

RETHINKING THE INDONESIAN LOCAL WISDOM: A WAY OF IMPLANTING CHARACTER EDUCATION USING TRADITIONAL GAMES

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ABSTRACT

Indonesia has many tribes along with its each traditional games, for example Sundanese has Hahayaman, Ucing Sumpat, Sunda Manda, and Endog-Endogan, while Javanese gets Gobak Sodor, Patil Lele, Jamuran, Engklek, and many more. Balinese, Madurese, Dayak, and other tribes also has its own traditional games. Traditional games were born from the ancestors which contains values, teaching, including character educations as their local wisdom. This research aimed at describing kinds of traditional games from some tribes in Indonesia, including Sundanese, Javanese, Madurese, Balinese, and Dayak. Besides, it aimed at analyzing the values, norms and character education contained in each game based on their way of playing and songs it was using. This was qualitative research. The data were taken from combination of documents, observation, and interviews. The results showed that Sundanese, Javanese, Madurese, Balinese, and Dayak have many traditional games in which some of them were still being played and some others were started to be left. Besides, some of the games were played only using movements, but some others were using songs sung by the players as the companion. The traditional games taught the players to be sportive, respect the differences, independence, respect the gender equality, and other values, norms, and teaching. From the research, it could be concluded that implanting character education on children could be in fun ways with games. Besides, by using traditional games, it helps the tradition become well preserved.

Keywords: *Indonesia, local wisdom, traditional games, character education, Indonesian tribes*

INTRODUCTION

The challenge of character education in educational institutions is now increasingly felt, both in higher education institutions and in senior secondary education. The flow of globalization is one of the important factors in character education today, because it can show human qualities. Character education in

the grand design of character education is a process of cultivating and empowering noble values within the educational unit environment (schools, family environments, and community environments). These noble values come from educational theories, educational psychology, socio-cultural values, religious teachings, Pancasila, the 1945 Constitution, and Law

Number 20 of 2003 concerning the National Education System as well as best experiences and real practices in everyday life. (Purwati, et al., 2017)

A country that has a strong character is able to make a country that is dignified and respected by other countries. Through the younger generation, especially students and college students, the future of a country is at stake to be better. Character can be formed through formal and non-formal education. From the family environment, the first place to interact or learn to form a character. In the midst of the current globalization can bring positive and negative impacts for the State of Indonesia. Western cultures that promote rationalism and secular-materialism have influenced eastern countries, including Indonesia, which still adhere to ancestral customs and cultures, which uphold traditional and religious values. This fact is a serious challenge for the world of education today. (Samrin, 2016). The purpose of education is not just to educate a child to be smart in the intellectual field, but a child is also good at moral education. Moral education is an awareness to help students through knowledge, skills, attitudes, and values that contribute to individual satisfaction and social life. Moral education is said to be successful if students are able to produce moral values and behaviors that are transmitted, both verbally and behavior. (Hidayati, 2019)

Character education in higher education aims to improve the quality of implementation and educational outcomes that lead to the achievement of character building and noble character of students in a complete, integrated and balanced manner according to graduate competency standards (Choli, 2020). Through character education, students are expected to increase their knowledge and examine existing values. Not only high scores in academics, but students' moral values must also be improved. The challenge of education in the 21st century is that character education will be a challenge for the development of education in Indonesia. Character education is one of the challenges of Indonesian education which is the newly emerging capacities, or new capacities that are

being needed. Teachers and lecturers have an important role in character building, they are not only required to create smart students and students but to transform, change, not only their cognitive abilities, but education is an instrument for the transformation of character, culture and attitudes. (Ministry of Religion of the Republic of Indonesia, 2019)

Character building in the world of campuses, especially in universities, is motivated by the rise of irregularities that occur in the public sphere. In addition, at the elite level, various acts of non-exemplary are shown, such as corrupt behavior. From a social perspective, the culture of shame is slowly disappearing. Not to mention the attitude of disrespect for others to the emergence of violence in the midst of community life. Therefore, character building wants to restore the paradigm of thinking so that students are not only smart, knowledgeable, and superior, but also responsible and ethical. To fortify the younger generation, especially students, so as not to be crushed by the flow of globalization, it is necessary to build a strong character. Character building is indeed very important because in this modern era there are many temptations and challenges, especially for the younger generation who are the most vulnerable component of the Indonesian nation in facing the currents of globalization. Such as brawls between students, free sex, weak faith, lack of affection from parents make teenagers freely do the things they want to do (Ningrum, 2015). This shows the decline in morals that occurred in Indonesia.

Susanti (2016) mentions that character education is very important today because criminal acts in Indonesia have spread to children and the younger generation. This is evident from what The Indonesian Child Protection Commission (KPAI) states that from 2011 to the end of 2018, there were 11,116 children involved in criminal cases. These crimes include motorcycle gang, theft, street crime, and murder. KPAI Commissioner Putu Elvina said that in 2011 there were 695 crimes involving children, while in 2018 it increased to 1,434 (Sindo News, 2019). It was also stated that children who entered the Special Prison for

Children (LKPA) were 23.9 percent due to theft, 17.8 percent due to drug cases, 13.2 percent due to immoral cases and so forth. KPAI also mentioned that 1,885 cases had been handled during the first semester of 2018 with the dominance of cases in the form of drugs, theft, and immorality (Detik News, 2018) (Hidayati, 2020)

METHOD

This research aimed at describing kinds of traditional games from some tribes in Indonesia, including Sundanese, Javanese, Madurese, Balinese, and Dayak. Besides, it aimed at analyzing the values, norms and character education contained in each game based on their way of playing and songs it was using. This was qualitative research. The data were taken from combination of documents, observation, and interviews. Then, the data were analyzed using Miles and Huberman's theory.

RESULTS AND DISCUSSION

Sundanese Traditional Games Quoting from the Salamadian page, there are several traditional Sundanese games, including:

Cingciripit

Cingciripit is usually done by children before starting the game to determine the order in play or determine who is the *eméng* (cat). How to do cing Cingciripit is that children gather in a circle, then one of them (usually) the "elder" person in the group opens his palm, then one by one the child puts his finger on the hand, they will sing "ngawih" together with poetry. When the song is almost over, the player is ready to raise his finger, because if the finger is caught by the leader's hand, he loses and becomes *eméng* or cat.

*Cing ciripit satulang sabawang,
Saha nu kajepit tunggu lawang.
atau ..
Cing ciripit Tulang bajing kacapit
Kacapit ku bulu paré
Bulu paré sesekeutna
Jol pa dalang mawa wayang
Jrék-jrék nong, Jrék-jrék nong.*

Oray-orayan

Oray-orayan is a cheerful game that combines elements of movement and sound, this traditional Sundanese game is usually played by many children. How to Play Oray-orayan Game; Two children hold hands to form like a gate, the two people choose to be the "moon" or "star" (confidential from other players.). Then the other players lined up in succession while holding the shoulders of the person in front of him and advanced through the gate earlier. The person at the front is called the head and the one at the back is called the tail. each player follows the steps of the head of the snake while singing along with the rhyme.

*Oray orayan, luar léor mapay sawah,
Entong ka sawah, Paréna keur sedeng beukah.
Orang-orayan
Luar-léor mapay kebon
Entong ka kebon, di kebon loba nu ngangon.
Mending gé ka leuwi, di leuwi loba nu mandi
Saha anu mandi
Anu mandina pandeuri.
Oray-orayan
Oray naon? Oray Bungka
Bungka naon? bungka laut
Laut naon? Laut dipa
Dipa naon? Dipandeuri riririri ... Jlepp*

When at the end again, in the verse "ririririri...." The two players who became the gate will lower their hands and catch a player, after being caught the player must choose the moon or the star, if the player for example chooses the moon, he will stand behind the moon, and vice versa. The game continues until all players are caught, later forming a moon team and a star team who will compete for strength by pulling each other's hands (like tug of war). Another version of how to play the game of oray-orayan is that the first player has to catch the backmost player, and the other player will prevent the snake's head from touching the backmost child.

Boy-boyan / boi-boian

Boy-boyan or boi-boian game usually uses baseball or paper shaped like a ball and small tiles (9-15 pieces), this game is played by two

teams. How to play the game boy-boyan, first the small tiles are piled up, one team acts as a thrower (A) and one team acts as a guard (B). One by one the players from team A direct the ball from the agreed distance to knock down the tile pile. If a player from team A succeeds in tearing down the tile, the guard team must chase and direct the ball to the body of one of the players from team A. Meanwhile, the task of all players on the throwing team is to run to avoid chasing the ball and set a strategy to re-stack the collapsed tile. If the tile is successfully arranged, usually the player who successfully arranges the tile will shout "BOOY" and the score is 1-0 for the throwing team. Then the game continues as before. Traditional boy-boy games are useful for training teamwork, speed and agility.

Galah Asin

Galah Asin game is usually played on a large yard, by making lines as shown in the picture above, the player must run without being touched by the opposing player. How to play the salty pole game; Players are divided into two teams, one team which usually consists of 3-7 (odd) standing parallel to the line (right-left) with one person across from the front line to the back. While the other team ran into the playing arena while avoiding the pursuit and touch of the opposing player's hands, this game relied on the player's speed and agility. If one of the players is touched by a guard player, then the game ends and both teams change turns.

Gatrik

This game uses tools from two pieces of wood or bamboo measuring about 30 cm and the other smaller. a small piece of bamboo was placed between two stones and then hit by a bamboo stick until the bamboo flew as far as possible and could not be caught by the other team on guard.

Bebentengan

It takes speed, agility and good strategy to play this group game. Each player must avoid the opponent's pursuit, run and communicate with each other to catch the opponent, attack and seize the opponent's fortress. The two

teams determined the media that would become the fortress could be trees, poles or bricks according to the agreement of the two teams. the winner is determined by the team that touches the opponent's fortress the most, when touching the opponent's fort usually the player will shout "BENTEEENG". and then the score will be 1-0.

Anjang anjangan

Anjang-anjangan game is a Sundanese children's game that imitates as if they are married. usually done by women but sometimes boys also often play it. There are those who play the role of father, mother, children, neighbors, tradesmen, doctors and so on in this game, they have to live up to their respective roles. Sometimes there are also children who become 'directors' in this game. He arranged the scenario of this game to keep it busy. This game is a favorite girls game in ancient times besides the BP-BP children's game.

Ucing Sumput

The Indonesian chopstick game is called this hide-and-seek game, I'm sure almost everyone knows and has played this old school game.

Hahayaman

In the game of hahayaman one will act as a hayam (chicken) and one becomes a careuh (weasel), the weasel will chase the chicken until it is caught. This game is usually played in groups, other players besides chickens and ferrets will make a circle that serves as a chicken coop or shelter. If the chicken enters the cage, the player who makes the circle must quickly lower his hand grip to close the cage. The game is over when the chicken is caught or the weasel is unable to catch the chicken. and proceed with drawing new players.

Ucing Ucingan

Also known as the emeng-emengan game or some call it ucing udag, this children's game is played by more than two people. Beginning with Cingciripit, suit or hompimpah to determine the cat, after that the cat will run after and touch the opponent's body. Usually players who have been touched by a cat will

automatically become a cat while players who were previously free from their duties become cats. In another version, if the player is touched by a cat, then he will become a friend of the cat and help chase other players to the end and then the game starts again from the beginning. There are so many types of Ucing-Ucingan Games in Sundanese society, including; ucing sumput, ucing tihang, ucing sarong, ucing babet, ucing kup, ucing bol and ucing nagog.

Congklak

Usually played by women, this game does not require many players, only two people, using a tool usually made of plastic, earth or a wooden board formed with 7X2 parallel holes with two larger holes on both sides. To fill the hole, players usually use tamarind seeds, rubber, small stones or congklak seeds (which have been provided).

Engklek

This game uses small ceramic media and images in the form of plots of different shapes, players will jump up and down in accordance with applicable regulations.

Ucing beling

Using broken glass/glass media that is ground into small pieces, how to play the ucing shard game is that all players make small pieces of glass and then make a round line on the ground, the size of the circle line is adjusted to the player. By doing Cingciripit, hompimpah or suten, the player determines who will be the cat. The cat will count the numbers (usually) 1-10, while the other players hide the broken glass in the circled area and disguise it so that it is not visible to the cat who will look for it later.

Endog endogan

No one becomes a cat in this Sundanese game with songs and hands as the medium for playing it. how to play it, hands are stacked into fists like eggs, then players consisting of at least 2 people sing together. *Endog-endogan peupeus hiji pre. Endog-endogan peupeus hiji pre.*

Endog-endogan peupeus hiji pre. Endog-endogan peupeus hiji pre.

When they reached the verse “pree”, the hands that had been clenched into fists were shot from the bottom, after all the hands were not clenched, then the children continued singing again with rhymes; “Goleang-goleang Bolotot cow’s eye. Usually the children sing the last lyric while holding and widening their eyes.

Ucing bendrong

The rules of this game are the same as the game of ucing sumput (hide and seek), it’s just that this game uses piles of bricks or stones as the playing medium. How to play this game, 8-12 stones / bricks are stacked up, then the player draws the order of throwing with hompimpah or cing Ciripit, after that they are lined up in order and at a mutually agreed distance. One by one the players throw stones or bricks into the pile, if the player in the sequence of throwing 1 succeeds in breaking down the bricks, then the player in sequence 2 becomes a ‘cat’. he had to quickly pile up the broken bricks while the other players ran to hide. After the stones have been arranged, the ‘cat’ must find the player who is hiding, when he finds the Asep (for example), then the cat will shout “hong Asep” then run towards the pile of stones and put his hand on the top stone. While the cat is looking for a player who is hiding, the other player can lurk from the hiding place and wait for the cat to be caught off guard and away from the pile of bricks, then run and break the bricks. If the bricks fall before all the hidden players are hit, then the game starts again from the beginning, the cat remains a cat, and all players hide again even though they have been found previously.

Ucang ucang angge

This traditional Sundanese game is done by parents when raising their children, usually the child sits on the back of the foot and is swung back and forth while singing; “Ucang-ucang anggé, Mulung muncang ka papaggé, I already got a big dog, big dog nu ki lebé, Ari gog..gog cungunguung....” “This game is played by parents to their children when the child cries or just provides entertainment for their favorite children.

JAVANESE TRADITIONAL GAMES

Benteng-Bentengan

The game of fortification is very well known by almost all provinces in Indonesia, including East Java. This game is played by two groups of 4-10 people each. Each group has a side that is used as a 'fort', it can be a wall, a pole, or a tree. Because it uses physical activity, this game requires a large playing area. In playing Bentengan, each member has their own role and task, some are attackers, defenders, and some are a diversion. The ultimate goal of the Fortress is to touch the opponent's stronghold. The winning group is the one who reaches the opponent's fortress first. In addition, victory can also be achieved by capturing all members of the opponent by touching their body parts.

Cublak-Cublak Suweng

Cublak-cublak Suweng is a game accompanied by an accompaniment song that is sung. The accompaniment song in this game is titled the same as the name of the game itself, namely cublak-cublak suweng. The traditional game of cublak-cublak suweng is usually played by small children in rural areas of Java Island, especially in Central Java, Yogyakarta Special Region, and also East Java. In this game, it begins with hompimpa or gambreng to determine who loses first. After that he who loses will play the role of Pak Empong, who lies face down in the middle and the other children will sit around Pak Empong. Then those who circled Pak Empong opened their palms facing up and placed them on Pak Empong's back. Then one of the children holds a seed/gravel and moves it from one hand to the other accompanied by the song Cublak-cublak Suweng.

*Cublak-cublak suweng
Suwengé ting gelèntèr
Mambu ketundhung gudèl
Pak Empong léra-léré
Sapa ngguyu ndhelikaké
Sir, sir pong dhelé kopong
Sir, sir pong dhelé kopong*

In the lyrics of the song "sapa ngguyu ndhelikaké" is a sign that the seeds/gravels must be immediately hidden by the child who

receives them in their hands. At the end of the song, all the children clasped their hands together, pretending to hide the pebbles, while gesticulating. Pak Empong wakes up and guesses in whose hands the seeds/gravels are hidden. If the guess is correct, the child holding the seeds/gravels turns into Pak Empong. If it is wrong, Mr. Empong returns to his original position and the game is repeated again.

Congklak

Congklak is a traditional game known by various names throughout Indonesia. Usually in the game, a type of clam shell is used as conglak seeds and if not available, sometimes seeds from plants and small stones are also used. In Java, this game is better known as conglak, dakon, dhakon or dhakonon. In some areas of Sumatra with Malay culture, this game is known as congkak. In Lampung, this game is better known as slow boom, while in Sulawesi this game is better known by several names: Mokaotan, Maggaleceng, Aggalacang and Nogarata. Congklak game is played by two people. In the game they use a board called the conglak board and 98 (14 x 7) seeds called conglak seeds or conglak fruit. Generally, conglak boards are made of wood and plastic, while the seeds are made of shells, seeds, rocks, marbles or plastic. On the conglak board there are 16 holes consisting of 14 small holes facing each other and 2 large holes on both sides. Every 7 small holes on the player's side and the big holes on his right side are considered as belonging to the player. At the start of the game each small hole is filled with seven seeds. Two players facing each other, one of whom started can choose the hole to be drawn and put one into the hole to his right and so on counterclockwise. If the seeds run out in the small hole that contains other seeds, he can take the seeds and continue filling, if it runs out in his big hole then he can continue by selecting the small hole on the side. When it runs out in the small hole on its side, it stops and takes all the seeds on the opposite side. But if it stops in an empty hole on the opponent's side then he stops and gets nothing. The game is considered finished when there are no more seeds that can be taken (all seeds are in the big hole of both

players). The winner is the one who gets the most seeds. (source: Wikipedia)

Gedrik

Gedrik, Ingklik, or Engklek is a game that is played by drawing lines on the ground or other media. Engklek game is also one of the games that are very liked by women. The engklek game is also known in other areas, in Banten province it is known as Jingklong, in Aceh it is called Ingke. "Gedrik" or "Ingklik" must be played with one foot. Usually played by 2 or more people. "Gacuk," is the name of the weapon that must be passed from A to D. Everyone has their turn. As long as it doesn't break the rules the person will continue to play. The rules are: don't step on the line, keep playing with one foot, and when throwing a gacuk into each box, don't get out of the box or touch the line in the box. So it has to be right in the box. After successfully circulating gacuk from A to D, that person gets the jackpot or in this game he calls it a field. The person threw his gacuk and fell into a box, then the box became his "rice field". Other people may not step on the field in the next turn. There are several methods of throwing gacuk. First, the player must face the opposite direction of the gedrik image and throw a gacuk over the top of his head, or throw naturally. If the gacuk comes out of the box, it depends on the previous agreement whether you want to repeat it until the player gets a field or fails.

Gobak Sodor

Gobak sodor or Galah Asin is a kind of regional game from Indonesia. This game is a group game consisting of two groups, where each team consists of 3-5 people. The essence of the game is to prevent the opponent from passing through the line to the last line back and forth, and to achieve victory, all group members must complete the back and forth process in a predetermined field area. This game is usually played on a badminton court with reference to the existing lines or it could be by using a rectangular field with a size of 9 x 4 m which is divided into 6 parts. The boundaries of each section are usually marked with chalk. Group members who have a turn to guard the field are

divided into two, namely group members who guard the horizontal and vertical boundaries. For group members who are tasked with maintaining the horizontal boundary line, then they will try to block their opponent who is also trying to cross the boundary line that has been determined as the free boundary line. For group members who are tasked with maintaining the vertical boundary line (generally only one person), then this person has access to the entire vertical boundary line located in the middle of the field. This game is very exciting and very difficult because everyone must always be on guard and run as fast as possible if needed to achieve victory.

Jamuran

Jamuran is a game that comes from the island of Java. Jamuran can be played by children, amounting to 4-12. Jamuran is usually held in the afternoon and evening during the Full Moon. The children who participated in the play were between 6 to 13 years old. Jamuran can be played by boys, girls or a mix. For example, there are 10 people who play (A, B, C, D, E, F, G, H, I, J), then they are drawn with (Javanese: Pingsut), who loses will be. For example, which becomes J, then A, B, C, D, E, F, G, H, I form a circle in the form of a line, around J in the middle. Then A to I was walking around J, while singing a Jamuran song. How to play, one person becomes the pancer (center), and the other players join hands to form a circle around the pancer. They walked in circles, around the pancer while singing:

Jamuran

Jamuran ya gégé thok

Jamur apa ya gégé thok

Jamur gajih mbejijih sa ara-ara

Sira mbadhé jamur apa

Then the pancer answered the type of mushroom he liked. For example, the mushroom answers the toadstool, then the players must stand up straight with their arms open. Then the pancer tickled their armpits one by one, if one of them could not stand it, he changed to pancer. For example, after singing mushroom, and the pancer answered kethek nenek mushroom which means monkey mushroom is climbing,

then the other players must immediately run to find a tree to climb. Then the fisherman catches one of the players who does not climb or has not had time to climb, and the one who is caught turns into a fisherman. In Javanese terms, the pancer is also called the bicah sing dadi (the child who became)

Lompat Karet

Jump rope game is a traditional game that is almost all over Indonesia. This traditional game is fairly simple. With just a piece of string, children can laugh happily with their peers. This rope game does not cost much to play. Usually played by girls. This game can be played in a place that has a large enough space, such as in the yard, school yard and so on. The equipment needed for this game only requires a piece of rope with the length of the rope judging from how many players. For the normal size with a minimum of 5 players, a rope length of approximately 3 meters is required. The rope used can be made of rubber bands that are connected to length. There is no limit to the number of players to play the rope game. The minimum number of players for this game is 3 players. This game is played by twisting a rope by two children at each end of the rope. When the rope is rotated players take turns entering and jumping in the rope loop. Players are declared lose if they fail to pass the rope loop. Players who fail to pass the rope loop must take turns with the player in charge of playing the rope.

Nekeran

Nekeran, marbles or gundu is a traditional Javanese game which is still played quite often. This game has a lot of variations, but the most often played is the round mound game. How to play is First draw a small circle on the ground. All the children put a marble in the circle. Then all the children stand about a meter from the circle, behind a line. Alternately, toss another marble into the circle. The child whose marble is furthest from the circle may play first. He must use the marbles that are outside the circle as "Striker" to hit the marbles in the outer circle. If he succeeds in doing so, then he can keep every marble that gets larvae. How to flick

the marbles: join the thumb with the middle finger. Flick both fingers right at the mound. The "Attacking" marble must remain in the circle. Otherwise, the child who has it will lose the marble. The winner is the child who collects the most marbles.

Patil Lele

Petil Lele / Patil Lele / Patek Lele / Gatrik is a game that uses tools from two pieces of wood or bamboo measuring about 30 cm and the other smaller to hit the opponent. Gatrik or in other areas called *tak kadal*, or benthi is one of the traditional games played by children in groups. Each group consists of 2 to 4 people using tools from two pieces of bamboo of different sizes. The two groups consisted of a batting group and a catch group. To determine the winner, it is seen from the score obtained by one of the teams, both the catcher and the hitter. The game begins with the batsman hitting a small bamboo stick and it is thrown, then the catcher must be able/successfully catch the bamboo stick that is hit by the batter. If the thrown bamboo cannot be caught then the hitter gets a point. If the catcher managed to catch the little bamboo then, they had to switch places. This game consists of three rounds of play, it is to determine which team will play first as the batsman, we can make a suit, or throw a short Gatrik wood onto the platform on the rock. Whoever throws it and then enters or is closest to the foundation stone, will be the batting team.

First Round - crossing the short Gatrik on the rock and pushing forward slightly upwards using the long Gatrik. Catching team will keep short gatrik throws, if caught then the turn will change. If you can't catch it, there's still one more chance to throw a short gatrik to a long gatrik. If hit, the catching team will change to the batting team. If it doesn't hit the long Gatrik, then we enter the second half. Second Round - The long grid is held horizontally, then the short grid is placed at the end. Then the long gatrik is swung upwards so that the short gatrik is thrown into the air (above), that's when the long gatrik is immediately hit to the short gatrik which is still in a position to float in the air towards the guard team. If caught, the

guard team has the opportunity to play Gatrik. If not, the guard team throws a short gatrik near the cornerstone, so that the hitting team doesn't have a distance per short gatrik to get a point. The third round - is what is called a catfish patil, put a short gatrik on the brick/stone as in the first round. Then by using a long gatrik pry the short gatrik towards the top with a small force, when the short gatrik is in the air (which is not far from the long bat) then immediately hit with the long gatrik towards the catcher.

The capture team is still tasked with capturing short Gatrik. If not caught, the batting team will continue the game by hitting the end of the short gatrik above the ground (like hitting a golf ball but with legs straddled). In hitting a short gatrik, it is carried out in a relay (if the 1st player fails to hit, the 2nd player is replaced, etc.). The distance measured by the short gatrik determines the team's victory. The winning team will usually be rewarded by the losing team with a diakod (carried) with a distance according to the distance of the short gatrik that was hit.

Delikan

Hide and seek or Delikan is an international game for Indonesian children, in West Java (Sundanese) it is called Ucing Sumput. In Java, hide and seek can be done by involving a minimum of two players, although it will be more exciting if it involves more than three people. The game begins with a lottery with hompimpas to determine who will be the guard of the fort as well as search for other players who are hiding. Then the castle guards closed their eyes and counted according to the agreement, the other players started looking for a safe place to hide. As soon as the count is complete, the guard starts looking for a devious player (hiding), when he finds another player he finds he must immediately go to the fort while shouting the player's name. Each region in Java has its own name when the hand touches the fort. The guard must run against the player who is caught, because if the player arrives first, he escapes the possibility of being the next guard. The guard has to find all the players or give up and say it out loud. The player who is "caught"

by the guard then performs hompimpa to determine who the next guard will be. And so on! The game just finished when the day was approaching dusk.

Madurese Traditional Games

The traditional games of each region are different and have their own uniqueness according to the region and ethnicity and customs. Here are some Madurese games:

Le-Alle Bengko

Le-alle bengko comes from two words, including le-alle and bengko. Le-alle comes from the word alle which means to move, so le-alle means to move around, Bengko means house. If we translate into Indonesian, literally le-alle bengko means moving house. The house in this game is defined as a pole, usually a Madurese child is a pole for the terrace of the house or soda in the Madurese language. Le-alle bengko is a competitive children's game, players in this game consist of 8 children who are divided into 2 groups. The way to play is that one group (four children) acts as a house guard, where each child guards one pole and then moves to another pole simultaneously so as not to be taken by opposing players. Meanwhile, another group acts as a stopper group who is getting ready to fight over the houses. The group of players should not mix boys and girls. The playgroup must be children of the same type, only boys or girls. This is due to, because in this game there are consequences of losing and winning, namely the losing group must carry the winning group (Budhisantoso, 1991: 34-38).

Cik-Kecikan

The word Cik-Kecikan comes from the word kecik, which is the seeds of a fruit such as sapodilla seeds, cape fruit seeds and srikaya fruit seeds. The equipment needed is two small seeds and a large yard. This traditional game is played by 10 players who are divided into two groups. The group leader conducts Suten to determine who is ready to play first. The trick is that these two groups stand facing each other with a distance of 5 meters. Then the group that wins Suten then plays first by hiding the kecik

among the group and holding it in his hand which has been hidden behind his back. The group that loses suten must be able to guess where the kecik is hidden. If the guess is correct, the group starts the game, and if the guess is wrong, they must carry their opponent (Lontar Madura, 2013).

Robuk

This robuk game is played by many players, the more the more exciting. This game uses props made of crackle rolled up to be round like a ball. Then the playing field is given 2 lines, namely the start line and the finish line with a distance of 5-10 meters. This game is divided into two groups, one group is the ball thrower and the other group is the ball guard. The way to play is that the ball throwing group throws the ball, after being thrown, the players run to the finish line. While the ball guard group can catch the ball and then throw it to the ball throwing group. However, the ball throwing group must avoid the ball if it wants to return to the starting line and become the winner (Cultural Synergy, 2021).

Balinese Traditional Games

Activities carried out by children at the age of growing and developing are mostly playing. In an increasingly sophisticated era of globalization, traditional games are increasingly being abandoned by children today. This is because there are many kinds of technology-based games such as online/offline games and play stations which attract their attention more than traditional games. Traditional games are a form of regional culture that grows and develops in the midst of society and is passed down from generation to generation, either directly or indirectly. Traditional Balinese games are a form of cultural output that become a medium of learning for children, especially in Bali. There are various traditional Balinese games, one of which is the traditional game of Juru Pencar, Ngengkebang batu, Tok Lait Kancing, dan Meong-Meongan.

Juru Pencar

The traditional Balinese game of Juru Pencar is a game that has existed since ancient times

and has been passed down from generation to generation in Bali. The term Juru Pencar comes from the Balinese language which means to spread nets or catch fish (fishermen). This game is played by at least 10 children divided into 2 groups, who play while singing a song called Juru Pencar in Balinese language and at its peak there is a chase between the group of children who act as pencar (nets or nets) and a group of children who act as carriers (fish). Groups that become scattered play by joining hands to form a formation that is used to catch group B. Meanwhile, the be-laundersed group was not caught by the scatter group but did not exceed the field limit agreed upon by the two groups. This game requires cohesiveness and cooperation between players (Jayendra, 2018:65-77).

Ngengkebang Batu

The game Ngengkebang batu is a traditional game to guess who is the bearer of the stone. How to play this game starts with doing suten. Players who lose suten, must close their eyes with a bent body. While the Suten winner acts as a guesser by raising his palm on the back of the Suten loser. While singing, a pebble is moved from one palm to the other. After the song is finished, the guesser must guess in whose hand the stone is (Dwijayanthi, 2020:95)

Tok Lait Kancing

This game is one of the traditional Balinese games that grew and was popularized in Denpasar. Tok Lait Kancing consists of three words, including Tok means hitting (ngetok), Lait means peg and Kancing means locking. The way this game is played is three children stand with their backs to each other. Then, two children hook their ankles, the other child wraps one leg between his friend's legs. The next stage is the three children jumping up and down in place. If a child of his partner steps on both feet, then the building is declared damaged or lost. If the one who is able to hold the balance firmly until the end is the winner. This game is played to the accompaniment of a traditional song entitled Tok Lait Kancing (Widiastuti and Kusuma, 2021).

Meong-meongan

The traditional Balinese game Meong-meongan (in Balinese) which means cat. This game is played by a group of children, where one child is a meow (cat) and the other is a bikul (rat). The other players make a circle by joining hands. The child who becomes the meow stays outside the circle and the child who becomes the bikul stays in the circle. Players who make a circle then sing the song Meow-meow. After arriving at the lyrics "juk mengjuk kul, juk mengjuk kul", the meow actor must catch the bikul who is in the circle. (Dwijayanthi, 2020:93).

DAYAK TRADITIONAL GAMES

Bagasing/Habayang

Bagasing or in the Ngaju Dayak language commonly called "Habayang" is a traditional game that is part of local wisdom in Central Kalimantan Province. For the Dayak people in Central Kalimantan, Bagasing is known in two forms of games, it is the old fight (Gasing Pantau) and the stab fight (Gasing Balanga). This game is made from a rubber tree shaped like a crock or balanga in the Dayak language of Central Kalimantan. The way to play the old fighting trunk is that the top that spins the longest is the winner. Not infrequently in the Bagasing Pantau game it makes a sound so that there is a combination of tops that attracts attention. In addition to long spinning, loud sound can also be a winner. While the stabbing begins with a top that has been played in the arena, then the other top is played by knocking. The top that comes out of the arena or even breaks, the top is considered defeated (Syarif, 2018:13-14).

Manyipet

Manyipet in the Dayak language means chopsticks is a traditional game that aims to practice skills. This game is like hunting activities carried out by the Dayak community. Manyipet game requires equipment called blowpipe made of ironwood. The shape is round with a hole with a diameter of 2-3 cm, a length of 1.5 to 2.5 meters, in the middle a hole with a diameter of the hole used to insert a blowpipe with a round shape, less than 1cm

in diameter. Chopsticks can be made of rigel/ handiwung stems (serdang/a type of forest palm) or they can also be sharpened bamboo, one end of which is shaped like a cone made of wood or taberu sticks that are dried and then poisoned by snakes and scorpions. . This game is done by blowing the chopsticks that have been inserted into the chopsticks and then aimed at the target with a predetermined distance together (Azahari, 2017: 83-10).

Sepak Sawut

The game of Sepak Sawut is a traditional game that is much favored by both young and old people in Kalimantan. The way to play is like a soccer game in general, but the difference is that the soccer ball game uses a fireball made from chunks of dry coconut belts, the water is removed and the chunks are soaked in kerosene. The goal is for the oil to seep into the fibers of the coconut ball. This game is played at night so it will be more exciting and has its own beauty because of the light emitted from the fireball. One team only consists of five people with an arena the size of a basketball court (Siahaan and Sundhari, 2019:1-10).

Tembak Tutus

Tembak Tutus is a game of the Ngaju Dayak tribe in Central Kalimantan originating from the Kahayan and Kapuas rivers. Tembak Tutus comes from the Dayak Ngaju language which consists of two words, including Tembak and Tutus, shoot means rifle or rifle and tutus means stab or press. Tembak tutus comes from bamboo which has a popping sound. Tembak tutus made of small bamboo, about the size of a thumb. The bamboo is cut approximately 30 cm and only the segments are used to form a loop or barrel. Then for the equivalent is made called tutus. This tutus is a tool to suppress the bullet in the barrel earlier. Pressed bamboo is made from bamboo that is split and finely sharpened. After that made the handle (ulu). Another tool is the bullet. Bullets are usually small pieces of wood. There are two types of fruit that are usually used for bullets, it is uei nyamei fruit and Sampaheneng fruit. These fruits are usually about the same size so they can easily fit into the barrel bamboo hole. This game is played

by 2 groups of 5 players or more by shooting opponents. If hit by a shot, it is declared dead and the group with many players is the winner (Indonesian Intangible Cultural Heritage, 2010)

Values in Indonesian Traditional Games

Indonesian traditional games have local wisdom values that can be a reference for the behavior of an Indonesian ethnic group. The values depicted in traditional games include a sense of discipline, because the game itself has values that can shape the soul and nature of children so that they are sporty, honest, skilled and alert. The nature of mutual cooperation has indirectly been embedded in Indonesian children. Tolerance is also included in the value of this game because in the game children can respect other friends so that a sense of solidarity will be formed. So that the creation of harmony and strengthen brotherly relations. In addition to strengthening the relationship between humans, this traditional game can also strengthen the relationship between humans and nature, because these games require tools that come from nature so that they can create love for nature. From these values it develops into a moral or moral reference which contains the meaning of the rules of conscience that guide inner behavior in life to behave well. (Ifa H. Misbach, 2006:1-23)

Some Ways in Implanting Character Education on Children and Young People

Not infrequently we also see the number of criminal cases involving children, both at elementary, junior high, or upper middle school, for example in cases of violence, brawls between lessons, sexual violence, and so on. National Commission for Child Protection states that criminal offenders from teenagers and children increase rapidly (Qudsyi, 2013). One of the most important parts of the Indonesian society component is children, because children are the future owners of a nation. Minister of National Education Regulation No. 58 of 2009 states that there are at least 5 aspects that must be developed in children, they are religious and moral values, language, cognition, physical-motoric and social emotional. Therefore, it can

be said that the self-concepting, moral, and religious values must begin early, so that it will be firmly embedded in every Indonesian child. (Hidayati, 2019)

Teaching or instilling character education to children and the younger generation can use various ways, for example using storytelling, games, videos, and traditional games. Indonesia is famous for its wealth of tribes, cultures and languages because it consists of various ethnic groups. Each of these tribes carries moral values that have been passed down from generation to generation.

Traditional games have positive values that can be instilled in children from an early age through the games they play, such as playing pole, indirectly teaching and nurturing these children to take responsibility, both personally and as a team or group responsibility in the game. the pole. These values, of course, are all very good and useful values in children's lives. Traditional games can also help children in establishing social relationships so that children can socialize with the family, school, and even the wider community. Meanwhile, modern games actually bring children to a life that is contrary to the traditional values of socio-culture as a civilized society with noble character. To be honest, the presence of modern games today has eroded traditional games, and what is very concerning is the mentality, character and various problems that arise in our children today, children's health problems and various other problems both physically and non-physically. which is the impact of modern games caused, apart from the disappearance of traditional games, which are usually played by children in the village.

However, there are problems that are increasingly visible where the culture is increasingly being eroded by the times, including traditional games that are increasingly unknown to the younger generation because they are eroded by technology, whether in the form of gadgets, social media, online games, and so on. Thus, it can be said that the use of traditional games with traditional games can simultaneously make it a means to cultivate the richness of culture and local wisdom that

exists in various ethnic groups in Indonesia. According to Koentjaningrat, cultural change is a shift, reduction, addition, and development of elements in a culture. In simple terms, cultural change is a dynamic that occurs due to clashes between different cultural elements (M. Husein. MR, 2021). There are five factors that cause cultural change, namely: 1) Changes in the natural environment. 2) Changes caused by contact with another group. 3) Changes due to the invention. 4) Changes that occur because a society or nation adopts some elements of material culture that have been developed by other nations in other places. 5) Changes that occur because a nation modifies its way of life by adopting a knowledge or belief new, or because of a change in their view of life and their conception of reality According to Yulianto (2011), traditional games have many benefits that are good for children's development because children's physical and emotional aspects are directly involved so that they can affect their growth. And if modern games are combined with traditional games, it will provide complementary benefits for children's development, because in modern games children get benefits that are physical, psychological, and social aspects. The benefits of traditional games that can affect children's development are developing intellectual intelligence in children, developing emotional intelligence in children, developing creativity in children, increasing social skills, and practicing motor skills. (M. Husein. MR, 2021).

CONCLUSION

Indonesia has many kinds of traditional games which teach moral values whether it is directly or indirectly. Unfortunately, some children and young generation do not know and play them since many advanced online games seems to be more interesting for them. This could be a recommendation that whether educational institutions or government start to consider promoting the traditional games so that the local wisdom is preserved. Besides, young generation is able to learn about the values and character education.

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