

# Problem based learning model assisted edmodo

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**Abstract.** This qualitative descriptive research aimed to (1) describe the content of character education value viewed from the philosophical meaning of Javanese script, (2) improve the character of students through Javanese script. Semiotic system approach of Pierce was used to analyze the objects of research in the form of cultural symbol, which was the Javanese script, then analyzed qualitatively and described with relevant reference. Based on the analysis, the researcher concluded that the Javanese script not only had literacy function as series of letters, but also philosophical meaning. The philosophical meaning of Javanese script is relevant to the 18 values of character education from the Indonesian Ministry of National Education. The values of educational character include: (1) religion; (2) honest; (3) creative; (4) reading habits; and (5) responsibility. Some efforts to improve the students' character at schools through the Javanese script can be implemented through the storytelling.

**Keywords:** Model Assisted Edmodo

## I. INTRODUCTION

Javanese is the ethnic which has written language since the ancient time. The written language is embodied within twenty Javanese characters called *hanacaraka*, *carakan*, *dentawyanjana*, or *adi anta wyanjana*. As stated by Bratasiswara (2000: 153) *carakan* is a system of Javanese script called as *dentawyanjana* or *adi anta wyanjana* which means composition of consonants from *adi* 'beginning' to *anta* 'end' [3].

According to Riyadi [1], *hanacaraka* has a literacy function which main function is recording of teachings, ideas, and thoughts in the form of a grammar, to produce written documents such as inscriptions, charters, manuscripts, articles, books, and letters. Therefore, The Javanese script has a primary function as a literacy function. The paradigm of Javanese script as a literacy function still becomes root or basic up to now, including the Javanese learning at school.

When it is examined, the Javanese script contains implicit values of education which must be analysed. This fact is in accordance with the attitude of traditional Javanese society which often expresses something disguised through symbols. Endraswara [6] stated that in an attempt to educate or convey their ideas to others, the Javanese do not like to be straightforward, but tend to use symbols or cultural symbols.

The statement is reinforced by Tartono (2014: 25) who suggested that Javanese are known to be closed, unconverted, and prefer to keep the feelings in the heart in order to maintain the harmony.

Starting from these statements, it is necessary to conduct this research so that the value of character education within the philosophical meaning of the Javanese script itself can be utilized to foster the students' character. Thus, the delivery of Javanese literacy materials at schools is not just a matter of written language.

## II. METHOD

The objects of this study were the documents or data related to the philosophical meaning in Javanese script as an effort to foster students' character. This study was a qualitative descriptive study using relevant references, and then analysed and described qualitatively.

The results of the study presented the data citations to describe the objects. As stated by Strauss & Corbin [13], qualitative research is a type of research which findings are not obtained through statistical procedures or other forms of calculation. Some of the data can be calculated as census data, yet the analysis is qualitative. Finding in qualitative research is obtained through non-mathematical analysis procedures derived from data collected through various means, i.e. observation, interviews, documents, books, tapes, videos or data that have been calculated.

This study used semiotic system approach of Pierce due to the objects analysed in the form of cultural symbols called Java script. As suggested by Widiyanto [15] Javanese culture is well-known for its symbolic features, so that the translation of the symbolic meaning is important for the students to understand the values of character education covered by the symbols of local wisdom.

**III. RESULTS AND DISCUSSION**

As Latin alphabet letters composed of A to Z, the Javanese script has a system of ordering called *carakan* or *dentawyanjana* or *adi anta wyanjana* or *ka ga nga*. The use of the word *carakan* for the Javanese letters system according to Bratasiswara [3] is based on several possibilities; the term *carakan* is based on the word *caraka* which means 'messenger', 'ambassador', 'servant', in which the narration of two messengers of Aji Saka lay behind the story of Javanese script while another possibility is that *carakan* comes from the breaking of the stanza of the Javanese script, namely, *ha na ca ra ka*.

From the linguistic point of view, Roorda [3] suggested that the Javanese script is also called *ka ga nga* due to its script grouping which is based on the speech sound used to pronounce each letter, as follows:

ꦲ	ꦤ	ꦕ	ꦫ	ꦏ
ha	na	ca	ra	ka
ꦢ	ꦠ	ꦱ	ꦮ	ꦭ
da	ta	sa	wa	la
ꦥ	ꦢꦲ	ꦗ	ꦪ	ꦚ
pa	dha	ja	ya	nya
ꦩ	ꦒ	ꦧ	ꦠ	ꦒ
ma	ga	ba	tha	nga

Fig. 1. The Javanese script (or called as *ha na ca ra ka*)  
Source: Seneng Maca Aksara Jawa, 2012

At a glance Javanese script has a similar shape with Balinese and Madura script and even the source of the historical story of the origin of its script was similar, that was the story of Ajisaka. The story was documented in a collection of folksongs (*Serat in Javanese*) entitled *Ajisaka Angejaw* (1866) at *pupuh Dhandhanggula* which contained the story of the death of both Ajisaka's guardsmen as each tried to carry out his master's orders well.

It is said that Ajisaka has four guardsmen, named Dora, Sembada, Duga, and Prayoga. After they arrived at the island of Majethi, Ajisaka gave two orders to Dora and Sembada. They had to stay on the Majethi Island and kept the *keris* with a message not to give the *keris* to anyone unless he asked for it himself. After that, he left the Majethi Island with Duga and Prayoga to Medhang Kamulan land.

The Medhang Kamulan land was led by King Dewatacengkar. The King liked to eat human so that his people were frightened and moved to other land. Facing this, Ajisaka then helped the people by killing King Dewatacengkar. Finally, Ajisaka was crowned as king of Medhang Kamulan. The news

was heard by Dora and Sembada. However, they did not dare to follow his master to Medhang Kamulan land because they wanted to keep their responsibility to maintain the mandate of King Ajisaka.

King Ajisaka remembered his two servants who were still stayed on the Majethi Island. Then, he ordered Duga and Prayoga to pick up Dora and Sembada and took the heirloom *keris* from their hands. Before Duga and Prayoga arrived on Majethi Island, they met Dora. Actually, Dora went quietly to Medhang Kamulan without Sembada's knowing.

When he arrived at Medhang Kamulan, King Ajisaka questioned where Sembada was. Dora said that Sembada did not want to go because he wanted to keep his responsibility to maintain the mandate of King Ajisaka and also did not want to hand over the inherited *keris*. The King was very angry because he felt his message was ignored. The King Ajisaka again ordered Dora to take the *keris* from Sembada's hand. If Sembada kept being stiff-necked, Dora was allowed to carry the *keris* by force, and even Dora is allowed to kill Sembada.

Dora met Sembada and delivered King Ajisaka's message. Sembada still did not want to give the heirloom *keris*, even he doubted Dora's loyalty to King Ajisaka. They both scrambled for the *keris* until they competed with supernatural powers. Because they were both strong, both of them eventually died. Their strength was equal. Meanwhile, King Ajisaka was waiting for the arrival of Dora and Sembada with great concern. He told to Duga and Prayoga to make sure Dora and Sembada's condition. When they arrived in the Majethi Island, they were both very surprised to find that his two companions had been killed. King Ajisaka realized that he was wrong, and then he created the Javanese script to commemorate their allegiance. Therefore, the writing of Javanese script was made in five by five lines according to the content of the message to be conveyed through the creation of Javanese script, they were as follow:

*Hanacaraka*, which means 'ana utusan' or 'there are messengers'.

*Datasawala* which means 'padha suwala utawa padha regejegan' or 'fight each other'.

*Padhajayanya* which means 'padha sektine' or 'equally strong/ having same supranatural power'.

*Magabathanga* which means 'Padha dadi bathang' or 'together to die'.

For further identification, there are many implicit messages in the twenty Javanese scripts. The interpretation activity has existed quiet long time ago as asserted by Riyadi (2005: 74) in his research, he stated that the interpretation of the meaning *hanacaraka* started since Sultan Agung era through *Serat Sastra Gendhing*, then it existed until now.

The implicit messages in the Javanese script have full of character education values. The curriculum centre for research and development of the Indonesian Ministry of National Education [10] defines the character education is an education

that develops the cultural and nation character values on the learners, so that they have their own character. Those values then were applied in their life as society members, and religious, nationalist, productive and creative citizens.

The statement above is in line with Chusorn, Wallapha and Chusorn [4] statements as cited in the opinions of Wasi and the concept of National Education Department that the education aims to balance the aspects of cognitive, psychological, social strata, ideas, values, behaviour by considering the needs of individual, community, society, and country. One of the steps to achieve the balance is by understanding and realizing the values contained in local wisdom.

The curriculum center for research and development of the Indonesian Ministry of National Education [10] states that based on four sources of values, namely religion, *pancasila*, culture, and national education goals, some number of values for cultural education and nation character were identified as follows: (1) religious, (2) honest, (3) tolerance, (4) discipline, (5) hard work, (6) creative, (7) independent, (8) democratic, (9) curiosity, (10) 11) love the homeland, (12) appreciate achievement, (13) friendly or communicative, (14) love peace, (15) love reading, (16) care for the environment, (17) social care, (18) responsibility.

The values of character education which contained in the Javanese script are as follows:

#### 1) Religious

*Hanacaraka* means 'the existence of messenger'. The word 'messenger' refers to the human. A human is symbolized by figures Dora, Sembada, Duga, and Prayoga. They are symbols of the nature of human. Dora symbolizes the nature of lying. Sembada symbolizes the brave heart, keeping promises, and tenacious. Duga symbolizes the nature of guessing or full of prejudices. Prayoga symbolizes wisdom. Those four things are united in a messenger, which is man. In fact, man acts as a messenger of God with all the rights and obligations to obey God command, even those natures which manifest are always against each other (*datasawala*) or contradict.

The contradiction between good and bad nature in human beings to influence human behaviour is a sureness. Therefore, *datasawala* sentence can also be interpreted as *datan suwala* or 'it could not be avoided'. It means that the man will never be spared from the inner turmoil caused by the contradiction between the good and the bad nature in him when he is trying to fulfil the mandate of God, that is worship and do a good thing.

Both good and bad nature have strong influence in affecting human behaviour, as expressed in the phrase of *padhajayanya* or 'the same magic or supernatural power'. The conflict between the two traits makes a human hesitate in making decisions. It is also stated by Hadisoebroto [7] that the *padhajayanya* means equal strong quarrel, if these two string forces continuously against each other, it will cause the nature of doubt which

one must be defeated. To do the good thing, then the bad nature must be defeated, on the other hand to do a bad thing, then the good nature must be defeated.

The good nature comes from the light of God, while the bad nature is a reflection of the evil temptation toward human to disobey the command of God. Thus, in order to avoid the forbidden acts of God's wrath, man is taught to pray for asking protection from the God.

If the doubt kept being exist on human, it will cause the sense of *mati sajroning urip* or 'dead but still alive' which is reflected on *magabathanga sentence*, which means 'together be a corpse'. Hadisubroto (1987: 74) argues that the hesitant attitude will make the person is in a state of *mati sajroning urip* whereas humans have been given the freedom to choose and select the bad and the good thing because people have been created with wisdom and conscience. In order to avoid this, human must always remember to God and get closer to God in order to gain a right direction. Although it can be heard by both bad and good human, but a conscience can only be followed by someone who always remembers God.

In addition, the way in writing Javanese script that hangs below the line also brings a moral message to always remember God. As stated by Sulaksono (2014: 7) many philosophical values are contained in Javanese script, one of which is the Javanese script is always written below the line to illustrate that the Javanese believe in under the lines of God's power. Thus, through the learning of Javanese script, the teachers can also convey the importance of God and remember God in different ways.

#### 2) Honest

The original story of the Javanese script implies the importance of cultivating honest nature. If Dora had been honest to the Sambada and King Ajisaka, the incident would not have happened. Sembada did not know anything about Dora's departure to Medhang Kamulan, but Dora even told King Ajisaka that Sembada did not want to be invited to join. This thing then triggered King Ajisaka's anger and also triggered Sembada's prejudice toward Dora. King Prabu Ajisaka's statement that Sembada should give the *kerispusaka* was considered as Dora's arrogance. It built assumption that Dora had been unfaithful to King Ajisaka, as a result Sembada preferred to fight to defend *keris* which was a mandate for him. As told in the *Serat Ajisaka Angejaw* (1866) on the 26th *Canto Dhandhanggulagatra* 1-4 when Prabu Ajisaka felt very sorry for the deaths of his *servant*, as follow:

*Dora goroh ature mring mami, Sembada temen parentah, ngong bendu dening ature, Dora iku cidra.*

'Dora lied to me, while Sembada was really loyal to my command; I was hurt by his story, Dora's unfaithfulness'

Besides causing havoc for the others, Dora's lie also caused havoc for himself. He also broke his friendship with Sembada. Finally, he and Sembada were finally killed in a fighting for the *keris pusaka*. As in the letter of Ajisaka Angejawi (1866) on *pupuh Dhandhanggula* on the 21th, as follows:

*Tan tumama anggitik ginitik, tunggal kawruhnya padhajayanya, ganti kantaka arane, ngentek tenaganipun, cang binucang banting binanting binanting, tanda sami digdaya, agebug ginebug, dumadya magabathanga, baring mati sandhangan pepak sinandhing, suku wulu talingan.*

Not hurt even hit each other, a knowledge with same magical power, fainted his name, drained out of energy, shooked each other slamming, a sign of equally strong, beat each other, both become carrion'.

In reality of everyday life, this part of the story symbolizes the determination to hold a promise tested by lies. In one's life, sometimes lies are done to save his own position even at the expense of others credibility, especially in front of influential people. In fact, a student sometimes pits a teacher with another student just to save himself so that the complained student gets a bad judgment. By inculcating honesty through the history of *hanacaraka* Javanese script, students get the idea that dishonesty will lead to disaster, both for others and themselves. Therefore, honesty is very important to be improved.

### 3) Creative

The history of *hanacaraka* Javanese script shows the creative side of Javanese culture. The Pusaka contested by the guardmens is a *keris*. *Keris* is not just an ordinary weapon because it involves a creative aesthetic side and a special process in the process of its making. In ancient time, only certain people who was able to make it. It is called *Empu*. Pamungkas (2007) stated that the *keris* is a typical Javanese weapon that is considered as an ancestral object, made with an amazing process by the *Empu* through the process *pejetan* (the process of making it with the fingers or with the heat of fire. In the *keris* blades there are parts called *pamor*, *luk*, *dhapur* and *ricikan*. *Pamor* is an ornament on the surface of the *keris*. In fact, creatively the *Empu* also insert the value of character education in the *keris*. This has been investigated by Said (2016) which stated that each component of the composition (*pamor*, *luk*, *dhapur*) contains 9 pillars of character education design of Megawangi namely: the 1<sup>st</sup> pillar is love Allah and the truth; the 2<sup>nd</sup> is responsible, discipline, and self-reliance; The 3<sup>rd</sup> is mandate; the 4<sup>th</sup> is respect and courtesy; the 5<sup>th</sup> is love, care and cooperation; The 6<sup>th</sup> is confident, creative, and never give up; The 7<sup>th</sup> is fair and spirited leadership; the 8<sup>th</sup> is kind and humble; and the 9<sup>th</sup> is tolerant and peaceful.

Until this moment, the whole world recognizes that the *keris* is a genuine culture of Java. Bratasiswara (2000:

341) stated that the *keris* has been known since the time of the Hindu Java kingdom. Many historical relics reinforce that opinion. *Keris* has been made by the Javanese since the bronze age. Some evidences prove that the *keris* included old Javanese cultural works because (1) there are some historical relics containing *keris* paintings in it, (2) in shadow puppets which is an old cultural works of some peripherals using *keris*. (3) customary ordinances of hereditary always include *keris* as a complement to the ceremony. By telling the creativity of the Javanese ancestors, students are expected to be motivated to further explore their creativity so as to produce distinctive new innovations.

### 4) Reading Habit

The history of *hanacaraka* Javanese script shows the efforts of the ancestors tried to insert a reading and awareness of literacy. Duija [5] in his research on written tradition in the historical perspective believed that Ajisaka's story for Javanese society is not only a bearer of letter but also the cultural sense of the mentality, especially how the Javanese population has an orientation toward literacy for a better future. Due to the discovery of Javanese letter, all oral traditions can be well documented through manuscripts so that poets can immortalize their works in Serat manuscripts. The manuscripts are then widely read together and reviewed the content of its meaning. In addition, there has been an awareness that a person will have extensive knowledge if they love reading books about science.

### 5) Responsible

The history of *hanacaraka* Javanese script teaches the value of responsibility through the story of Dora and Sembada who kept the heirloom *keris* without being afraid of death.

It is narrated that after King Ajisaka and his four bodyguards, Dora, Sembada, Duga and Prayoga arrived at Majethi Island, Ajisaka gave two orders to Dora and Sembada which told them to stay on Majethi Island and left the *keris* with a message not to give it to anyone except based on his order. Although they heard the news that his master had become a king in Medhang Kamulan, they were not dared to follow Ajisaka because they felt responsible for keeping the mandate of him. They did not dare to get out of Majethi Island before it was ordered. As told in Fiber Ajisaka Angejawi (1866) at *pupuh Dhandhanggula's* on 10<sup>th</sup> couplet.

*Samya mirsa Gustine dadya ji, aneng Medhang Kamulan wus lama, yun nusul ajrih welinge, wauta gurunipun, sapa-sapa ingkang nimbali, mundhut gadhuhannya, aja sira asung, yen duduha ing sun dawak, mila sami mituhu welinging Gusti.*

'We all know that Gusti is a king in Medhang Kamulan for a long time, if we go there we fear of his message and words, whoever calls, take your entrusted goods, do not

give if not me myself, then together we obey Gusti's message'.

The story can be used as a means to remind students to be more responsible for their obligations as students in school. A student is responsible for completing every task given by the teacher well even though the task is quite difficult. If the student is committed to be responsible for all of his duties, then every process he or she goes through to realize those responsibilities will become lighter.

The efforts to grow the character of students at schools through Javanese script can be implied through the method of storytelling while learning. The teacher invites students together to explore the content of fairy tales of Javanese script to find the values of character education contained in Javanese script. Through storytelling and learning activities, teacher can tell students that the Javanese script is not just a row of letters, but a legacy of ancestral literature that contains the meaning, message, and character education value. Submission can be done with more flexible and relaxed through fairy tales because children do not feel under the teacher's control. Thus, Javanese literacy learning will contribute significantly to strengthen the character to the students. Students are also increasingly motivated to actualize the value of character education in everyday life and more motivated to participate to preserve the local wisdom in it.

#### CONCLUSION

Based on the results and discussion above, Javanese script has not only the function of literacy as a series of letters, but also a philosophical meaning. The philosophical significance of the Javanese script is relevant to 18 values of character education from the Ministry of National Education. The value of character education includes: (1) religion, (2) honesty, (3) creativity, (4) reading habit, and (5) responsibility. The efforts to grow the character of students at schools through Javanese script can be implied through the method of storytelling while

learning and then together to find the values of character education contained in Javanese script.

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