

The Preservation Effort of Sundanese Traditional Game *Kaulinan Barudak* for Increasing Local Culture Resilience

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ABSTRACT

Sundanese traditional game Kaulinan Barudak has been forgotten due to the development of technology that offers modern android-based games. It is also influenced by the role of parents who provide their children gadget instead of introducing traditional game. As a result children spend more time playing their phone instead of playing with their friends. To overcome that issue, it is necessary to preserve sundanese traditional game Kaulinan Barudak. There is community called Korang Bumi In Cibiru village, Cicantayan district, Sukabumi regency, West Java province, which concern with this phenomenon. Here are five preservation effort of sundanese traditional game kaulinan barudak: first, socializing sundanese traditional game in Korang Bumi community; second, providing some facilities for children to play sundanese traditional game; third, educating children the ways how to play sundanese traditional game; fourth, organizing festivals such as “Festival Egrang” and The 10th sport and traditional games Olympics in Padjadjaran University in 2007. These efforts has implications for local cultural resilience: cibiru village become an icon of Egrang village, the awareness of possessing sundanese traditional games is very increasing that creates a sense of pride, and traditional games are played as the preservation effort.

Keywords: *Traditional game, Sundanese, Egrang, Local culture resilience*

INTRODUCTION

Nowadays the increasing use of gadget occurs in all circles of society including children and teenagers. Various kinds of game applications attract children to use gadgets. They can stand for hours playing the gadgets and they can even play it all day long without parental supervision. Based on American Association of Pediatrics (AAP) research in USA, the use of gadgets among children has increased from 38% to 72% (id.ParentsIndonesia.com, 2013). In today's digital era, almost everyone has instant mindset including how to educate children. In Indonesia, some parents deliberately provide educational games on smart phone for their children (Widiawati & Sugiman, 2014).

Based on that phenomenon, most of children today especially in urban areas are not familiar with traditional games. They prefer playing games on the gadget. This happens not only in urban areas but also in rural areas. Only few children know the traditional Sundanese games such as *sondah*, *gatrik*, *egrang*, *galah* and many more. According to Mustappa (in Kosasih, 2007) children currently are being threatened with the massive development of information technology that their world is different from their

parent's world in the past. In fact the life behavior of children today, especially in playing, tends not to educate and even leads to individualistic and consumptive behavior (Kosasih, 2007).

This phenomenon is a threat to National Resilience, especially in the area of cultural resilience. Traditional games are an ancestral heritage and cultural richness that must be preserved. It is necessary that various parties can take part to make efforts in order that Indonesia's regional cultures are not forgotten or even lost. One of these efforts is by forming creative communities that care about the existence of the traditional games. They try to make traditional games remain exist and not extinct.

PRESERVATION

According to Widjaja (in Ranjabar, 2006) preservation is an activity carried out continuously, directed and integrated to realize certain purposes that reflect the existence of something permanent, eternal, dynamic, flexible, and selective (Ranjabar, 2006). Traditional game is one of local cultures owned by Indonesian people. Ranjabar (2006) also said that preservation of local culture is maintaining art and culture values and traditional values by developing dynamic

manifestations, as well as adjusting to situations and conditions that are always changing and developing (Ranjabar, 2006).

Alwasilah (2006) stated that one of the goals of cultural preservation is to carry out cultural revitalization. Alwasilah added three steps of cultural revitalization: first, the understanding to raise awareness; second, collective planning; and third, the awakening of cultural creativity. A preservation process or action requires either different strategies or techniques based on the needs and conditions (Alwasilah, 2006).

Conservation efforts are carried out because of the extinction factors including the extinction of the sundanese traditional game *kaulinan baradak*. There are two main factors currently occurred: first, the increasing development of science and technology is able to trigger the cultural extinction of the region including traditional games; second, the occurrence of cultural erosion due to the entry of foreign cultures into Indonesia causes a decline in traditional culture and art including a traditional game (Depdikbud, 2003)

Traditional Games

Traditional game for children is one of the forms of folklore. Folklore

etymologically derives from English which consists of two syllables *folk* and *lore*. Folk means relatives, family or collectivity which also means a group of people who have physical and cultural characteristics, so that they can be distinguished from other groups. While lore means community tradition, i.e. part of the culture which is inherited orally or through an example accompanied by reluctant gestures or reminder aids (Kosasih, 2007).

Based on those definitions, folklore can be defined as a game deploying orally among members of a particular cultural tradition, traditionally shaped with rules that contain noble values, performed through interaction and passed down from generation to generation. This is in line with Dananjaya (2007) who said that folklore is a part of the collective culture spread and inherited from generation to generation, among any kind of collectives, traditionally in different versions, both in oral and examples form covered with gestures or reminder aids (Dananjaya, 2007).

Traditional games especially derived from the Sundanese regions are usually accompanied by songs such as *cingciripit*, *paciwit-ciwit lutung* and many more. According to Jan Harold Brunvand,

those songs are called the people's song (folk song). It is a form of folklore which is composed of words and songs spreading orally among members of certain collectives (Brunvand, 1968).

Besides, those songs have a very important recreational function for children who live in rural areas and lack entertainment. According to Smith (2006) traditional games have a function as a preparation for childhood towards the future with the result that they can eventually participate in the lives of adult people. The function is pedagogic that educates children to be sportive and mature.

Local Culture Resilience

Local Culture Resilience is a condition of the nation's cultural life encouraged with national personality based on Pancasila which contains the ability in forming and developing the cultural life of humans and Indonesian people who have faith and devote to the Almighty God, love the motherland, live in harmonious, united, qualified, advanced and prosperous life that is always in harmony and balance as well as have the ability to prevent penetration of foreign cultures that are not in accordance with regional culture (Basrie, 2008).

According to the concept of Lemhanas (1997), local Culture Resilience is defined as the condition of the nation's culture that contains tenacity and resilience in the form of the ability to develop strength in facing and overcoming all challenges, threats, obstacles and disturbances, both coming from outside and inside, that endanger the survival of the nation's cultural life based on Pancasila and the 1945 Constitution (Lemhanas 1997).

RESEARCH METHODS

This research was conducted at *Kampung Egrang* with *Korang Bumi* Community in Sukabumi, precisely on Jalan Mama' KH. Oyon Kampung Cibiru Rt 04 Rw 03 Cicantayan Village, Cicantayan District, Sukabumi Regency, West Java Province. This place was chosen because it was known as *Kampung Egrang* in which one of the traditional games developed in that place. This research used informants through the purposive sample approach i.e. intentionally determining informants based on the informant's capabilities and research needs. This research used five informants: one leader of *Kaulinan barudak* preservation community, two instructors of *Kaulinan Barudak*, and two

children as players of *kaulinan barudak*. This research used data collection techniques based on four data collection strategies of Creswell's qualitative research (2009). The first was observation which directly observing the behavior and activities of individuals at the research site. The second was in-depth interviews with informants. The third was the collection of documents, such as public documents (print media, online media, papers and office reports). The fourth was audio visual material such as photos and video recordings. This research used descriptive qualitative data analysis techniques which were divided into three stages: data reduction, data presentations, and conclusion.

DISCUSSION

The Preservation Effort of *Kaulinan Barudak*

The Egrang community of Korang Bumi was established on the basis of concern for the traditional games condition which contains educational values, yet currently starts to be abandoned by children. Modern games tend to make children individualistic, thus it create a lack of sensitivity towards the surrounding environment. This community exists to prevent those

tendencies in order that children can get along well in the surrounding environment both at home and at school. Based on the research that has been done, it can be noted that there were five efforts in preserving traditional games *Kaulinan Barudak*

Socialization.

The socialization of traditional games has been carried out since the community was established, in February 10th, 2016. It started from inviting children in the closest neighborhood to visiting elementary schools in Cicantayan District, Sukabumi Regency. In addition to being carried out by community organizers, socialization was also carried out by children who played traditional games *Kaulinan Barudak* in *Kampung Egrang*. They mostly invited their friends to join this community.

As time goes by, this community became known by the community and often invited in cultural events both by the government and by communities / organizations that concern with traditional arts and culture. One of the events organized by the government was the Opening of Sukabumi City Birthday in 2017. The event displayed a performance of various traditional games of *Kaulinan Barudak* ranging from *Oray-Orayan* to

Egrang. In addition to being invited, this community activity had also been covered by the private television station Net TV in the IMS (Indonesia Morning Show) event.

Providing Facilities

This community provided facilities for children who wanted to play in their place. The facilities were in the form of terrain, two bamboo huts, and game props such as bamboo to play *Egrang*. There were no specific rules for using these facilities. They provided full trust for children in using the place and equipment with the provision of taking care and looking after it. Besides, children were also shown how to make game props, especially those made from bamboo, such as *Egrang*. After that, they let some children try to make their own with instructions from the instructor.

Education

After socializing, educational efforts were required in order that the children understood how to play kinds of traditional games *kaulinan barudak*. There are at least eight kinds of games that can be observed during the research.

The first is *cingciripit* which is performed by children before starting the game to determine the order in playing or determine who will become *emeng* (cat). The rules of playing *cingciripit* are that

children gather in a circle, then one opens the palm of the hand and then one by one the child puts his finger in the hand, then they will be *ngawih* (singing) together with the poem *Cing ciripit*:

Cing ciripit tulang bajing kacapit

Kacapit ku bulu pare

Bulu pare saseukeutna

Jol pa dalang mawa wayang

Jrek-jrek nong, Jrek-jrek nong

When the song is almost over, the players get ready to lift their finger. If one of players whose finger is caught then he or she loses and becomes *eméng*.

The second is *Oray-orayan* which means snake. It is a game with elements of movement and sound. These traditional Sundanese games are usually played by many children ranging from seven to eleven people. To play *Oray-orayan*, two children holding hands one another forming like a gate, they choose to be a moon or a star (kept secret from other players), then other players lined up in a row while holding the shoulders of the person in the front and go forward through the gate. The front person is called *hulu* (head) and the last one is called *buntut* (tail). Each player follows the steps of *hulu oray* while singing together. Here are the verses of the *oray-orayan* game:

*Oray-orayan luar leor mapay sawah,
Entong ka sawah, parena keur sedeng
beukah
Oray-orayan
Luar-leor mapay kebon
Entong ka kebon, di kebon loba nu
ngangon
Mending ge 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 ririri....*

When the song above is almost complete, the moon and the star get ready to catch its prey. When the song is finished, the prey is caught. The song and play are repeated over and over.

The third is *bebentengan*. It is a kind of group game that requires good speed, dexterity and strategy. Each player in each team must avoid the pursuit of the opposing team, run and communicate with each other to catch the opponent, attack and take the fortress of the opponent. Both teams determined what media to build a fortress. It can be trees,

poles or bricks based on the agreement of the two teams. The winner is the team that touches the fortress of the opponent the most and will usually shout "*benteeeng*". Then the score will change to 1-0.

The fourth is *Anjang-anjangan* or *emah-emahan*. In the Indonesian language, it is also called *rumah-rumahan* or housing. This game imitates the lives of adults as if they were already married. This game is usually played by little girls but sometimes participated by boys that usually play the role as a father. This game plays a number of characters such as father, mother, child, neighbor, merchant, doctor and many more. Based on observations, they look serious and live their roles.

The fifth is *hahayaman*. It is a group game consisting of two groups. The first group acts as *hayam* (rooster/hen) and the second group acts as *careuh* (weasel) and some other people form a circle to make a cage. *Careuh* was in charge of chasing rooster/hen until they were caught and then put them in cages. If the rooster/hen has entered the cage then the players acting as a cage must quickly lower their handhold to close the cage. The game is over if all rooster/hen are caught or the weasel give up because they cannot catch all rooster/hen.

The sixth is *sondah*. It is a game using soil that is given a picture using sticks in the form of different shapes of plots. The rules of this game are that each player jump on one foot or a combination of one and two-foot jumping movements. This game is played individually and is carried out alternately.

The seventh is *galah asin*. It is a game that is usually played on a large yard by making lines. Players must run without being touched by an opponent player. This game is played in groups consisting of two groups. One group usually consists of 3-7 standing parallel to the line (right-left) with one person crossing from the front line to the back. The opponent group runs into the game arena while avoiding the pursuit and touch of the opponent player's hand. This game relies on the speed and the agility of the player. If one player is touched by the opponent player, then the game ends and both groups change their turns.

The eighth is *egrang*. It is a kind of game which the player stands using long bamboo as a foothold or foot step. After being able to stand up and adjust the balance, the player starts walking slowly. A special and repetitive training is required to play *egrang* to be able to walk and maintain balance. Actually, the

balance in playing *egrang* is more easily achieved while the player continues moving, not just staying put. This game provides a lesson that someone will not achieve the balance of life by just staying put but keep on working and availing many people. In addition, the balance in *egrang* is not the final destination but a process that goes on continuously. This game teaches humans to enjoy the process and keep on trying despite falling or failing several times.

Creating a *Kaulinan barudak* Festival

This community has organized *Kaulinan barudak* Festival with the title *Egrang* Festival which was held in Kampung Cibiru Rt 04/03 Cicantayan Village, Cicantayan District, Sukabumi Regency, on Saturday and Sunday in December 9th to 10th 2017. The festival presented an *Egrang* Performance by *Korang Bumi* community, a demonstration of several *kaulinan barudak* packed in the drama of *Tarian Kaulinan* by *Bambu Biru* children, storytelling by Sukabumi *Saung Dongeng* community, *Wayang Bambu* workshop by *d'Kooordinatwood* community, *Karinding* music by *Gunung Sunda*, Poetry Performance and Theater "*Hikayat Anak Kaki Gunung Sunda*", *Marchoustic* by *Ruang Music* Production, *Rampak*

Gendang and *Drama Tari* performed by FORMI (*Forum Olahraga Rekreasi Masyarakat Indonesia*).

Following the Traditional Sport Olympic (OOTRAD)

The Traditional Sports Olympic (OOTRAD) 2017 was the 10th event held at the Stadion Jati of Universitas Padjadjaran (Unpad) and the Faculty of Cultural Sciences, Padjajaran University in Jatinangor. The event was held to introduce various traditional cultures of West Java, especially in the field of traditional games, to the wider community. The OOTRAD event was first held by the 10th rector of Padjajaran University, Prof. Dr. Ir. Ganjar Kurnia., DEA since 2008. Then this activity becomes a routine activity every year. OOTRAD 2017 was held not only to raise the values of local wisdom but also to raise the diversity of Indonesian culture with the theme "Harmony in Diversity". It was an honor for the *Korang Bumi* Community to participate in this activity. This community sent five children representing Sukabumi to display their skills in playing *egrang*. They practiced earnestly to give their best abilities. This participation became an event to introduce *Korang Bumi* Community to the wider

community even though it was just established in 2016.

Implications for Local Culture Resilience

Cultural Resilience is a condition of cultural life encouraged with national personality based on Pancasila which contains tenacity and resilience aimed at developing strength in facing various challenges, threats, obstacles and disturbances. The realization of regional cultural resilience is based on three indicators: first, the relation of the identity of a group of people or ethnic groups with local culture (Koentjaraningrat, 2010 second); second, the development of the era causing cultural changes is a natural thing as long as it does not violate the rules of the authenticity of a culture (Judistira, 2008); third, the ability to overcome the condition of local culture from foreign cultural attacks entering Indonesia (Basrie, 2008). There are three implications of the effort to preserve the traditional game of *Kaulinan Barudak* against local cultural resilience:

Cibiru Village Becomes an Icon of Kampung Egrang

Egrang is one of the traditional games that has attached in Cibiru Village, Cicantayan District Sukabumi Regency, West Java Province. This has happened

since Cibiru Village was the venue for the *Egrang* Festival. Cibiru Village was previously known for its handicraft made of bamboo starting from kitchen tools, utensils, and saung house. When you hear the name of Cibiru village, you will spontaneously think of *Kampung Egrang* because that place is not only for playing *egrang* but also for making it.

Egrang become icons of Cibiru village because it is a unique game, not everyone can play it, and it also begins to be forgotten. Therefore, *egrang* were raised in this village as an initial effort to preserve the traditional Sundanese game followed by other games then. *Egrang* became an icon of Cibiru village containing philosophical meanings that preserving traditional games as one of the local cultural treasures was not easy. It needed balance, training, continuous hardworking, and self-confidence.

An Increased Awareness of the Importance of Preserving Traditional Games

Preservation efforts of traditional games are a realization form of local cultural resilience. This is based on the awareness of the importance of a local cultural to be maintained and preserved. Various efforts made in the preservation of traditional game *kaulinan barudak*

make children increase their awareness. Based on the results of interviews with two children who play in the *Korang Bumi* community, it can be seen that they are playing not merely for fun but the awareness to the situation of traditional game *kaulinan barudak* today. They felt that many of their friends preferred to play in the house by playing games in their gadget. They concerned with these conditions and they think how important it is to preserve traditional games in order not to be extinct.

Children who join the *Korang Bumi* Community practice traditional Sundanese games really seriously. Their seriousness increases awareness of the importance of preserving traditional games and it bring out a sense of optimism for every child. This sense of optimism is reflected in the attitude of maintaining and preserving traditional games that have implications for increasing local cultural resilience.

An Increased Sense of Pride Playing Traditional Games

A sense of pride arose from the pride of the nation's identity, in this case the Sundanese identity that has pride to maintain their art and cultural. Identity is a manifestation of consciousness that produces a pride for a work whether it is

art, literature, language, etc. traditional game of *Kaulinan Barudak* is one of Sundanese art and culture that must be preserved. Children in the *Korang Bumi* Community prove that they have a sense of pride playing traditional games. They participated in activities that represented the name of Sukabumi Regency at the level of West Java Province by taking part in the 10th OOTRAD 2017 at Padjajaran University. Their hard work was a clear proof of their pride in playing traditional games *Kaulinan Barudak*.

The activities followed reflected an increased sense of pride in playing traditional games. At first children did not know anything then they learned to play traditional games seriously until they were proficient. Their sense of pride also increased when they were elected to participate in the OOTRAD 2017 representing Sukabumi Regency at the level of West Java Province. This sense of pride had to be fostered and transmitted to other children in the result that traditional Sundanese games remained exist and increased the local culture resilience.

CONCLUSION

Based on the explanation above, it can be concluded that there were five efforts in the preservation of traditional

games *Kaulinan barudak*. First, the socialization was carried out in order that the surrounding community knew the activities of *Korang Bumi* Community i.e. the preservation effort of Sundanese art and culture, especially traditional games of *kaulinan barudak*. Second, *Korang Bumi* Community facilitated children to play traditional games of *kaulinan barudak* in their place, provided from playgrounds to game support tools. Third, education was by giving direction and training on how to play various games of *Kaulinan Barudak*. Fourth, the Festival of *Kaulinan barudak* was held with the title *Egrang* Festival. Fifth, they participated in the 10th OOTRAD at Padjajaran University in 2017. These five efforts had implications for the local cultures resilience. Those implications were Cibiru village became an icon of *Kampung Egrang*, Increasing awareness of the importance of preserving traditional games and increasing sense of pride playing traditional games.

Recommendation

Based on the explanation above, there are four recommendations. First, parent should introduce sundanese traditional game *Kaulinan Barudak* in order that children get to know and love traditional games. Second, schools or

educational institutions incorporate traditional games into the curriculum such as included in sports subjects. Third, optimize the role of traditional games-loving communities to introduce traditional games more broadly. Fourth, the government should facilitate activities relating to the preservation of traditional games, for example by providing a playing field that has begun to diminish.

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