



FUNCTION AND EDUCATIVE VALUE IN GAMES TRADITIONAL IN JAVA

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ABSTRACT

Traditional games are one of the cultural products inherited from ancestors as a local cultural identity. This game contains functions and values that can be used as teachings in society. The aim of this research is to describe the function and educational value of traditional games in Java. The research data is the movements and playing techniques of ten traditional games in Java, consisting of five traditional games that use songs and without songs. Data collection techniques by means of observation, interviews, documentation. Data were analyzed using the theory of function and educational value. Research findings in traditional games contain the functions of entertainment, creativity and personality formation. The educational values contained in traditional games include togetherness, honesty, discipline, responsibility, courage, solidarity, loyalty to friends and patience.

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INTRODUCTION

Javanese society is rich in diverse cultural traditions. Tradition is an activity or action that people do repeatedly. Rofiq (2019:97) said tradition is a legacy from ancestors from generation to generation, in the form of materials, policies, principles and symbols. Javanese people have inherited traditions of speaking, acting, behaving and traditional cultures. The culture created by Javanese society is an expression of its progressive image. Soerjono (2012) confirm that culture can be used to regulate the order of norms, values, human ethics in acting, doing and behaving. The social culture where a child lives influences his cognitive development. Siswanta (2017:101) said heredity and the environment influence the development of personality character values in children. Apart from that, the culture in the environment also has an influence on the ethics of politeness and politeness. The culture of an area is closely related to the traditions carried out by its people. For example, the tradition of offering offerings on the southern coast of Java in the month of Sura, the tradition of saving the dead, the tradition of flying kites in the dry season. Apart from that, Javanese people also create various traditional games.

The games that children first encounter are traditional games that have been passed down from generation to generation. Games and children are two worlds that cannot be separated. So naturally, children will play traditional games found in their environment, apart from other games. Currently, children's games are influenced by globalization, resulting in changes in traditional values supported by the emergence of modern products which influence the existence of traditional games. However, the existence of traditional games should still be preserved because they are cultural heritage.

These traditional games have an important meaning in the nation's cultural education. Cultural education that contains noble values in folk games can be used as a medium to instill personality in children, especially to instill cultural values, educational values, social norms and views on life in society and the environment in a broad sense. Playing can foster a sense of joy and freedom. If a child is invited to play by a friend, the child will feel happy. Basically, the types of games played by children vary greatly and are differentiated based on their nature, gender, type, form and the time when the game is played, as well as being determined by the season, one type of game played by children. Traditional games can foster a sense of togetherness,

familiarity, loyalty, empathy, and even solidarity.

Traditional games are always played in groups and cannot be played individually. The game has value contained in it. Dharmamulya (1992:54) said traditional games contain the values of democracy, responsibility, a sense of obedience, a sense of mutual help, a sense of joy, and a sense of freedom. All of these values are useful in social life.

METHOD

This research method is descriptive which aims to reveal the function and meaning of traditional Javanese games according to data obtained in the field. This type of research includes qualitative research which understands the phenomenon of the research object. This was emphasized by Moleong (2016:6), qualitative research describes in the form of words and language by utilizing various scientific methods. This research data includes movements and playing techniques in ten traditional games, consisting of five traditional games that use songs, among others *ancak-ancak alis*, *cacah bencah*, *cublak-cublak suweng*, *dhoktri*, and *jamuran*. Five games that don't use songs, among others *benthik*, *dhelikan*, *gamparan*, *gobag sodor*, and *gatheng*.

Data collection techniques by means of observation, interviews, documentation. Researchers also record research objects so that the data that has been obtained can be recorded as reference material for transcribing data, recording all the data obtained from informants. The data is analyzed according to the theory of function and meaning, then describes the function and meaning in traditional Javanese games that use songs and without songs.

RESULT AND DISCUSSIONS

Traditional games have been created by ancestors and passed down to the next generation as a means of cultural messages. Folk games contain functions and values that teach goodness. The function and value of traditional games are studied, games that are still played by children. Some of these games use songs, among other things *ancak-ancak alis*, *cacah bencah*, *cublak-cublak suweng*, *dhoktri*, and *jamuran*. Meanwhile, games without songs *benthik*, *dhelikan*, *gamparan*, *gobag sodor*, and *gatheng*. Each game has a game flow or rules that have been agreed upon by the

players.

Traditional games are mostly group in nature, played by at least two children, using relatively simple game tools, which are easy to find, and reflect the nation's personality. Because, folk games are the result of extracting from our own culture. These reasons mean that folk games played by children need to be preserved so that future generations will have a national identity so that they do not abandon their cultural roots. Likewise, folk games contain noble philosophical functions and values. The following describes the functions and values in traditional games.

Functions of Folk Games

Traditional games are still introduced to the younger generation as a means of maintaining cultural identity. Prastowo (2018:3) said that children's traditional games are one of the providers of identity in the cultural system. Putra (2018, pp. 31–32) said children's traditional games can be used as a forum for any creative process of creating new cultural elements with local cultural identity. Through these traditional games, creativity, solidarity and good personality can be developed. The functions of folk games include: (1) entertaining oneself, (2) fostering creativity, and (3) forming personality.

Entertaining Function

Traditional games are indirectly a form of recreation or entertainment for those who play them. Sujarno (1996:40) said children's joy and happiness in playing will ultimately also influence the child's personality and mental development. In this way, children who win have a happy (cheerful) nature and can find appropriate media to express their feelings. So, the participants are sure to have fun and all participants play an active role. Therefore, playing is very good for the growth of a child's soul, which always requires a happy, happy atmosphere, free from feelings of stress, while the rhythm of the songs sung also has an effect on the child's soul. So, songs, rhythms and playing atmosphere are very good for children's mental growth. For example, the game *ancak-ancak alis* is a medium for children to introduce a form of work, namely farming. The game *ancak-ancak alis* is the right medium to prepare children to understand their future work.

In the *jamuran* game, its entertaining function can be seen in the accompaniment of the songs that are sung as well as the movements that are fun and very easy for children to do. The nature of this game is to imitate the player who is

dadi, for example if he mentions a wooden *jamur*, then the other player holds the wood, if the *dadi* calls ear mushroom, then the other player holds the ear, and so on. The mention of various types of mushrooms shows children's knowledge of the names of mushrooms. Hoerotunnisa, et al. (2021:9) said traditional games are a symbol of verbal knowledge and carry moral messages and benefits. The knowledge symbol shows the insight that the child has.

Cublak-cublak suweng has an entertaining function which is reflected in its movements and songs. The movement begins with the actions of two children whose legs are straightened or extended facing each other. Then another child was *dadi*, his body lying face down at the feet of the two children. The back of the child who was *dadi* was held with his fingers by the two children who were *selonjor*, his hands were holding a small stone while singing *cublak-cublak suweng*. Then the child who was lying face down was asked to guess who was hiding the pebble. If the guess is wrong then he gets *dadi* again, and if he is right then the *dadi* is replaced by the one he guessed.

Benthik games contain an entertaining function in the joy of movement, namely when lifting from a hole. Apart from that, the entertaining element also lies in successfully reaching the target number. So, while entertaining themselves, it doesn't seem like children are also learning to count.

The *gatheng* game contains an entertaining function that lies in the satisfaction of going through the stages of the game, starting from the pocket, *garo*, *galu*, and *ndulit* stages. If you can successfully go through these stages correctly, you will get a rice field. The movements of throwing and catching and then scratching a number of stones in positions that are sometimes difficult are the fun in this game. So, besides being entertaining, playing *gatheng* also trains visual acuity and hand skills and dexterity.

The *gamparan* game has an entertaining function, namely when you succeed in knocking down the *gasangan* stone with a *gaco* stone thrown by hand through the cavity under the buttocks. Then when he carried the *gaco* stone with his toes while walking *engklek*, he threw the *gaco* stone towards the *gasangan* stone and the *gasangan* stone managed to collapse. This is satisfaction for the child. In the final stage, namely carrying the *gaco* stone above the head and successfully knocking down the *gasangan* stone by dropping the *gaco* stone, this is a satisfaction for the child.

The *gobag sodor* game contains an entertaining function which lies in the agility of movement and strategy to be able to break through the guard so that you can successfully pass through the plots to get safely to your original place. The expression of joy was manifested in cheering. So while entertaining themselves, children learn to strategize. Therefore, in ancient times the game of *gobag sodor* was called *sodoran* which was special entertainment for palace soldiers.

The *dhelikan* game has an entertaining function, those who play it must be alert and try to find what is hidden until they succeed in finding the hiding place. The entertainment element is if you can't find the hideout and make it back to base. This outburst of joy was expressed by shouting loudly. Apart from containing elements of entertainment, this game also indirectly trains children to maintain alertness and learn strategies.

Creativity Function

The application of folk games in life can foster creativity. Munandar (2016:32) said to review the meaning of creativity, it is necessary to first reveal the product, process, personal and achievement aspects which are usually referred to as the 4 P. Creativity in terms of products is the ability to produce something new for the individual who creates it or new for the environment. Creativity when viewed in terms of the process of individual activity when creating. For growing children, the creativity displayed should be seen as a process that receives primary attention. In this case, what is important is the pleasure and interest in being creative. Creativity as a person reflects individual uniqueness in thoughts and expressions. A creative person or child shows fluency, flexibility and originality in their ideas, thoughts and behavior. Creativity from a process perspective is a certain condition that encourages someone to behave creatively. This encouragement can come from outside, namely the family, school, community or cultural environment, and from within in the form of personal encouragement or motivation. To see the form of creativity which is the result of a reflection of traditional children's games, it also needs to be viewed from these four aspects.

The game of *ancak-ancak alis* is a product of creativity inspired by work in the agricultural sector. This creative process is actually more imaginative because in the game it only involves marching hand in hand. If each player is observed, uniqueness will appear which is a manifestation of individual creativity. Individual

creativity is clearly visible in the two children who become farmers. Between the two children, it will be seen that the child who is more creative will choose agricultural tools that are more interesting for the child to play. For example, by giving the choice of a plow or a scythe, creative children will choose a scythe because the tool is more familiar. The emergence of this creativity is due to the child's self-encouragement at decisive moments in the game. The variety of creativity in this *ancak-ancak alis* game will foster an attitude in children to love the world of agriculture. The *jamuran* game is a product of creativity inspired by various kinds of mushrooms found in the surrounding environment, which then gave birth to a form of game called *jamuran*. The creativity process then accompanies the emergence of this creative *jamuran* game product. Starting from singing while holding hands, then demonstrating the name of the mushroom called by the child who is *dadi*. In this *jamuran* game, the uniqueness is clearly visible which is a manifestation of individual creativity. Next, how does the child say the names of certain mushrooms which are interesting for the other players to imitate. Likewise for other children who have unique behavior to demonstrate the name of the mushroom. The emergence of this creativity also occurs at decisive moments. Various forms of creativity contained in *jamuran* games can foster attitudes of freedom, courage, agility, speed and memory.

The *cublak-cublak suweng* game is a product of creativity inspired by a small earring, which is a valuable object. The creative process that accompanies the emergence of the *cublak-cublak suweng* game takes the form of stages that must be passed in playing. It starts with two children sitting facing each other, then the child who is *dadi* lays his body on his back, accompanied by the other players, closing his eyes. The next stage is to move small stones from one player to another player without the father's knowledge. In the final stage, the child who was lying face down gets up and guesses the player who hid the pebble. The uniqueness which is a manifestation of individual creativity is seen in the children who usually have certain techniques to guess the player who is hiding the small stone. Each individual has their own creativity to train their instincts and memory to find something hidden.

Functions of Shaping Personality

Personality is the act of acting according to the environment. If children play

traditional games, it will help children present themselves in real life, which is expected to become a reality when children grow up. Traditional games reflect real life and can shape a child's personality. *Jamuran* games can form a personality that obeys the orders of whoever orders it, whether parents or teachers. The *cublak-cublak suweng* game forms an honest and trusting personality in a person. The game of *gamparan* forms a tough and strong personality. The *dhelikan* game forms an agile and caring personality. The personality that is formed is carried into adulthood in social life.

Educational Values In Folk Games

The educational values contained in traditional games are reflected in the movements of the game and contained in the songs and lyrics. Children can play with their peers so that their lives are more varied. The sense of democracy is reflected in traditional games because each member has the same position. In traditional games, each player must obey the rules so they must be responsible according to their role in the game. Apart from that, they are responsible in accordance with the agreed regulations. If the folk game is played in a group, then in the game the group's victory is the main goal, so that each member of the group tries to help and look after each other. They work together to win their group in the game. In this case, it is reflected that a sense of unity between players is very necessary, and can foster a sense of honesty and sportsmanship. Folk games can also train children to be brave and behave politely, because there are games that are played at night. Sukitman (2016) said that there are twelve components of universal values that are developed to shape the character of students in learning, namely: love, peace, respect, responsibility, cooperation, freedom, happiness, honesty, humility, simplicity, tolerance and unity.

There are ten traditional games studied for the educational value of traditional Javanese games. The educational values that are reflected include cooperation, togetherness, responsibility, honesty, tolerance, discipline. The game *ancak-ancak alis* contains educational values of cooperation, unity, harmony, mutual cooperation, discipline and brotherhood. *Benthik* contains the values of solidarity, togetherness and memory. The *cacah bencah* game contains the values of courage, training memory, tenacity, intelligence, dexterity, discipline, agility, morals. *Cublak-*

cublak suweng game contains the values of reasoning, discipline, honesty, mutual cooperation and discipline. The *dhelikan* game contains the values of courage, trains memory, tenacity, intelligence, dexterity, discipline, agility, morals. The *dhoktri* game contains the values of thinking, honesty, togetherness. The *gamparan* game contains the values of cooperation, obedience, discipline, loyalty to friends. The *gobag sodor* game contains the values of togetherness, cooperation, discipline, unity, responsibility, cohesiveness, friendship. The *gatheng* game contains the values of cooperation, honesty, patience. The *jamuran* game contains the values of reasoning, cooperation, thinking, courage, harmony, mutual cooperation, unity.

CONCLUSIONS

Traditional games are a means of creativity in processing and producing products. Apart from that, traditional games can serve to entertain and shape personality. Identical games are played by children, so traditional games contain educational values that teach children to work together, be responsible, harmonious, brave, honest, and foster a sense of brotherhood and togetherness.

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