮞ								
u	ᮘᮞ	ᮘᮞ								
e	ᮘᮞ	ᮘᮞ								
o	ᮘᮞ	ᮘᮞ								
ka	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
kha	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
ga	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
gha	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
na	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
ɛa	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
cha	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
ɟa	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
ɟba	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
na	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
ta	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
tha	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
da	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
dha	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
na	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
ta	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
tha	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
da	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
dha	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
na	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
pa	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
pha	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
ba	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
bha	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
ma	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
ya	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
ra	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
la	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
va	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
sa	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
sa	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
sa	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ
ha	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ	ᮘᮞ

Abb. 387

Figure 6. Chart showing the history of Javanese and related scripts from Jensen 1969.

1e KD. 1e KN. KD. 1e KN. K. N. N.
 2e " KN.
 en KN.

Figure 7. Paired ADEGs are shown here, acting as parentheticals.

Dina ieu buku (katja 8 – 9) aksarana digunduk-gunduk, didjicun kĕtjap² nu marele, luju djeung nu katjatur dina dongeng sasakalana eta tjatjarakan tea (tingali buku „Dongeng-dongeng sasakala” rekaan Rd. Satjadibrata). Nu dipalar supaja babari apalna.

hana tjaraka = aja utusan
 data sawala = parasea
 pada djajanja = sarua gagahna
 maga balanga = tungtungna parach.

Tina aksara nu sakitu (20) ku Sunda mah mung dianggo 18 rupi. Nu teu dianggo nja eta sarĕng. Nanging sabalikna ditambahan ku aksara gcusan nga-gambarkeun sora² uni.

Seueurna aksara uni aja 7 rupa, nja eta a, i, u, o, e, c, ĕ, eu. (katja 18).

Figure 14a. Text from a Sundanese grammar showing *nña* (for *nna*) and TOLONG in *eu*.

4. **Paneuleung.** Ku diteuleung atawa dilarapan paneuleung.
 sa djadi seu
 na „ neu
 ta „ teu
 da „ deu djst. (katja 11)

Sapĕrti pamĕpĕt, paneuleung oge tara dilarapkeun kana aksara ra sarĕng la.

5. **Panolong.** Ku ditolong aksara².
 ba djadi bo
 ga „ go
 nja „ njo
 tja „ tjo djst. (katja 13)

Figure 14b. Text from a Sundanese grammar showing TOLONG in *-eu* and in *-o*.

1. **Panjurĕk sarĕng pangwilĕt.** (katja 12).
 Aksara ra sarĕng la tara dilarapan pamĕpĕt atanapi paneuleung.
 Ditulisna sok ku aksara sanes, ditjurĕk atanapi diwilĕt; kieu tjarana :

re, reu, rĕga, pireu, reureuh djst.
 le, leu, lĕga, deuleu, galeuh djst.

I. **AKSARA² TEA SADAJANA PADA NGAGADUHAN PASANGAN.** Sadjaba ti djadi gagantina aksara tea, eta pasangan kasiatna teu beda ti pamaeh. Tĕmpatna aja anu tukangeun aja nu handapeun aksara biasa.

Kieu pareleanana :

ha, na, tja, ra, ka, da, ta, sa, wa, la, pa, dja, ja, nja, ma, ga, ba, nga

a, i, u, o, e, ĕ, eu. (katja 26 – 40).

Figure 14c. Example showing TOLONG as the lengthener in *-reu* and in *-leu* (not *re* or *le*).

ॐ नमो भगवते वासुदेवाय ॥ १ ॥
 श्रीगणेशाय नमः ॥ २ ॥
 ॐ नमो भगवते वासुदेवाय ॥ ३ ॥
 श्रीगणेशाय नमः ॥ ४ ॥
 ॐ नमो भगवते वासुदेवाय ॥ ५ ॥
 श्रीगणेशाय नमः ॥ ६ ॥
 ॐ नमो भगवते वासुदेवाय ॥ ७ ॥
 श्रीगणेशाय नमः ॥ ८ ॥
 ॐ नमो भगवते वासुदेवाय ॥ ९ ॥
 श्रीगणेशाय नमः ॥ १० ॥
 ॐ नमो भगवते वासुदेवाय ॥ ११ ॥
 श्रीगणेशाय नमः ॥ १२ ॥
 ॐ नमो भगवते वासुदेवाय ॥ १३ ॥
 श्रीगणेशाय नमः ॥ १४ ॥
 ॐ नमो भगवते वासुदेवाय ॥ १५ ॥
 श्रीगणेशाय नमः ॥ १६ ॥
 ॐ नमो भगवते वासुदेवाय ॥ १७ ॥
 श्रीगणेशाय नमः ॥ १८ ॥
 ॐ नमो भगवते वासुदेवाय ॥ १९ ॥
 श्रीगणेशाय नमः ॥ २० ॥

Figure 15. Text in Sanskrit showing the subjoined forms of ऌ DDA and ऌ DA MAHAPRANA, attached to their homorganic nasals ण NA MURDA and ण NA as ण ण *ṇḍa* and ण ण *ṇḍha* respectively.



Figure 16. Calligraphy by a school-age artist illustrating a renaissance taking place amongst young people in Java. Illustrations made out of letters are unknown in Bali, for instance; it may be the case that influence from the Arabic calligraphic tradition has inspired new Javanese calligraphy. The text on this chilli pepper, drawn by Luky Daniar, reads: *देशमथावेलायादिणकयावेलादेशा* *desa mawa cara, nēgara mawa tata* ‘A village needs rules, a nation needs law’.



Figure 17. A street-sign in Surakarta.



Figure 18. Plaque in Javanese script, from the Mayor of Surakarta's office.

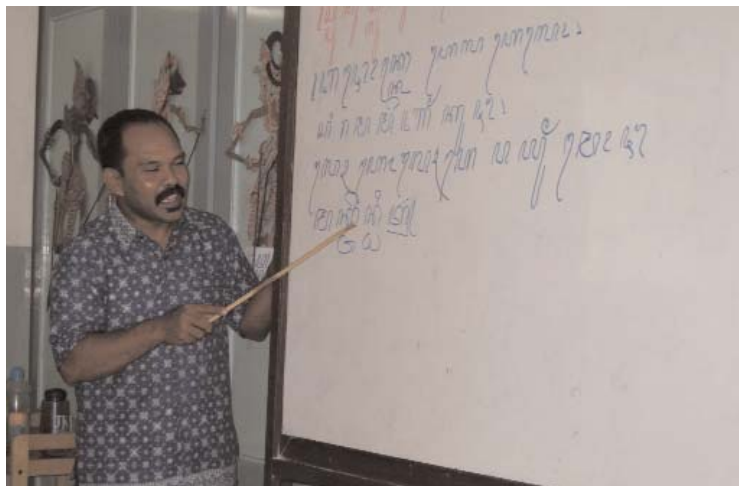


Figure 19a. Javanese language teacher in a primary school in Surakarta.



Figure 19b. Javanese language class in a primary school in Surakarta.

Row A9: JAVANESE DRAFT

	A98	A99	A9A	A9B	A9C	A9D	A9E	A9F
0	ꦱ	ꦲ	ꦴ	ꦶ	ꦺ	ꦺ		
1	ꦱ	ꦲ	ꦴ	ꦶ	ꦺ	ꦺ		
2	ꦱ	ꦲ	ꦴ	ꦶ	ꦺ	ꦺ		
3	ꦱ	ꦲ	ꦴ	ꦶ	ꦺ	ꦺ		
4	ꦱ	ꦲ	ꦴ	ꦶ	ꦺ	ꦺ		
5	ꦱ	ꦲ	ꦴ	ꦶ	ꦺ	ꦺ		
6	ꦱ	ꦲ	ꦴ	ꦶ	ꦺ	ꦺ		
7	ꦱ	ꦲ	ꦴ	ꦶ	ꦺ	ꦺ		
8	ꦱ	ꦲ	ꦴ	ꦶ	ꦺ	ꦺ		
9	ꦱ	ꦲ	ꦴ	ꦶ	ꦺ	ꦺ		
A	ꦱ	ꦲ	ꦴ	ꦶ	ꦺ	ꦺ		
B	ꦱ	ꦲ	ꦴ	ꦶ	ꦺ	ꦺ		
C	ꦱ	ꦲ	ꦴ	ꦶ	ꦺ	ꦺ		
D	ꦱ	ꦲ	ꦴ	ꦶ	ꦺ	ꦺ		
E	ꦱ	ꦲ	ꦴ	ꦶ	ꦺ	ꦺ		
F	ꦱ	ꦲ	ꦴ	ꦶ	ꦺ	ꦺ		

Row A9: JAVANESE DRAFT

hex	Name
80	JAVANESE SIGN PANYANGGA (ardhacandra)
81	JAVANESE SIGN CECAK (anusvara)
82	JAVANESE SIGN LAYAR (repha)
83	JAVANESE SIGN WIGNYAN (visarga)
84	JAVANESE LETTER A
85	JAVANESE LETTER I KAWI
86	JAVANESE LETTER I
87	JAVANESE LETTER II
88	JAVANESE LETTER U
89	JAVANESE LETTER PA CEREK (vocalic r)
8A	JAVANESE LETTER NGA LELET (vocalic l)
8B	JAVANESE LETTER NGA LELET RASWADI (vocalic ll)
8C	JAVANESE LETTER E
8D	JAVANESE LETTER AI
8E	JAVANESE LETTER O
8F	JAVANESE LETTER KA
90	JAVANESE LETTER KA SASAK (qa)
91	JAVANESE LETTER KA MURDA (kha)
92	JAVANESE LETTER GA
93	JAVANESE LETTER GA MURDA (gha)
94	JAVANESE LETTER NGA
95	JAVANESE LETTER CA
96	JAVANESE LETTER CA MURDA (cha)
97	JAVANESE LETTER JA
98	JAVANESE LETTER NYA MURDA (jnya)
99	JAVANESE LETTER JA MAHAPRANA (jha)
9A	JAVANESE LETTER NYA
9B	JAVANESE LETTER TTA
9C	JAVANESE LETTER TTA MAHAPRANA (ttha)
9D	JAVANESE LETTER DDA
9E	JAVANESE LETTER DDA MAHAPRANA (ddha)
9F	JAVANESE LETTER NA MURDA (nna)
A0	JAVANESE LETTER TA
A1	JAVANESE LETTER TA MURDA (tha)
A2	JAVANESE LETTER DA
A3	JAVANESE LETTER DA MAHAPRANA (dha)
A4	JAVANESE LETTER NA
A5	JAVANESE LETTER PA
A6	JAVANESE LETTER PA MURDA (pha)
A7	JAVANESE LETTER BA
A8	JAVANESE LETTER BA MURDA (bha)
A9	JAVANESE LETTER MA
AA	JAVANESE LETTER YA
AB	JAVANESE LETTER RA
AC	JAVANESE LETTER RA AGUNG
AD	JAVANESE LETTER LA
AE	JAVANESE LETTER WA
AF	JAVANESE LETTER SA MURDA (sha)
B0	JAVANESE LETTER SA MAHAPRANA (ssa)
B1	JAVANESE LETTER SA
B2	JAVANESE LETTER HA
B3	JAVANESE SIGN CECAK TELU
B4	JAVANESE VOWEL SIGN TARUNG (aa)
B5	JAVANESE VOWEL SIGN TOLONG (o)
B6	JAVANESE VOWEL SIGN WULU (i)
B7	JAVANESE VOWEL SIGN WULU MELIK (ii)
B8	JAVANESE VOWEL SIGN SUKU (u)
B9	JAVANESE VOWEL SIGN SUKU MENDUT (uu)
BA	JAVANESE VOWEL SIGN TALING (e)
BB	JAVANESE VOWEL SIGN DIRGA MURE (ai)
BC	JAVANESE VOWEL SIGN PEPET (ae)
BD	JAVANESE VOWEL SIGN CAKRA KERET (vocalic r)
BE	JAVANESE CONSONANT SIGN PENGKAL (medial ya)
BF	JAVANESE CONSONANT SIGN CAKRA (medial ra)
C0	JAVANESE PANGKON (virama)
C1	JAVANESE LEFT RERENGGAN
C2	JAVANESE RIGHT RERENGGAN
C3	JAVANESE PADA ANDAP
C4	JAVANESE PADA MADYA
C5	JAVANESE PADA LUHUR
C6	JAVANESE PADA WINDU
C7	JAVANESE PADA PANGKAT
C8	JAVANESE PADA LINGSA
C9	JAVANESE PADA LUNGSU
CA	JAVANESE PADA ADEG
CB	JAVANESE PADA ADEG-ADEG
CC	JAVANESE PADA PISELEH
CD	JAVANESE TURNED PADA PISELEH
CE	(This position shall not be used)
CF	JAVANESE PADA PANGRANGKEP
D0	JAVANESE DIGIT ZERO
D1	JAVANESE DIGIT ONE
D2	JAVANESE DIGIT TWO
D3	JAVANESE DIGIT THREE
D4	JAVANESE DIGIT FOUR
D5	JAVANESE DIGIT FIVE
D6	JAVANESE DIGIT SIX
D7	JAVANESE DIGIT SEVEN
D8	JAVANESE DIGIT EIGHT

hex	Name
D9	JAVANESE DIGIT NINE
DA	(This position shall not be used)
DB	(This position shall not be used)
DC	(This position shall not be used)
DD	(This position shall not be used)
DE	JAVANESE PADA TIRTA TUMETES
DF	JAVANESE PADA ISEN-ISEN
E0	(This position shall not be used)
E1	(This position shall not be used)
E2	(This position shall not be used)
E3	(This position shall not be used)
E4	(This position shall not be used)
E5	(This position shall not be used)
E6	(This position shall not be used)
E7	(This position shall not be used)
E8	(This position shall not be used)
E9	(This position shall not be used)
EA	(This position shall not be used)
EB	(This position shall not be used)
EC	(This position shall not be used)
ED	(This position shall not be used)
EE	(This position shall not be used)
EF	(This position shall not be used)
F0	(This position shall not be used)
F1	(This position shall not be used)
F2	(This position shall not be used)
F3	(This position shall not be used)
F4	(This position shall not be used)
F5	(This position shall not be used)
F6	(This position shall not be used)
F7	(This position shall not be used)
F8	(This position shall not be used)
F9	(This position shall not be used)
FA	(This position shall not be used)
FB	(This position shall not be used)
FC	(This position shall not be used)
FD	(This position shall not be used)
FE	(This position shall not be used)
FF	(This position shall not be used)

A. Administrative

1. Title

Proposal for encoding the Javanese script in the BMP of the UCS2.

Requester's name

UC Berkeley Script Encoding Initiative (Universal Scripts Project)

3. Requester type (Member body/Liaison/Individual contribution)

Liaison contribution.

4. Submission date

2007-09-11

5. Requester's reference (if applicable)

6. Choose one of the following:

6a. This is a complete proposal

Yes.

6b. More information will be provided later

No.

B. Technical – General

1. Choose one of the following:

1a. This proposal is for a new script (set of characters)

Yes.

1b. Proposed name of script

Javanese.

1c. The proposal is for addition of character(s) to an existing block

No.

1d. Name of the existing block

2. Number of characters in proposal

91.

3. Proposed category (A-Contemporary; B.1-Specialized (small collection); B.2-Specialized (large collection); C-Major extinct; D-Attested extinct; E-Minor extinct; F-Archaic Hieroglyphic or Ideographic; G-Obscure or questionable usage symbols)

Category A.

4a. Is a repertoire including character names provided?

Yes.

4b. If YES, are the names in accordance with the "character naming guidelines" in Annex L of P&P document?

Yes.

4c. Are the character shapes attached in a legible form suitable for review?

Yes.

5a. Who will provide the appropriate computerized font (ordered preference: True Type, or PostScript format) for publishing the standard?

Jason Glavy and Michael Everson.

5b. If available now, identify source(s) for the font (include address, e-mail, ftp-site, etc.) and indicate the tools used:

Michael Everson, Fontographer.

6a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?

Yes.

6b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?

Yes.

7. Does the proposal address other aspects of character data processing (if applicable) such as input, presentation, sorting, searching, indexing, transliteration etc. (if yes please enclose information)?

Yes.

8. Submitters are invited to provide any additional information about Properties of the proposed Character(s) or Script that will assist in correct understanding of and correct linguistic processing of the proposed character(s) or script. Examples of such properties are: Casing information, Numeric information, Currency information, Display behaviour information such as line breaks, widths etc., Combining behaviour, Spacing behaviour, Directional behaviour, Default Collation behaviour, relevance in Mark Up contexts, Compatibility equivalence and other Unicode normalization related information. See the Unicode standard at <http://www.unicode.org> for such information on other scripts. Also see Unicode Character Database <http://www.unicode.org/Public/UNIDATA/UnicodeCharacterDatabase.html> and associated Unicode Technical Reports for information needed for consideration by the Unicode Technical Committee for inclusion in the Unicode Standard.

See above.

C. Technical – Justification

1. Has this proposal for addition of character(s) been submitted before? If YES, explain.

Yes, N3292 was a preliminary proposal. Jeroen Hellingman made proposals for Javanese dated 1993-06-10 and 1998-03-10; Michael Everson made a code table available at <http://www.evertype.com/informal.html> on 2005-02-02.

2a. Has contact been made to members of the user community (for example: National Body, user groups of the script or characters, other experts, etc.)?

Yes.

2b. If YES, with whom?

From the Yayasan Ajisaka:

Hadiwaratama (ITB Javanese & Sundanese Script expert), **Ki Demang Sakawaten** (Javanese Script ICT Programmer), **Bagiono Djokosumbogo** (Planning and International Cooperation Bureau Department of National Education), **Sutadi Purnadipura** (PEPADI - Indonesian Association for Puppet Play Master; Chairman), **Donny Harimurti** (NGO Bali Galang; Founder).

From the Komite Basa Jawi:

Djoko Santoso (Javanese Language Committee; Chairman), **Dwijahadipura** (Javanese Language Committee), **Partodipuro** (Javanese Language Committee), **Purwatmodipuro** (Javanese Language Committee; Expert Board), **RM. Agus Darmodjo** (Javanese Language Committee), **Sudiyatmono** (PEPADI - Indonesian Association for Puppet Play Master; Javanese Literature Expert and Writer), **Sunarno** (Javanese Language Committee), **Suryono** (Javanese Language Committee), **Wilapadipuro** (Javanese Language Committee), **Wirasta Reksadipura** (Javanese Language Committee; Senior Advisor)

From the Preparatory Committee:

Sardi (Vocational Education Development Centre for Arts and Craft; Director), **Ki Sondong Mandali** (Yayasan Sekar Jagad).

From the meeting in Surakarta, held at Balai Kota, City Hall of the Mayor of Surakarta City, Central Java Province, 2007-09-05:

Agus Dono (Office of Tourism and Culture), **Alfiady H.** (State University of Yogyakarta; Lecturer), **Anggarini** (Secondary School Teacher), **B. Luriyanto** (Primary School Teacher), **Bambang Suhendro** (Conservatory School Student), **Bambang Sulanjari** (Teacher's College; Lecturer), **Bani Sudardi** (State University of Surakarta; Professor), **Bb. Ikhwanto** (Uninet; Lecturer), **Budhi Muhanto** (PEPADI - Indonesian Association for Puppet Play Master; Vice Chairman), **Drs. Rianto. SH.** (Government Representative of East Java), **FX. Ibnu Budhi** (Office of Tourism and Culture; Linguist), **Giyarni** (Primary School Teacher), **Hartiningih** (Secondary School Teacher - Kediri), **Hastin** (NGO Swagatra; Treasurer), **Imam Sutardjo** (State University of Surakarta; Lecturer), **Irsan HG** (Office of Education and Culture), **Kasmadi** (Conservatory School Teacher), **KRH. Darmodipuro** (Radya Pustaka Royal Museum of Surakarta (RMS); Director), **Langgeng** (Conservatory School Teacher), **Margono** (Junior Secondary School; Public Relations), **Mujiyono** (Secondary School Teacher), **Muzizah** (National Language Center; Philologist), **Rohanah** (Mayor's Office; Head of Administration), **Santadipura** (Javanese Bangun Tuwuh Magazine; Chief Editor), **Seta** (Secondary School Teacher - Kediri), **Slamet Ishadi** (Senior Secondary High School Teacher), **Sri Iriana** (Cultural Office), **Suci Yulianti MM.** (Permadani (a cultural NGO)), **Suharsini PW** (NGO Swagatra; Treasurer), **Sukarman** (State University of Surabaya; Lecturer), **Sulis D.** (Office of Tourism and Culture), **Supanta** (Uninet; Lecturer), **Supriyanto Waluyo** (Mangkunegaran Palace), **Surana** (Faculty of Literature and Culture; Lecturer), **Suroto** (Office of Traffic and Transportation; Section Head), **Susila Adi** (Office of National Education Central Java Provincial Government), **Suwondo** (Office of Social Welfare), **Waliyono** (Office of Youth and Sport; Linguist), **Widada** (Language Centre of Semarang; Chairman), **Winarno Kusumo** (The Palace of Surakarta; Vice Chairman).

From the meeting in Yogyakarta, held at Sonobudaya Museum, Yogyakarta, 2007-09-06:

Affendy Widayat (Yogyakarta State University; Lecturer), **Dhiyan Prastiyono** (Faculty of Culture - Gajahmada University; Lecturer), **Dulkaeni** (Sasmita Magazine), **Eni Lestari R** (Sonobudoyo Museum), **Ery S** (Sonobudoyo Museum), **Haryana HW** (Gajah Mada University; Lecturer), **Kartiman** (Vocational Education Development Centre for Arts and Crafts; Lecturer), **Kirdiono** (Sonobudoyo Museum), **Kusharyanti** (Observer), **Manu J.W.** (Gajah Mada University), **Martono** (Sonobudoyo Museum), **Mudiyono** (Sonobudoyo Museum), **Pardiyono** (Sonobudoyo Museum), **Slamet Riyadi** (Language Centre of Yogyakarta; Lecturer), **Sri Pratiwi** (Sonobudoyo Museum), **Subagyo** (Observer), **Sugeng** (Junior Secondary School Teacher), **Suhardjendra** (NGO Bejana; Teacher), **Sulastri** (Senior Secondary High School Teacher), **Sumadji** (Culture Park), **Sumardi** (Gajah Mada University; Lecturer), **Sumarwantini** (Senior Secondary High School Teacher), **Sunardi S** (Yogyakarta State University; Lecturer), **Tatang** (Sonobudoyo Museum), **Tirto Suwondo** (Language Centre of Yogyakarta; Teacher), **Tugini Triharyati** (Office of National Education), **Warih** (Secondary School Teacher), **Winarso WS.** (Office of Tourism and Cultural Affairs), **Yudha Atmaka** (Observer), **Yuni Istiyani** (Observer).

2c. If YES, available relevant documents

Attendance sheets attached.

3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included?

Javanese is used on the island of Java in Indonesia.

4a. The context of use for the proposed characters (type of use; common or rare)

Used to write the Javanese language. Latin is also used.

4b. Reference

5a. Are the proposed characters in current use by the user community?

Yes.

5b. If YES, where?

In Java.

6a. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP?

Yes.

6b. If YES, is a rationale provided?

Yes.

6c. If YES, reference

Contemporary use and accordance with the Roadmap.

7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?

Yes.

8a. Can any of the proposed characters be considered a presentation form of an existing character or character sequence?

No.

8b. If YES, is a rationale for its inclusion provided?

8c. If YES, reference

9a. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters?

No.

9b. If YES, is a rationale for its inclusion provided?

9c. If YES, reference

10a. Can any of the proposed character(s) be considered to be similar (in appearance or function) to an existing character?

Yes.

10b. If YES, is a rationale for its inclusion provided?

Yes.

10c. If YES, reference

See discussion of PADA PANGRANGKEP and of Javanese digits above.

11a. Does the proposal include use of combining characters and/or use of composite sequences (see clauses 4.12 and 4.14 in ISO/IEC 10646-1: 2000)?

Yes.

11b. If YES, is a rationale for such use provided?

No.

11c. If YES, reference

11d. Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided?

No.

11e. If YES, reference

12a. Does the proposal contain characters with any special properties such as control function or similar semantics?

No.

12b. If YES, describe in detail (include attachment if necessary)

13a. Does the proposal contain any Ideographic compatibility character(s)?

No.

13b. If YES, is the equivalent corresponding unified ideographic character(s) identified?

DAFTAR HADIR
 DALAM RANGKA KUNJUNGAN TIM REGISTRASI
UNICODING AKSARA JAWA
 SURAKARTA, 5 SEPTEMBER 2007

Lembar: _____

NO.	N A M A	INSTANSI	JABATAN	T. TANGAN
01.	Sekarman	Unesa / Jatin	Dosen	01.
02.	Mujiono	SMP 1 Slahung	^{Pemangag} Guru	02. MJS
03.	MMP. Anggarini	SMPN 10 Ska.	Guru.	03.
04.	Bani Subardi	FSSR - UNS	Guubesar	04.
05.	Donny Hari murti	Bali	Budayan	05. XMC
06.	Mujizah	Rusat Bhs.	Peneliti	06.
07.	Wijaya	Universitas	Antem	07.
08.	KRA. Winandana	Karaton	Wakil Rakyat	08.
09.	Bambang Sulanjari	IKIP PGRI SUG	Dosen	09.
10.	Hadiswaratama	Bdg		10.
11.	Limang Liman			11.
12.	Widada	Balai Bhs Lampung	Kepala	12.
13.	K.A. Santia Depura	sa Bangsa Tawar	Perred.	13.
14.	Michael Evesson	Evertype	Alphabetician	14.
15.	Basiano Djokosumbogo	Biro PKN Depdiknas	stat Senior	15.
16.	Purwastmadi jawa	Komite B. Sa. Jawa	Deman Peka	16.
17.	Rohavah	DIKRPP	Ka T U	17.
18.	BUDHY MOEHANTO	PEPADI	KETUA I	18.
19.	SUCI YULIANTI	- - -	BEND.	19.
20.	Suwarda	hina lona	Org	20.

Panitia Pelaksana:

DAFTAR HADIR
DALAM RANGKA KUNJUNGAN TIM REGISTRASI
UNICODING AKSARA JAWA
SURAKARTA, 5 SEPTEMBER 2007

Lembar: ___

NO.	N A M A	INSTANSI	JABATAN	T. TANGAN
01.	Margono	SMP N 12 Ska	Humas	01.
02.	Sulis D	Diponegoro		02.
03.	Agus Doro	Dir. P & C	Kebudayaan	03.
04.	Giyarni	SDN JAGALAN	KS	04.
05.	INTON H G	Dinas Pak	K Y.	05.
06.	B. Lusiyanto	SD Panyadi Lohar	Griwan	06.
07.	R.B. K/kom/ks	UNIVER.	Kodori	07.
08.	Supanta	"	"	08.
09.	KRH. Darmodipuro	Musur		09.
10.	IMAM SUTADJO	UNS	Doan	10.
11.	Wilapadipuro	KBI	Beli	11.
12.	LANEGORIS	SM		12.
13.	Suei Yuliyanti	MM PERMADANI	Bendah	13.
14.	Rambang Subeno	SMKI	Wahyuluhur	14.
15.	Dr. Reanti, etc	Pemrosop Jalar	stet	15.
16.	Fx. Umar Pardi	Dir. Reb. Ppdy	Indisish	16.
17.	Headly H.	CDK GK	Staten	17.
18.	Rd. Agus Darmojo	Koranta Brr	Gmn	18.
19.	IIIOAH	Sowpos		19.
20.	Hari D Utom	KIR		20.

Panitia Pelaksana:

III

DAFTAR HADIR
 DALAM RANGKA KUNJUNGAN TIM REGISTRASI
UNICODING AKSARA JAWA
 SURAKARTA, 7 SEPTEMBER 2007

Lembar: _____

NO.	N A M A	INSTANSI	JABATAN	T. TANGAN
01.	Avriha	Sotopas FM		01.
02.	Supriyanto WAEVY	Puro M. N	Sekretaris	02.
03.	Hartiningih	SMP N KEDIRI	GURU	03.
04.				04.
05.	Luhur P	Solo OS	Reporter	05.
06.	SRI IRIANA	BIR	Sw. radio	06.
07.	Drs Slamet	SMA WJ	Pengajar	07.
08.	Suryono Hp	Komite B J	Humas	08.
09.	Triyohadi puca	Kom. Banyu		09.
10.	Jocugro Srd	Komite B J	Direkt	10.
11.	NANO	SINDO	Rp	11.
12.	SUROTO, P	DLLAJ	Kasi	12.
13.	Katmodi	Smkn 2 Solo	Guru	13.
14.	Pantodijuro	KBJ. Ska.	Sekretaris	14.
15.	SURANA	FBS - Unesa	Dosen	15.
16.	Wali guru	Dikpora	Seas Blas	16.
17.	Suharsini Pu	Ewagohu	Bunt.	17.
18.	HASTIN SSTSW	Swagatra	sekr. II	18.
19.	Jenlot. S	PTRN	Reporter	19.
20.				20.

Panitia Pelaksana:

SKPD : DINAS KEBUDAYAAN PROVINSI
DAERAH ISTIMEWA YOGYAKARTA

DAFTAR HADIR SIDANG

Hari, Tanggal :

J a m :

Tempat :

Acara :

No.	Nama	Instansi	Gol	Tanda Tangan
1	Sugeng	SMI NI Depsi	IV/1	1.
2	Dhijan Prastiyom	FIB ugm		2
3	SUMADI	TAMAN BUDAYA	3	3
4	HADIWARATAMA	ITB		4
5	Donny Harimurti	Bali Galang	5	5
6	Susila Adi	Dinas Pda K Par. Antay		6
7	Ex Ubu And P.	Ditbud Prop. DIY	7	7
8	Sipuluni	M Gondokusumo		8
9	Pakary 2	M. Sains Budaya	9	9
10	Mwoy Pan	Gondokusumo		10
11	KREJONO	-11-	11	11
12	Winarro W4.	Ditbud Prop DIY		12
13	Afendy wid myal	Ung	13	13
14	Burhan Cusson	Ung		14
15	Wushargant		15	15
16	Muni Khani			16
17	Syda Atmaka		17	17
18				18
19				19
20				20
21				21

Yogyakarta,

Mengetahui dan Menyetujui :
Pengguna Anggaran/Kuasa Pengguna Anggaran

Bendahara Pengeluaran

SKPD : DINAS KEBUDAYAAN PROVINSI
DAERAH ISTIMEWA YOGYAKARTA

DAFTAR HADIR SIDANG

Hari, Tanggal :

J a m :

Tempat :

Acara :

No.	Nama	Instansi	Gol	Tanda Tangan
1	Sugeng	SNIP N 1 Depok	W/a	1.
2	Agung	SNIP N 1 Depok	W/a	2.
3	Wahne Riyanto	Balar Kentosan	W/a	3.
4	Tirto Suwondo	Balar Bohon	W/a	4.
5	Haryana Hm.	UGM	W/a	5.
6	Sumard	BPSRI	W/a	6.
7	Sumarwanti	SMA N 1 Yk.	W/a	7.
8	Maria Jw.	P. I. B. UGM		8.
9	Sulka Eni	Majelis Sema		9.
10	Wendy	SMK Jepang		10.
11	Megumi Triharyo	Dinas Kebudayaan Prop.	W/a	11.
12	Widiyanta	TURI		12.
13	Gerwadhono	TURI		13.
14	Paralyono	Sone Gualaya		14.
15	Ery S.			15.
16	Michael Everson	IRLANDIA		16.
17	KARTIMAN	PPPP TK -SB Jga		17.
18	Subatni	SMA W I Yk		18.
19	Subagyo			19.
20	MARONO	MUSEUM Neg. Sorobudoyo		20.
21	Eni Lertani R			21.

Yogyakarta,

Mengetahui dan Menyetujui :
Pengguna Anggaran/Kuasa Pengguna Anggaran

Bendahara Pengeluaran