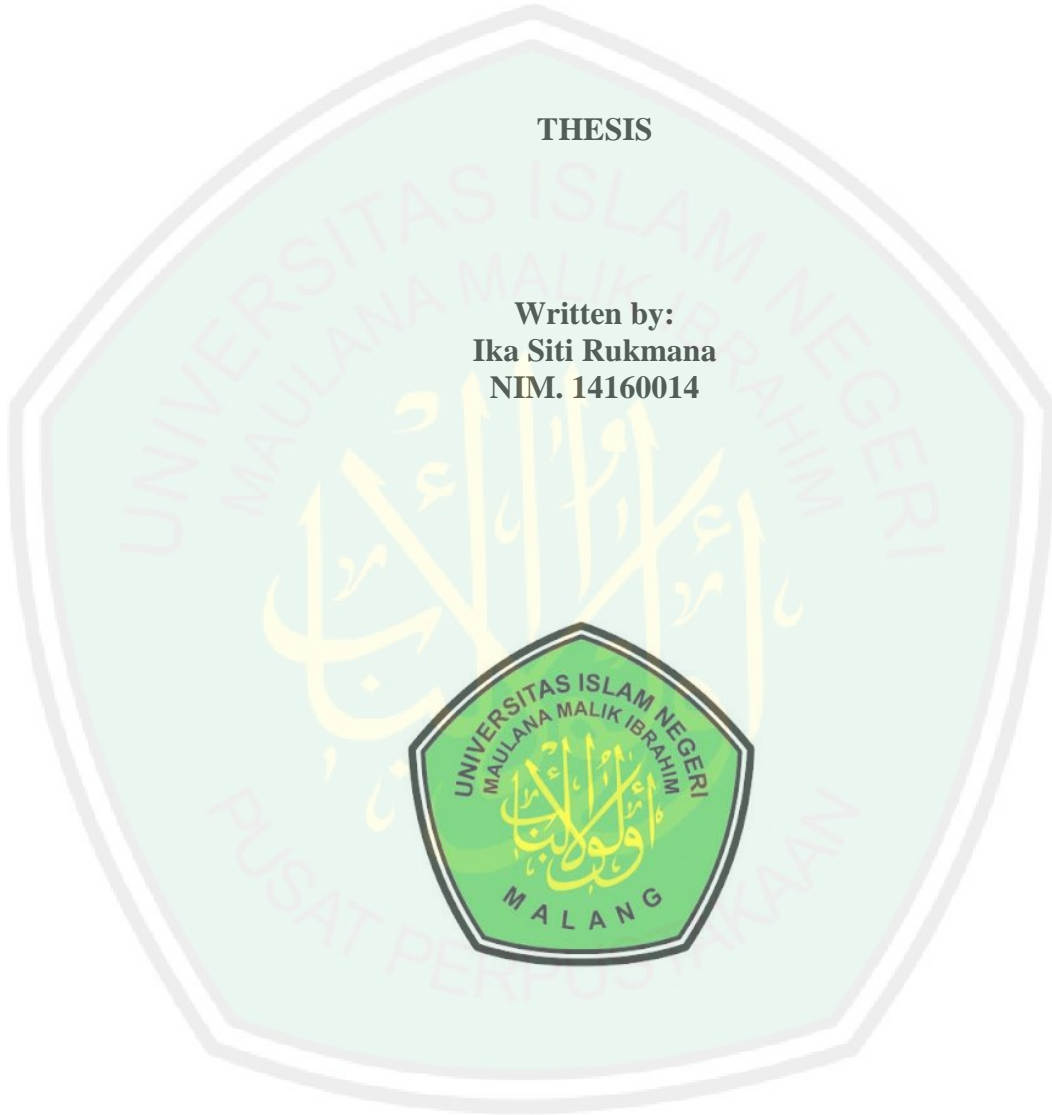


**THE VALUES OF CHARACTER EDUCATION IN *ENGKLEK*  
TRADITIONAL GAME AND THE IMPLICATION FOR  
CHILDREN AGED 5 TO 6 YEARS  
AT KAMPOENG DOLANAN YOGYAKARTA**

THESIS

Written by:  
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**EARLY CHILDHOOD ISLAMIC EDUCATION DEPARTEMENT  
TARBIYAH SCIENCE AND TEACHER TRAINING FACULTY  
MAULANA MALIK IBRAHIM STATE ISLAMIC UNIVERSITY  
MALANG  
2018**

**THE VALUES OF CHARACTER EDUCATION IN *ENGKLEK*  
TRADITIONAL GAME AND THE IMPLICATION FOR  
CHILDREN AGED 5 TO 6 YEARS AT KAMPOENG DOLANAN  
YOGYAKARTA**

**THESIS**

Presented to Tarbiyah and Teacher Training Faculty Maulana Malik Ibrahim State  
Islamic University Malang  
In Partial Fulfillment of the Requirements for the Degree of *Sarjana Pendidikan*  
(S.Pd)

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TARBIYAH SCIENCE AND TEACHER TRAINING FACULTY  
MAULANA MALIK IBRAHIM STATE ISLAMIC UNIVERSITY  
MALANG  
2018**

APPROVAL SHEET

**THE VALUES OF CHARACTER EDUCATION IN *ENKLEK*  
TRADITIONAL GAME AND THE IMPLICATION FOR  
CHILDREN AGED 5 To 6 YEARS AT KAMPOENG DOLANAN  
YOGYAKARTA**

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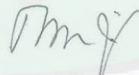
  
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THE VALUES OF CHARACTER EDUCATION IN *ENGKLEK*  
TRADITIONAL GAME AND THE IMPLICATION FOR CHILDREN AGED 5  
To 6 YEARS AT KAMPOENG DOLANAN YOGYAKARTA

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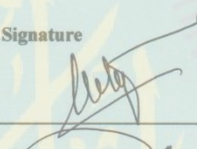
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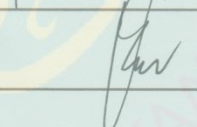
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**Attachment** : 4 (Four) Exemplares

To whom it may concern,  
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*Assalamu'alaikum Wr. Wb.*

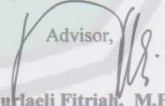
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Yogyakarta

is considered **acceptable** to be defended after being intensively read and regularly  
consulted in the area research content, language, and written composition.

*Wassalamu'alaikum arahmatullahi wa barakatuh.*

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## DEDICATION SHEET

**My grateful for Allah SWT's all mercies and blessings to me**

**Thank for becoming my inspiration's life, dear my beloved parents,**

**My dad (Mr. Subur Wardoyo) and my mother (Mrs. Rumini)**

**Thank you very much for my advisor, Nurlaeli Fitriah, M.Pd**

**For the support and guide**

**Thanks to all lectures**

**Who have given me many sciences and knowledges**

**My special love is for *Sahabat-Sahabati* of PMII Rayon "Kawah" Chondrodimuko**

**Specially my *sahabat sahabati* BUNG MAHBUB 2014**

**Thank for all processes**

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**Thank for experiences**

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**Education 2014**

**I thank to all of people who support me as long as i study at Malang who can not i**

**mention one by one**

## MOTTO

وَإِنَّكَ لَعَلَىٰ خُلُقٍ عَظِيمٍ

*“And indeed, you (Propet Muhammad SAW.) are a great moral character.” (Q.S. Al Qalam :4)*



CERTIFICATE OF THESIS AUTHORSHIP

I hereby declare that this thesis is originally written by Ika Siti Rukmana, student of Early Childhood Islamic Education (PIAUD) as the requirement for degree of *Sarjana Pendidikan* (S.Pd), Faculty of Tarbiyah Science and Teacher Learning at Maulana Malik Ibrahim State Islamic University, Malang entitled : **“The Values of Character Education In Engklek Traditional Game and The Implication For Children Aged 5-6 Years At Kampoeng Dolanan Yogyakarta”** is truly may original work. This study writing does not accorporate any material previously written or published by other parties to achieve the other *Sarjana* of other Higher Tertiary Education, except those which are indicated in the notes, quotation, and bibliography. Therefore, i am the only person who is responsible for the thesis if there is any objection or claim from others.

Malang, October 24<sup>th</sup>, 2018

Author,



Ika Siti Rukmana  
NIM. 14160014



## PREFACE

Praise to Allah SWT who has given me blessing and mercy until i have done well my thesis by the title “The Values Of Character Education In *Engklek* Traditional Game and The Implication For Children Aged 5 To 6 Years At Kampoeng Dolanan Yogyakarta”. Sholawat and salam always be given to our prophet Muhammad SAW who has brought from the stupidty era to the cleverness era and from the darkness to the lightness which is called Islam religion.

Excellency:

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2. Dr. Agus Maimun, MA as Dean Of Tarbiyah Science and Teacher Training Faculty
3. Dr. Syamsul Ulum, MA as Head of of Early Childhood Islamic Education Departement who has permitted me conducting this thesis.
4. Big special thanks to my advisor, Nurlaeli Fitriani, M.Pd, who is never bored to guide me in the whole of process of my research. Because of her, i realize that all the efforts i have done will not betray me ever and because of her this thesis is not just a stuck of useless papers. I hope this thesis will be usefull.
5. Mr. Subur Wardoyo and Mrs. Rumini as my parents
6. For Kampoeng Dolanan Yogyakarta society
7. PMII Rayon “Kawah” Chondrodimuko
8. Komunitas Dulinan Malang
9. PIAUD partner, specially 2014 team.

Malang, October 24<sup>th</sup> 2018

The Researcher

**Ika Siti Rukmana**  
**14160014**

## TRANSLATION GUIDELINES OF ARAB LATIN

Translation of Arab Latin in this thesis utilize the translation guidelines based on the agreement between Religion Minister and Educational and Culture Minister of Indonesia number 158, 1987 and no. 0543 b/U/1987.

### A. Hijaiyah Letters

ا = a	ز = z	ق = q
ب = b	س = s	ك = k
ت = t	ش = sy	ل = l
ث = ts	ص = sh	م = m
ج = j	ض = dl	ن = n
ح = h	ط = th	و = w
خ = kh	ظ = zh	ه = h
د = d	ع = ‘	ء = ,
ذ = dz	غ = gh	ي = y
ر = r	ف = f	

### B. Long Vocal

Vocal (a) long = â

Vocal (i) long = î

Vocal (u) long = û

### C. Diphthong Vocal

أَوْ = aw

أَيُّ = ay

أُوُّ = û

إِيُّ = î

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- Appendix II Permission Letter from BANKESBANPOL Yogyakarta
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- Appendix IV The Evindence of Concultation
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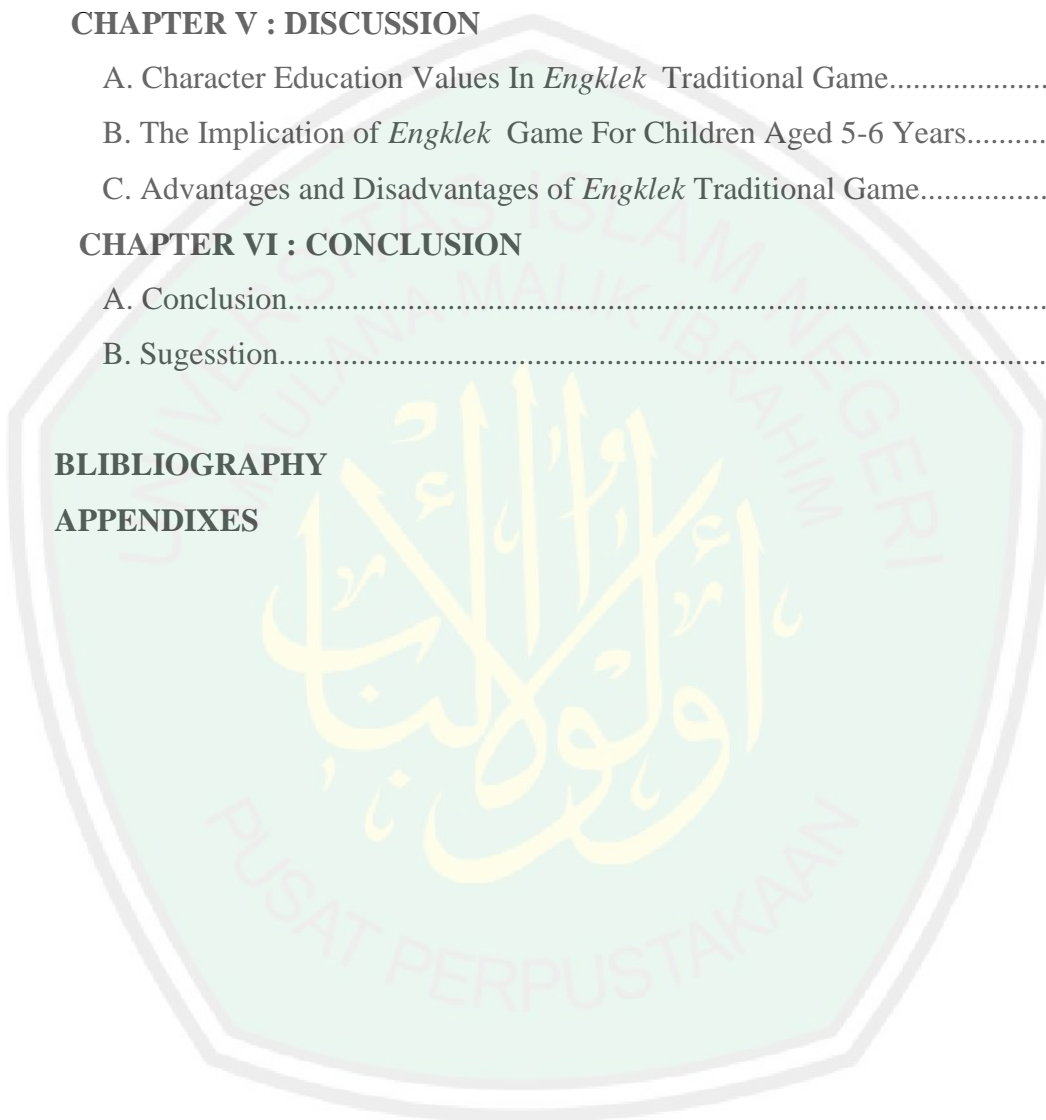
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## ABSTRACT

Rukmana, Ika Siti. 2018. Character Education Values in Traditional Game In *Engklek* and The Implication for Children Aged 5-6 Years At Kampong Dolanan Yogyakarta. Thesis, Early Childhood Islamic Education Departement, Tarbiyah Science and Teacher Training Faculty, Maulana Malik Ibrahim State Islamic University of Malang, Advisor: Nurlaeli Fitriah, M. Pd

---

Character education in Indonesia is very essential to be done to make a person with good characters. One of the manifestations in producing a person with character is by taking the values in a game. Playing is one of the methods in training children's character. In Indonesia, there are a lot of traditional games. One of the traditional games in Indonesia is *Engklek*.

This research was intended to describe: (1) Understanding the character education values in *Engklek* traditional game and (2) comprehending the implications of character education values in *Engklek* traditional game for children aged 5 to 6 at Kampong Dolanan, Yogyakarta (3) finding out the advantages and disadvantages of *Engklek* traditional game.

This study used qualitative descriptive approach. The data collection were done by using documentation, interview and observation. The study informants were the initiator of Kampong Dolanan Yogyakarta, humanist, children aged 5 to 6 who played *Engklek* game, creators of *dolanan*, Dinas Kebudayaan DIY, and 3 teachers of Kampong Dolanan Yogyakarta. The data obtained from the analysis result of children aged 5 to 6 years who played *Engklek* traditional game, information from Kampong Dolanan Yogyakarta were then examined, interpreted, and analyzed with the data analysis related to children aged 5 to 6 years who played *Engklek* game. While, the data validity were checked by using triangulation source and triangulation method.

The results of the study revealed that: (1) The character education values in *Engklek* traditional game had 9 character education values, covering: independence, patience, hardworking, discipline, communicative, loving the country, honesty, supportive, and appreciating achievement, (2) the implications of *Engklek* traditional game for the 5 to 6 year old children in Kampong Dolanan Yogyakarta were: stimulating the gross motoric development of the children, making the players tired, making the players got 9 character education values. The advantages of *Engklek* traditional game including the materials were easy to find, stimulating the gross motoric development of the children, and making the players got 9 character education values. The disadvantages of *Engklek* traditional game were that it needed a long time to play and extensive ground and made the players tired.

*Keywords: Character education, Engklek traditional game, Implication, 5-6 years old*

## المخص

روكمانا، إيكاسيتي. ٢٠١٨. قيم التربية الشخصية في لعبة الإنجكليك (Engklek) التقليدية وأثرها على الأطفال بعمرين خمسة وستة سنة في القرية الألعابة (Kampoeng Dolanan) يوجياكارتا. البحث الجامعي، قسم التربية الإسلامية للأطفال، كلية علوم التربية والتعليم، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج، المشرفة : نور ليلي فطرية، الماجستير.

التربية الشخصية هي شئ ضروري على إقامتها لتحقيق الشخصية المطبوعة بالحسنة. وإحدى الكيفيات لتحقيقها هي أخذ القيم التي تتضمن في اللعبة. واللعبة هي طريقة من الطرق في تكوين شخصية الأطفال. وفي إندونيسيا عدة اللعب التقليدية منها لعبة الإنجكليك (Engklek) التقليدية.

يهدف هذا البحث وصف: (١) فهم قيم التربية الشخصية التي تتضمن في لعبة الإنجكليك (Engklek) التقليدية و(٢) فهم أثر قيم التربية الشخصية التي تتضمن في لعبة الإنجكليك (Engklek) التقليدية على الأطفال بعمرين خمسة وستة سنة في القرية الألعابة (Kampoeng Dolanan) يوجياكارتا. (٣) معرفة الفضائل والنقائص في لعبة الإنجكليك (Engklek) التقليدية.

استخدم البحث المدخل الكيفي الوصفي. وطريقة جمع البيانات هي التوثيق، المقابلة والملاحظة. مخبرو البحث هم مؤسس القرية الألعابة (Kampoeng Dolanan) يوجياكارتا، الإنسان المثقف، الأطفال بعمرين خمسة وستة سنة الذين يلعبون لعبة الإنجكليك وثلاثة الأساتذ بالقرية الألعابة. والبيانات المنتجة من تحليل الأطفال بعمرين خمسة وستة سنة الذين يلعبون لعبة الإنجكليك (Engklek) التقليدية، المعلومات من القرية الألعابة

(Kampoeng Dolanan) يوجياكارتا ثم تبحث، تفسر وتحلل بتحليل البيانات عما يتعلق بالأطفال بعمر بين خمسة وستة سنة الذين يلعبون لعبة الإنجكليك (Engklek) التقليدية. وتصحيح البيانات على طريقة تثليث المصادر وتليث الطرق.

نتائج البحث هي يدل : (١) أن قيم التربية الشخصية التي تتضمن في لعبة الإنجكليك تسعة قيمة وهي : الإعتماد على النفس، الصبر، الكدح، الإنضباط، سهل الإتصال، حب الوطن، الصدق، العدل واحترام الإنجازة. (٢) أثر لعبة الإنجكليك التقليدية للأطفال بعمر بين خمسة وستة سنة في القرية الألعوبة (Kampoeng Dolanan) يوجياكارتا هو: تحفيز نماء الحركية الوعرية للأطفال، تعب اللعاب، لللعاب تسعة قيم التربية الشخصية. وفضائل لعبة الإنجكليك هي السهولة لنيل عناصرها، تحفيز الحركية الوعرية للأطفال ولللعاب تسعة قيم التربية الشخصية. ونقائص لعبة الإنجكليك هي احتاج علالعملية الطويلة، الملعب الواسع و تعب اللعاب.

( التقليدي، أثر، الأطفال Engklek الكلمات الرئيسية: التربية الشخصية، لعبة الإنجكليك )

## ABSTRAK

Rukmana, Ika Siti. 2018. Nilai-Nilai Pendidikan Karakter dalam Permainan Tradisional *Engklek* dan Implikasinya Untuk Anak Usia 5 hingga 6 Tahun di Kampoeng Dolanan Yogyakarta. Skripsi, Jurusan Pendidikan Islam Anak Usia Dini, Fakultas Ilmu Tarbiyah dan Keguruan, Universitas Islam Negeri Maulana Malik Ibrahim Malang, Pembimbing: Nurlaeli Fitriah, M.Pd.

---

Pendidikan karakter di Indonesia amat perlu dilakukan demi terwujudnya pribadi yang berkarakter baik. Salah satu dalam mewujudkan pribadi yang berkarakter adalah dengan mengambil nilai-nilai yang terdapat dalam sebuah permainan. Bermain merupakan salah satu metode dalam membentuk karakter anak. Di Indonesia terdapat banyak permainan tradisional. Salah satu permainan tradisional yang ada di Indonesia adalah permainan tradisional *Engklek*.

Penelitian ini bertujuan untuk mendeskripsikan: (1) memahami nilai-nilai pendidikan karakter yang terkandung dalam permainan tradisional *Engklek* dan (2) memahami implikasi nilai-nilai pendidikan karakter yang terkandung dalam permainan tradisional *Engklek* untuk anak usia 5-6 tahun di Kampoeng Dolanan Yogyakarta. (3) mengetahui kelebihan dan kekurangan permainan tradisional *Engklek*

Penelitian ini menggunakan pendekatan kualitatif deskriptif. Pengumpulan data dilakukan dengan dokumentasi wawancara dan observasi. Informasi penelitian yaitu Penggagas Kampoeng Dolanan Yogyakarta, Budayawan, Anak-Anak Usia 5-6 tahun yang bermain permainan *Engklek*, dan tiga guru Kampoeng Dolanan. Data yang diperoleh dari hasil analisis anak-anak usia 5-6 tahun bermain permainan tradisional *Engklek*, informasi dari Kampoeng Dolanan Yogyakarta kemudian diteliti, ditafsir dan dianalisis dengan analisis data terkait anak – anak usia 5-6 tahun bermain permainan tradisional *Engklek*. Sedangkan pengecekan keabsahan data menggunakan triangulasi sumber dan triangulasi metode.

Temuan penelitian menunjukkan bahwa: (1) Nilai-nilai Pendidikan Karakter yang terkandung dalam permainan tradisional *Engklek* memiliki 9 nilai pendidikan karakter dalam permainan tradisional *Engklek* yakni: Mandiri, sabar, kerja keras, disiplin, komunikatif, cinta tanah air, jujur, sportif, dan menghargai prestasi. (2) Implikasi permainan tradisional *Engklek* untuk anak usia 5-6 tahun di Kampoeng Dolanan Yogyakarta, yakni: Menstimulus perkembangan motorik kasar anak, membuat pemain kelelahan, membuat pemain memiliki 9 nilai pendidikan karakter.

Kelebihan permainan tradisional *Engklek* adalah bahannya mudah dicari, menstimulus perkembangan motorik kasar anak usia dini, dan menjadikan pemain memiliki 9 nilai pendidikan karakter. Kekurangan dari permainan tradisional *Engklek* adalah membutuhkan waktu yang lama dan tanah yang luas, dan membuat pemain kelelahan.

*Kata Kunci : Pendidikan Karakter, Permainan Tradisional Engklek, Implikasi, Anak usia* 5-6 t



## CHAPTER I INTRODUCTION

### A. Background of the Study

Human and education are two things that can not be separated because purpose of education is helping someone to be good and smart. Education can not be implemented without human. Human needs education. Because with education, the quality of nation will be able to increase. The situation of a nation is determined by condition of its society because basically the the quality of the nation depends on the quality of the human. It can be concluded that human and education are two things which are related. According to Undang- Undang Republik Indonesia number 20 on 2003 about *Sistem Pendidikan Nasional pasal 3* , as follows:

Pendidikan nasional berfungsi untuk mengembangkan dan membentuk watak serta peradaban bangsa yang bermatabat dalam rangka mencerdaskan kehidupan bangsa. <sup>1</sup>

Lately, Indonesia's education also got many achievements this year. There was also a student delegation from Indonesia who won 1 gold medals in the 2018 International High School Art Festival held in Tokyo Japan on august 5-10,2018. The Indonesian delegation was Mujahid Afif A.E from Modal Bangsa Aceh Senior High School. <sup>2</sup> The science olympiad team of Indonesia made another achievement in Chemistry and Physics International Olympic Games as each of them won the gold medals in the 50<sup>th</sup> Intenational Physic Olympiad (IPhO) in Lisbon, Portugal. The gold

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<sup>1</sup> Undang-Undang Republik Indonesia number 20 on 2003 about Sistem Pendidikan Nasional (SISDIKNAS), Yogyakarta: Pustaka Pelajar, 2007), page 4

<sup>2</sup> <http://edukasi.kompas.com/read/2018/08/10/21143801/prestasi-dunia-siswa-indonesia-raih-meas-ajang-seni-2018-di-jepang> is accessed at 13<sup>rd</sup> of october 2018, at 07.00 am.

medals for chemistry belonged to Ong Christopher Ivan Wijaya, the student of YSKI Chistian High School, Semarang. While for physics was achieved by Johanes, student of Frateran Christian High School, Surabaya. He made Indonesia proud in the International arena because he was able to compete with 670 students from 90 participating countries of IphO 2018.<sup>3</sup>

Indonesia obtained other many achievements. Short time ago, The Indonesia football players of TIMNAS U-16 won the first place in the 2018 AFF Championship held in Indonesia. Besides, Indonesia also got 31 golds in the 2018 ASIAN GAMES competition.<sup>4</sup> The award was also obtained by the Indonesia artist, Nyoman Nuarta, which was the 2018 Padma Award on Padma Shri Category from President of India, Shri Ram Nath Kovind, for his high-artistic work, phenomenal, and recognized by the experts and foreign artists.<sup>5</sup>

Even though Indonesia gained many achievements, there were many apprehensive case occurred. For example, from January until July of 2018, 19 regional heads was determined by as suspect by Komisi Pemberantasan Korupsi of Indonesia.<sup>6</sup> There was also a case happened in State of Senior High School of 1 Torjun, Sampang, Madura on Thursday, January 1<sup>st</sup>, 2018. A student named MH punched his teacher named Mr. Budi just because his teacher scratched his cheek with a drawing paint. This accident made Mr. Budi felt a really great pain on his head until he died.<sup>7</sup>

<sup>3</sup> <http://www.kemendikbud.go.id/main/blog/2018/07/siswa-indonesia-kembali-ukir-prestasi-internasional-bidang-kimia-dan-fisika> is accessed at 15<sup>th</sup> of October 2018, at 07.00 am.

<sup>4</sup> <https://bola.kompas.com/read/2018/09/03/05580098/31-pahlawan-medali-emas-indonesia-di-asiangames-2018> is accessed at 5<sup>th</sup> of October 2018, at 07.00 am.

<sup>5</sup> <https://www.kemenlu.go.id/berita-perwakilan/Pages/Seniman-Indonesia-Mendapat-Penghargaan-Palma-Award-2018-di-India.aspx> is accessed at 13<sup>rd</sup> of October 2018, at 09.00 am.

<sup>6</sup> <https://nasional.kompas.com/read/2018/07/19/07554661/januari-juli-2018-19-kepala-daerah-ditetapkan-tersangka-oleh-kpk> is accessed at 18<sup>th</sup> of August 2018, at 01.01 pm

<sup>7</sup> <https://regional.kompas.com/read/2018/02/03/10041991/penganiayaan-guru-oleh-siswa-di-sampang-begini-kronologinya> is accessed at 5<sup>th</sup> of July 2018, at 10.00 am.

Moreover, there was Haringga Sirila as a Jakmania wanted to support Persija but was beaten by Persib supporters at Bandung Lautan Api Stadium.<sup>8</sup>

All those cases could occur because of many factors that made such things happened. For example, there are some uneducated-programs of television for children. On the internet, there are many uneducated pictures and videos, hoax news, and spread of hate speeches. From these cases, we can concluded that currently Indonesia needs more implement character education. Because according to Akhmad Muhaimin Azzet:<sup>9</sup>

Pendidikan karakter menenankan anak untuk mempunyai karakter yang baik-baik dan diwujudkan dalam perilaku keseharian

So, the implementation of character education is needed by Indonesia. Young generation is indonesia hope, so recognizing character education is satisfied from early childhood. According to Megawangi, teaching children is like writing on a stone that will be imprinted on their mind forever. Meanwhile, teaching adults is like writing on water that can go easily and leave no trace.<sup>10</sup> So, teaching something to adult is very difficult. But teach early childhood is easier. That is the reason why to give character education for early childhood is the best time. Every parents, teachers, and all of society has to give positive stimulus to make early childhood grow, develop, and become a good person.

Experiences as long as that period will make children's personality in the future to have good or bad. Furthermore, a famous quote from Lickona said that Children

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<sup>8</sup> <https://www.jawapos.com/jpg-today/24/09/2018/pergi-sendiri-ke-bandung-di-sini-lokasi-haringga-tewas-dikeroyok> is accessed at 15<sup>th</sup> of september 2018, at 10.00 am.

<sup>9</sup> Muhaimin Azzet, Ahmad, *Urgensi Pendidikan Karakter di Indonesia* (Jogjakarta: Ar-Ruzz Media 2011), p. 16-17

<sup>10</sup> Megawangi, *Pendidikan Karakter* (Depok:Indonesia Herritage Foundation, 2004), p. 23.



are 25 % of the population, but 100% is the future.<sup>11</sup> Therefore, moral lesson through character education as early as possible for children is the key in developing a nation. Early childhood is future of the nation because early childhood is the the right time to build their good character. To make it come true, All people in the nation has to make colaboration. Government, teacher, children, and society. Not only people, but also media, gadget, and internet has to give good example to children. As Allah S.W.T reveals on Q.S. Al Qolam verse 4 as follows:

وَإِنَّكَ لَعَلَىٰ خُلُقٍ عَظِيمٍ

“And indeed, you (Propet Muhammad SAW.) are a great moral character.”.<sup>12</sup>

The above verse mentions that the Messenger of Allah (*Rasulullah*) is a role model in all aspects. It means that Islam is religion has taught us that *akhlak* is the priority. So, we have to be good person to invite the other people to be good too. It must be realized that there are many ways to introduce character education to the children. One of many ways to recognize character education is game. Game is favorable activity for children. When the children play, they enjoy and open their feeling. That is the reason why, educate children character through playing is a good way. Children can play while learning and learning while playing.

Dharmamulya argued that a traditional game means to introduce children about cultural values and social norms that is needed to make a relationship, make social contact, and play the role which is suitable with the social position in society.<sup>13</sup> In addition, Dehkordi said that playing traditional game maintains physical health,

<sup>11</sup> Lickona, Thomas, *Education for character : How Our School Can Teach Respect and Responsibility*: (Jakarta: PT. Bumi Aksara, 2012), P. 34-35.

<sup>12</sup> <http://id.islamway.net/collection/10387/hapalan-al-quran-dengan-terjemah-bahasa-inggris> . It has been accessed at 5<sup>th</sup> of May 2018, at 07.20 am.

<sup>13</sup> Dhamarmulyo, Sukirman, *Permainan Tradisional-Jawa* (Yogyakarta: Kepet Press, 1996), page. 98.

improves spiritual and mental state, and institutionalizes cultural values.<sup>14</sup> From the explanation, it can be concluded that children have to be introduced and taught about traditional game.

All of that games is inherited by our *Nenek Moyang* not only for making children happy but also for educating the children with many values. For me, a traditional game is a nation's asset. That is the identity of Indonesian culture that society has to conserve the traditional game. we can not underestimate the traditional game because there are so many philosophy values in it.

Now, it is just little children play traditional game, moreover children live in big city. There are many factors makes just a little children play traditional game. For example, most of all parents do not recognize children about traditional game, teachers do not want to teach traditional game, and society does not support children to play traditional game. So, there are many children can not play traditional game now.

And now the development of technology and communication is increasingly rapid. Technology was created by various types of gadgets which have a classification of gadget high high technology. In general, gadgets cannot be separated from someone's life in an effort to increase awareness, knowledge, and skills to keep using gadgets intelligently. But nowadays gadgets are used excessively so that they have an effect, one effect is that social interaction with the family has an involved relationship. According to Inda Lestari, Wahyudi Riana, and Budi M. result research shows that:

Intensitas pengguna gadget memiliki hubungan yang dapat mempengaruhi pola interaksi sosial di dalam keluarga.<sup>15</sup>

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<sup>14</sup> Rouhi Dehkordi, *The Educational Impact of Traditional Games: the Role of Zurkhaneh Sport in Educating Children*. International Journal of Science Culture and Sport, Farhangian University. Number. Number III September 2017.

<sup>15</sup> Inda Lestari, Agus Wahyudi Riana, and Budi M. Taftarzani, *Pengaruh Gadget Terhadap Interaksi Sosial Dalam Keluarga*. Jurnal FISIP UNPAD. No. 2 th. IV juli 2017.

Children now is interested in online game too. According to Albiar damara research shows that:

Game online membuat anak kecanduan, lebih agresif, monitor membuat mata menjadi kurang sehat, dan motorik kasar anak tidak terstimulus.<sup>16</sup>

From some of the above studies, it can be concluded that gadgets can reduce social interaction in the family and play online games less stimulate children's motor development. So, there is one traditional game that is suitable for children in the process of developing gross motor skills of children. This explanation is as same as Anisa Candra Perwitasari research that *Engklek* traditional game give influence to early childhood gross motor development.<sup>17</sup>

*Engklek* traditional game is the popular traditional game for children.<sup>18</sup> But, it is not all human ages can play this traditional game. Because the way to play *Engklek* game is player jumps with one foot and two feet. So, this traditional game is better played by someone depend to the stage of the human's motor development.

According to Dorothy Einon, children aged 5 to 6 are able to jump more than 10 jumpings, can walk forward as far as 3,3 meters above beam as large as 7,5 cm and walk back as far as 2,4 meters, can jump as far as 38-45 cm, and run with jumping as far as 70-88 cm.<sup>19</sup> It means that 5-6 years old children are able to recognized *Engklek* traditional game because the children have to jump around 12 jumpings with one foot. *Engklek* traditional game is satisfied for 5-6 years old children depend on their motor development stage.

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<sup>16</sup> Albir Damara, *Dampak Game Terhadap Perkembangan Anak*. Jurnal Fakultas Ilmu Pendidikan, Universitas Negeri Semarang. No. 1 th. V Desember 2013.

<sup>17</sup> Anisa Candra Perwita Sari, *Pengaruh Permainan Tradisional Engklek Terhadap Perkembangan Motorik Kasar Anak Usia 5-6 Tahun di TK Bhineka Karya dan TK Islam Vakti VIII*, Skripsi, Program Studi Fisioterapi, Fakultas Psikologi, Universitas Muhammadiyah Semarang: 2016).

<sup>18</sup> Iswinarti, *op.cit*, p.2

<sup>19</sup> Dorothy Einon, *Permainan Cerdas Untuk Anak Usia 2-6 Tahun*, (Jakarta: Erlangga, 2005)

Yogyakarta is one of the provinces that still preserves Indonesian culture. This is evident from the election of Yogyakarta as a city of culture. There are many cultures that are still preserved, such as *hanacaraka* writing that is still seen everywhere, there are many cultural, traditional dances, Javanese songs, and several other cultural preservation activities.

To keep and preserve Indonesia traditional game, there is Kampoeng Dolanan at Yogyakarta. Kampoeng Dolanan is located at Bantul District of Yogyakarta Special Region Province. There have many traditional games which have been produced there, for example: *Kitiran*, *Klontongan*, and *Othok-Othok*. Those have been produced by some creators called *Mbah* at Kampoeng Dolanan Yogyakarta. In researcher's opinion, this village is interested to be visited by society specially for children because visitors are able to play traditional games together there. Moreover, Yogyakarta is culture city. All reasons above make researcher wants to understand the character education values in *Engklek* traditional game, the implication of character education values in *Engklek* traditional game for children aged 5 to 6, specially at Kampoeng Dolanan Yogyakarta, and the advantages and disadvantages of playing *Engklek* traditional game.

### **B. Focus of the Study**

Based on the above rationale, the reseacher formulates the problem of the study as follows:

1. What are the character education values in *Engklek* traditional game?
2. How is the implication of character education values in *Engklek* traditional game for 5-6 years old children at Kampoeng Dolanan Yogyakarta?
3. What are the advantages and the disadvantages of *Engklek* traditional game?

### C. Objective of the Study

In accordance with statement of the problem, the objective of this study are formulated as follows:

1. To describe the values of character education in *Engklek* traditional game
2. To describe the implication of character education values in *Engklek* traditional game for 5-6 years old children at Kampong Dolanan Yogyakarta.
3. To describe the advantages and the disadvantages of *Engklek* traditional game

### D. Significance of Study

This study is expected the benefits for all aspects which has relation with this study. The expected benefits of the author for this study are :

#### 1. Theoretical Benefits

This study is expected to give contribution and idea in enriching *hasanah* of education specially the imploration of character education values in *Engklek* traditional game because of the importance of preserving the culture of Indonesia nation.

#### 2 . Practical Benefits

This results of this study are useful for:

##### a. For Insitution

This study can give information to institution about character education values in *Engklek* traditional game, and the implication for 5 to 6 years old children because every society has to keep culture specially traditional game, and the advantages and the disadvantages of *Engklek* traditional game

##### b. For Development of Science

This study is expected to give contribution for developing education science, culture, and children science

### E. Previous Study (Research Originality)

To simplify the discussion, the researcher uses previous research. In the previous researches, there are some study discussed about character education value but none of them which is same with the author's.

Nisau Salamah, with the title “*Penanaman Nilai-Nilai Pendidikan Islam Dalam Film “Alangkah Lucunya Negeri Ini” (Analisis Isi Dialog Film Alangkah Lucunya Negeri Ini)*”. In her research, Nisau Salamah wants to find the development of Islamic educational values in the film *What a funny country*. This film describes many things, one of which is about the issue of education. Muluk and his friends are university graduates who want to straighten the plight of abandoned poor children as pickpockets by providing a lesson and models applied so that they do not do steal work and they also gain common knowledge as well as religion. This research is a qualitative research using descriptive research specification approach. The results of research in this thesis is the film by the title *Lucunya negeri ini* contains the planting values of Islamic education.<sup>20</sup>

Iswinarti, with the title “*Nilai – Nilai Terapiutik Dalam Permainan Tradisional Engklek Pada Anak Sekolah Dasar.*”. In her study, she wants to find the therapeutic values in *Engklek* traditional game for elementary school children. This research used a qualitative approach. Subject in this study were 30 elementary school children in the third and fourth grade. Data were obtained through observation and interview to children who played 11 kinds of *Engklek* game in Malang, a town in East Java Province. Data were analysed using qualitative interpretative method. The result showed that therapeutic values of *Engklek* Traditional Game were: detection tool to

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<sup>20</sup> Nisau Salamah (2011), *Penanaman Nilai-Nilai Pendidikan Islam Dalam Film “Alangkah Lucunya Negeri Ini” (Analisis Isi Dialog Film Alangkah Lucunya Negeri Ini)*, Skripsi, Jurusan Pendidikan Agama Islam Fakultas Tarbiyah dan Keguruan Universitas Islam Negeri Maulana Malik Ibrahim, 2011: page, 77.

identify children with psychological problems, and improving physical development.<sup>21</sup>

Anisa Candra Perwitasari with the title “*Pengaruh Permainan Tradisional Engklek Terhadap Perkembangan Motorik Kasar Anak Usia 5-6 Tahun Di TK Bhinneka Karya Tunggulsari Dan TK Islam Bakti VIII Wonorejo.*” She wants to know the influence of playing Engklek traditional game for children aged 5-6 years. This study Measured equipment for gross motor skills using the Gross Motor Development Test (TGMD). The results of this study there was the influence of the traditional game of Engklek on the gross motor development of children aged 5-6 years after the statistical test using Wilcoxon test showed a p-value of 0.001 in the treatment group and the control group getting the p-value of 0.004. While the influence of different test with man Whitney test showed a p-value of 0.000. Conclusion of this study is there is the influence of the traditional game of Engklek on the gross motor development of children aged 5-6 years.<sup>22</sup>

**Table 1.1 Previous of The Studies**

No	Research Identify	Similarity	Deferentiati on	Research originality
1	Nisaus Salamah, 2011, Penanaman Nilai - Nilai Pendidikan Islam Dalam Film “Alangkah Lucunya Negeri Ini” (Analisis Isi Dialog Film Alangkah Lucunya Negeri Ini”, Skripsi (Jurusan Pendidikan Agama Islam	This study disscuses about character education	The object of this research is using media film “Alangkah Lucuinya Negeri Ini”	Focus the research is on character education values in <i>Engklek</i> traditional game and the implication for

<sup>21</sup> Iswanti (2017), *Nilai-Nilai Terapiutik Dalam Permainan Tradisional Engklek Pada Anak Usia Sekolah Dasar*, Jurnal, Fakultas Psikologi, Universitas Muhammadiyah Malang.

<sup>22</sup> Anisa Candra Perwita Sari (2016), *Pengaruh Permainan Tradisional Engklek terhadap Perkembangan Motorik Kasar Anak Usia 5-6 Tahun di TK Bhineka Karya Tunggulsari dan TK Islam Bakti VIII Wonorejo*, Skripsi, Program Studi Fisioterapi, Fakultas Kesehatan, Universitas Muhammadiyah Surakarta.

	Fakultas Ilmu Tarbiyah dan Keguruan Universitas Islam Negeri Maulana Malik Ibrahim)			children aged 5 to 6 years at Kampoeng Dolanan Yogyakarta
2	Iswanti, 2017, Nilai-Nilai Terapiutik Dalam Permainan <i>Engklek</i> Pada Anak Usia Sekolah Dasar, Jurnal (Fakultas Pdikologi Universitas Muhammadiyah Malang)	This study object is same, that is <i>Engklek</i> traditional game	The focus of this study is looking for therapeutic values	
3.	Anisa Candra Perwitasari, 2016, Pengaruh Permainan Tradisional <i>Engklek</i> Terhadap Perkembangan Motorik Kasar Anak Usia 5-6 Tahun Di TK Bhinneka Karya Tunggulsari Dan TK Islam Bakti VIII Wonorejo, Skripsi, Program Studi Fisioterapi, Fakultas Kesehatan, Universitas Muhammadiyah Surakarta	1. This study object is <i>Engklek</i> traditional game 2. This study for children aged 5-6 years	This study discusses about the influence of playing <i>Engklek</i> game to gross motoric development	

This originality research, is this research place is researched at Kampoeng Dolanan Yogyakarta, and character education is different with researches before which this research look for character education values in *Engklek* traditional game, then implication of playing *Engklek* game for children aged 5 to 6 years at Kampoeng Dolanan Yogyakarta, and the last is analysis the advantages and disadvantages of *Engklek* traditional game.



## F. Definition of Key Term

Researcher gives definition which is at the title, the purpose of giving definition is not to make misunderstanding to the title, as follow:

1. Value is something that is valuable and useful in everyday life.<sup>23</sup>
2. Character education is a positive thing that is done and influences a person's character<sup>24</sup>
3. Traditional Game is a kind game activity which develops from society habit.<sup>25</sup>
4. Implication is have a involved relationship<sup>26</sup>

## G. Composition of Study Findings

### Chapter I: Introduction

In this part will be described about some things: background of study, focus of the study, objective (s) of study, significance (s) of study, previous study (research originality), and definition of key terms.

### Chapter II : Review of Related Literature

In this chapter will describe about Literature Review about value, character education, character education value, the purpose of character education, game, kind of game, traditional game, meaning of early childhood, and stage development of playing to early childhood education.

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<sup>23</sup> Jalaludin dan Abdullah Idi, *Filsafat Pendidikan Manusia, Filsafat, dan Pendidikan* (Jakarta: Gaya Media Pratam. 1997) P. 11

<sup>24</sup> Hamka Abdul Aziz, *Pendidikan Karakter Berpusat Dari Hati*, (Jakarta Al Mawardi Prima, 2011), page 197-198.

<sup>25</sup> Pontjopoetro,S, Dkk, *Permainan Anak Tradisional dan Aktivitas Ritmik*, Modul, ( Jakarta: Pusat Penerbitan UT, 2002)

<sup>26</sup> <https://kbbi.web.id/implikasi>, is accessed at september 27<sup>th</sup> 2018 on 02.00 pm.

### Chapter III : Method od Research

In this part discuss on the study methodology, approach, study design, attendace of the researcher, setting of the study, data source, data collection, data analysis, and study prosedure. The process of collecting until finish.

### Chapter IV : Research Finding

In this chapter describes about study result. It is about Character education values appear in *Engklek* traditional game. Implication of character education in *Engklek* traditional game for children 5 to 6 years at Kampoeng Dolanan Yogyakarta. Advantages and disadvantages of *Engklek* traditional game

### Chapter V : Disscusion

In this part will describe about disscusion of the result of study about character education values in *Engklek* traditional game and the implication of character education values in *Engklek* traditional game for 5 to 6 years old children at Kampoeng Dolanan Yogyakarta, and the advantages and disadvantages of *Engklek* traditional game.

### Chapter VI : Closing

In this part will describe about conclusion and suggestion.

## CHAPTER II

### LITERATURE REVIEW

#### A. The Meaning of Value

A theoretical basis is a concept or paradigm that is structured to analyze and solve study problems. The theoretical basis of this study includes: According to *Kamus Besar Bahasa Indonesia*, value means:

Nilai n 1 harga (dl arti taksiran harga): sebenarnya tidak ada ukuran yg pasti untuk menentukan -- intan; 2 harga uang (dibandingkan dng harga uang yg lain): -- rupiah terus menurun; 3 angka kepandaian; biji; ponten: rata-rata -- mata pelajarannya adalah sembilan; sekurang-kurangnya -- tujuh untuk ilmu pasti baru dapat diterima di akademi teknik itu; 4 banyak sedikitnya isi; kadar; mutu: -- gizi berbagai jeruk hampir sama; suatu karya sastra yg tinggi -- nya; 5 sifat-sifat (hal-hal) yg penting atau berguna bagi kemanusiaan: -- tradisional yg dapat mendorong pembangunan perlu kita kembangkan.<sup>27</sup>

Values are defined as follows:

1. Prices (in the sense of estimated prices)
2. Prices of things (e.g. money), if measured or exchanged with others
3. Figures of intelligence
4. Degree, quality, and amount of content
5. Properties (things) which are important and useful for humanity

According to Powney, values include belief areas of religion and morals; value also refers to other aspects of how life takes place continuously. Values include aspects of cognition, emotion and behavior. Values can be expressed on two different

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<sup>27</sup> <https://kbbi.web.id/nilai>. It is accessed at March 23<sup>rd</sup> 2018, 03.00pm.

levels, namely fundamental and contextual.<sup>28</sup> It means that value is something meaningful and useful to people in this world. Sometimes value is also used to decide someone's ability. Not only decide someone's ability, but also value usually used to measure the content something.

According to Rohinah, values are an abstract reality. Values are what we feel in each of us as the driving force or principles that guide our lives..<sup>29</sup> Richard Eyre and Linda mentioned that the true and universally accepted value is the value that results in a behavior which has a positive impact, both for those who run it and for others. A value is practically something that is useful and worth in daily life. On another side, education is practically inseparable from values, mainly including quality, moral, religion integrated with the educational objectives of improving achievement or competencies, shaping the characters, and foster the ideal personality.<sup>30</sup>

It can be concluded that values are the concept of beliefs, views, and assumptions of an individual toward a thing viewed from various points so that the individual can conclude whether a thing is good, valuable, and able to direct the individual daily behaviors in the community

## **B. Character Education Concept**

### **1. Definition of Education**

The word 'education' is actually already described in the Qur'an Surah Al Isra' verse 24, which states:

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<sup>28</sup> Poeny, J., et.al, *Understanding Values Education In The Primaty School. The Schotish Council for Research in Education*, (Amsterdam: 1995, page, 55-57.

<sup>29</sup> Rohinah. M. Noor, *Pendidikan Karakter Berbasis Sastra, Solusi Pendidikan Moral yang Efektif*, (Bandung, Arruz Media, 2011), page. 41.

<sup>30</sup> Richard Eyre and Lina, *Teaching Your Children Value*, (New York: RockFeller center, 2013), page 19-23.

وَآخْفِضْ لَهُمَا جَنَاحَ الذُّلِّ مِنَ الرَّحْمَةِ وَقُلْ رَبِّ ارْحَمْهُمَا كَمَا رَبَّيْنِي  
صَغِيرًا ط

“And lower to them the wing of humility out of mercy and say, "My Lord, have mercy upon them as they brought me up [when I was] small.”<sup>31</sup>

The word “Rabba” means bring up or educate. It means that education is important to Islam religion because with education people will understand about good and bad things. Children according to the view of Islam is as a creature of Allah SWT which has elements of the body and spirit, which was born in the condition of nature that later can be two possibilities namely *muttaqin* and *fasiq* affected by a supportive environment. Addition, *Undang-Undang Republik Indonesia* Number 20 year 2003 chapter 1 verse 1 about *Sistem Pendidikan Nasional*:<sup>32</sup>

Pendidikan adalah usaha sadar dan terencana untuk mewujudkan suasana belajar dan proses pembelajaran agar peserta didik secara aktif mengembangkan potensi dirinya untuk memiliki kekuatan spiritual keagamaan, pengendalian diri, kepribadian, kecerdasan, akhlak mulia, serta keterampilan yang diperlukan dirinya, masyarakat, bangsa dan negara.

According to Higher Education For America Democracy book:

Education is an institution of civilized society, but the purposes of education are not the same in all societies, an educational system finds it's the guiding principles and ultimate goals in the aims and philosophy of the social order in which it functions.<sup>33</sup>

It means that Education is an institution in every civilized society, but the purpose of education is not the same in every people. The education system of a

<sup>31</sup> <http://id.islamway.net/collection/10387/hapalan-al-quran-dengan-terjemah-bahasa-inggris> , op.cit.,

<sup>32</sup> [http://kelembagaan.ristekdikti.go.id/wp-content/uploads/2016/08/UU\\_no\\_20\\_th\\_2003.pdf](http://kelembagaan.ristekdikti.go.id/wp-content/uploads/2016/08/UU_no_20_th_2003.pdf) . It has been accessed on 4<sup>th</sup> of April 2018 at 11.02 am.

<sup>33</sup> George Fredeck Zook, *Higher Education For American Democracy*, (Washington: U.S Gvut, Print, 1947), page. 38.

society (nation) and its educational objectives is based on the ideals (values) of ideals and philosophy that apply in a society (nation). According different opinion is from:

The term “education” refers to the broad function of preserving and improving the life of the group through bringing new members into its shared concerns. It is an essential social activity by which communicaties continue to exist in complex communicaties this function is specialized and institutionalized in formal education, but there is always the education outside the school with which the formal process in related.<sup>34</sup>

From explanation above, it can be concluded that the term education concerns the wide function of the maintenance and improvement of the life of a nation (community) primarily brings in new citizens (the younger generation) for the fulfillment of their responsibilities in society. So education is a process broader than the process that takes place within the school only. Education is an essential social activity that allows a complex and modern society. This educational function undergoes a specialization process and is institutionalized with formal education, which remains in contact with the formal education process outside.

In the *Undang Undang* Number 20 of 2003 about *Sistem Pendidikan Nasional* article 3, it is mentioned that national education has a function to develop and shape the dignified characters and civilization of the nation in order to develop the intellectual life of the nation. Furthermore, national education aims to develop the potentials of learners to become men who believe in and fear of God Almighty, have noble characters, knowledgeable, creative, independent, and eager to become a democratic and responsible citizen. Here are 3 important points stated in

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<sup>34</sup> Robert W. Richey, *Instructor's Resource Book For Planning For Teaching : An Introduction*, (New York, McGraw-Hill, 1968), page 31.

*Undang-Undang about Sistem Pendidikan Nasional (UU SISDIKNAS)* concerning character education:

1. Developing and shaping dignified characters of the nation
2. Developing learners' potentials;
3. Generating human beings who believe in and fear of God Almighty, have good characters, knowledgeable, creative, independent, democratic, and responsible.<sup>35</sup>

## **2. Definition of Character**

According to *Kamus Besar Bahasa Indonesia (KBBI)*, 'character' is defined as the psychological traits, natures, dispositions, morals or manners that distinguish someone from others. According to the Dictionary of Psychology as quoted by M.Furqon Hidayatullah in his book entitled (*Guru Sejati Membangun Insan Berkarakter Kuat dan Cerdas*), it is stated as follows: A character is a personality viewed from the starting point of ethics and morals, such as a person's honesty. One usually has a relation to relatively fixed natures. Another opinion reveals that character is one's behavioral values associated with God Almighty, his own self, his environment, fellow human beings, and his nationality embodied in thoughts, attitudes, feelings, speech, and behaviors based on norms, religion, law, etiquette, culture, and customs.<sup>36</sup>

From the definitions of character above, it can be concluded that characters are the quality or strength of minds (mentality), morals, and manners of individuals that become a special personality/ characteristic, power and the distinction between one another. An individual can be said having a character if he has succeeded in

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<sup>35</sup> *Undang-Undang Negara Republik Indonesia* Number 20 of 2003 about *Sistem Pendidikan Nasional* article 3.

<sup>36</sup> Chaplin J.P, *Kamus lengkap psikologi*, (Jakarta : Raja Grafindo Persada: 2006), Page, 33.

absorbing the values and beliefs desired by the society, which are then morally used in his life. That is what ‘character’ truly means, so now what is the true meaning of character education?

*Direktur Jendral Pendidikan Tinggi* (DIKTI) defines the character as a characteristic and good value (good value, wants to do good, real good life, and has good impact on the environment and is implemented in behavior Character is characteristic of a person or group of people containing values, moral capacity, and persistence in facing difficulties and challenges.<sup>37</sup> Good character is a concept with contents knowing good, embracing good, and doing well.<sup>38</sup>

From the explanation above, it can be concluded that character is personality. Personality is assumed become chacteristic in everyone self. The personality that is from envornment. How is someone’s environment decides the personality of someone. If the environment gives good example, absolutely someone character will be good.

### 3. Character Education

Here are the some meanings of character education :

Character education is the intentional effort to develop in young people core ethical and performance values that are widely affirmed across all cultures. Character education includes and complements a broad range of educational approach. All share commitment to help young people become responsible, care, and give controbution to citizen.<sup>39</sup> Character education is an educational movement that supports the social emotional, and ethnical development of students. Character education is an attempt to

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<sup>37</sup> [www.kopertis.org/PendidikanKarakter](http://www.kopertis.org/PendidikanKarakter). It has been accessed at 2<sup>nd</sup> of April 2018, at 09.45 am.

<sup>38</sup> Katilmis, A. Eksi., & Öztürk, C. “Efficiency of social studies integrated character education program”. *Educational Sciences: Theory & Practice, International Jurnal*, 11(2), page 850.

<sup>39</sup> [Character.org](http://Character.org) , It has been accessed on 7<sup>th</sup> of May 2018, at 08.31 a.m



increase social sensitivity and responsibility, build emotional intelligence, and manifest someone who has high ethics.<sup>40</sup>

Character education is an umbrella term loosely used to describe the teaching of children in a manner that will help them develop variously as moral, civic, good, mannered, behaved, non-bullying, healthy, critical, successful, traditional, socially acceptable being.<sup>41</sup> Education is terminology that describes a form of learning to children meaning and development of moral, law, good manner, behave, not membully, healthy, critical, success, respect tradition, and have consciousness as social creature. Character education as a process of cultural internalization into one's self and society so as to make people and civilized society. Education is not a means of transfer of knowledge, but also as a means of culture and value distribution. The child must get an education that touches the basic dimensions of humanity.

The dimensions of humanity include at least 3 things, those are the most fundamental, namely:<sup>42</sup>

- 1) Affective reflects on the quality of faith including manners
- 2) The cognitive seen in the capacity of thought and intellectual power to explore and develop and master science and technology.
- 3) Psychomotor visible on the ability to develop skills, skills, and kinesthetic competence.

#### 4. Values of Character Education

The value of character education sourced from Pancasila, Religion, Culture, and national education objectives within the Curriculum Center for the Development and Education of Culture and Character of the Nation is as follows:<sup>43</sup>

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<sup>40</sup> Barawi and M. Arifin, *Strategi dan Kebijakan Pembelajaran Pendidikan Karakter*, (Jogjakarta:Ar-Ruzz Media: 2012), page. 22-23.

<sup>41</sup> Novan Ardi Wijayani, *Membumikan Pendidikan Karakter Di SD*. (Jogjakarta:Ar-Ruzz Media, 2013), page. 24.

<sup>42</sup> Jena Osman, *The Character*, (Bostoff: Beacon Press, 1999), page 46.

<sup>43</sup> Asmaun Sahlan, *Desain Pembelajaran Berbasis Pendidikan Karakter*, (Yogyakarta:Ar-Ruzz Media, 2012), p. 39-40.

**Table 2.1 Character Education Values**

<b>No.</b>	<b>Character Value</b>	<b>Description</b>
1	Religious	Attitudes and behaviors that are religious, tolerant of other religious practices, and live in harmony with other religions
2	Honest	Behavior is exercised in an effort to make itself a trusted person in speech, action, and work.
3	Tolerance	Attitudes and actions that respect different religions, ethnicities, opinions, attitudes, and actions of others.
4	Dicipline	Attitudes and actions which indicate orderly conduct on various regulations
5	Hard Work	Behavior that shows a serious effort in dealing with learning difficulties and tasks, as well as complete tasks as well as possible.
6	Creative	Think of doing things in order to produce new ways or results from something
7	Independent	Attitudes and behaviors that do not depend on others in completing the task
8	Democratic	How to think, behave, act that gives the equal rights and obligations of himself and others
9	Curiosity	Attitudes and actions that always seek to know more deeply and extensively from what they learn, see, and hear.
10	Spirit of Nationality	The way of thinking, acting, and attitude that has an insight that put the interests of the Nation and the State above the interests of self and his group
11	Love the Country	The way of thinking, acting, and doing that shows loyalty and appreciate highly to the nation,

		environment, social, education, culture, economy, and politics of the nation.
12	Appreciate Achievement	Attitudes and actions to produce something useful for society, and respect the success of others
13	Communicative	Action that is easy to make conversation to others, humble, and make a good team
14	Love peace	Attitude, words, dan action that that make the others feel happy and secure for his/her coming.
15	Like to read	Habit attitude provides time to read various readings that give kindness to her/his life.
16	Care to environment	Attitudes and actions that always try to prevent damage to the surrounding natural environment, and develop efforts to repair the natural damage that has done.
17	Like to help	Attitude and action that always wants to give help to others dan society that need.
18	Responsible	Someone's action and attitude to do task and his/her obligation that he/she has to do for his/herself, society, environment (nature, social, and culture), and God.

According to Megawangi, there are nine characters that is taught for children, as follows:<sup>44</sup>

1. Love God
2. Independent
3. Honest
4. Polite

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<sup>44</sup> Megawangi, *op.cit*, p. 90

5. Like to help others
6. Confident, creative, and hard work
7. Leadership
8. Kind and humble
9. Tolerance

Character education values above are hoped had by children.

### C. Traditional Game

#### 1. The Meaning of Game

Indonesia is a rich country because the country has diversity, if you see, that diversity is not only about languages, culture, and ethnic. But also game that is played by the children in every region. Every children who stays in regions where is Indonesia has unique character and absolutely that is depend on geographical location, environment, and the habit in every regions. Now, technology has been developing is like TV, game video, and online game that children always show. That makes traditional game is forgotten by children that should preserve the traditional game.

Permainan merupakan kesibukan yang ditentukan sendiri tanpa paksaan. Melalui permainan, anak-anak dapat mengekspresikan diri.<sup>45</sup>

The importance of playing for the development of the child's personality has been universally recognized. Play is one of the needs of adult or children. Some philosophers such as Aristotle, Comenius, Rousseau, Pestalozzi, Froebel, Al-Ghazali, Ibnu Sina and Ibnu Khaldun emphasized the importance of playing for children. For them, playing is seen as a child's natural activity in getting experiences, it means to develop intelligence. The elements of affection and psychomotor

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<sup>45</sup> Mayek S Tedjasaputra, *Bermain, Mainan, dan Permainan*. (Jakarta: PT.Grasindo, 2001), page. 22-23.

contained in the child's time is stimulated properly. Maria Montessori describes the child who is playing in full harmony.

Rogers also argues that one of the internal conditions for constructive creativity is the ability to play with elements and concepts.<sup>46</sup> According to Zakiyah Drajat, the game has an important role in training child's personality.<sup>47</sup> By playing games and imitating what grownups do, children not only practice how to modify their social behaviors, but also they find opportunities to modify and develop the ways in which they behave socially.<sup>48</sup>

It means that play a game is important to children. Play a game is able to increase the stage of children growth and development. With play, they are able to train motoric, sosial, other. Playing has also train child's personality. Let them play and happy. Let the children enjoy their process. Teacher, society, family task is how to stimulus their growth and development. Not only stimulus their growth and development, but also they have teach children character.

## 2. Kind of Game

There are many games that are able to develop children. Here are some game classifications based on category:

### a. Games based on the times, those are:

Based on the development of the era, then the game is categorized into:

1) The traditional game, a game that is passed from one generation to the next. This game usually only use simple rules that are agreed together and use simple tools that usually use the differences that exist around the child, such as: *Dakon, Logo, and Engklek*. It means that traditional is used to be played by childrens in the past. Because of the traditional game is Indonesia asset, so children who are still live in Indonesia has to always keep it and play it proudly.

<sup>46</sup> Andang Ismail, *Education Games Panduan Praktis Permainan yang Menjadikan Anak Anda cerdas, Kreatif, dan Saleh*. (Yogyakarta: Peo-Media, 2009), page 34-36.

<sup>47</sup> John Meggi, *Play and Learn*, (Hongkong: Conran Octopus Limited, 1993), page 55-52.

<sup>48</sup> Rouhi Dehkordi, *Op.cit*, page 189.

2) The Modern game, is game that is played by children with using modern technology, such a playstation, HP, and the other technologies. Now, there are many kind of modern games. If people want to know, everyone just open the gadget, search game and then they will know various games now.

**b. The game is based on the number of players. Those are:**

Based on the number of players, the game can be categorized into:

1) Individual games, individual games. This means that when children play, children only need to provide game tools to use. Such as: micro game, *balok*, and *lego*.

2) Pairing games, games that have to do in pairs. This means for games to be done in pairs. This means to play a game, then the child must play in pairs with his friend. Like playing *Dakon* and playing *Junggatan*.

3) Group game, this game must be done by more than 2 children. Like playing rope, playing ball and playing *hasinan*.

4) The classical game, which is a game performed by a number of children without having to pair and group, children will play together but usually a losing child will continue the game according to agreed rules. These are like playing *Buta-Butaan*, playing *Petak Umpet*, and playing *kelereng*.

**c. Games based on child's motor activities, those are:**

Based on the child's motor activities, the game is categorized into play act, a game that requires the child to be active and participate. The second is passive play, a game that the child receives only impressions that make his own soul become active (not physically active) through listening and understanding what he hears and sees. The following are games that are categorized as active games are:

1) Tactile play is the activity of playing that increases children's fingers and help children to understand around them through touch and see it.

2) Fuctional play, yaitu play activities involving the five senses and the ability of motor in order to develop the motor aspect of the child.

3) Constructive play, a game that prioritizes a child to build or shape a building with *Balok*, and etc.

4) Creative play, a game that allows children to create their own creations and imaginations

5) Symbolic / dramatic play, the game when the child plays a role. .

6) Play games, is games that are done according to certain rules and are competition / competition.

The games that are categorized as passive games are:

- 1) Listen to music and radio
- 2) Watch TV and movies
- 3) Read

#### **d. Games based on where it plays, games can be categorized into:**

1) Indoor games. Games that can be categorized into indoor games include play *Ular Tangga* and playing *Balok*.

2) Outdoor games. The games that can be categorized as an outdoor game is game of *Kelereng*, *Hasinan*, and *Buta-Butaan* game.<sup>49</sup>

Based on the various games that have been described above, it can be concluded that there are many kinds of game. all depends on time, place, and activity.

### **C. Traditional Game**

According to Ismail, the traditional game is a type of game that contains cultural values that are from *Leluhur*. If the game is essentially something fun and the traditional game is a game that contains cultural values or that is usually done by

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<sup>49</sup> Andang Ismail , *Education Games*, (Yogyakarta: PT. Pro-U Media), page 42-45.

the *Leluhur*, then the traditional game of course is not only interpreted as active games. All the habits that are fun and commonly performed by children in the past, there are singing and jokes can be called a traditional game. If it has a history and still passed down to several generations. The traditional game is a type of game that contains cultural values that are the heritage of the ancestors. If the game is essentially something fun and the traditional game is a game.<sup>50</sup>

The above is supported by Hidayat who clarifies the traditions of play into three groups, namely games with verbal content, games with imaginative content, workings with physical content.<sup>51</sup> So it can be concluded that traditional games are *Rakyat* games that are fun both with verbal content, imaginative content, and physical content, that is given from one generation to the next.

#### **D. Early Childhood**

##### **1. The Meaning of Early Childhood**

Educational experts agree that the gold age only occurs once during human life. According to *UU* number 22 year 2003 article 28 about *Sistem Pendidikan Nasional* in Indonesia, Early childhood is a group of people aged 0-6 years.<sup>52</sup> The meaning of early childhood according to Rosmala Dewi in her book entitled "*Berbagai Masalah Anak Taman Kanak-Kanak* " is a child aged 0-6 years who need stimulus and stimulus specifically for growth and development of parents and educators. This is because, at this time children aged 0-6 years experienced the

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<sup>50</sup> Ismail Andang, *Education Games Menjadi Cerdas dan Ceria Dengan Permainan Edukatif*, (Yogyakarta: Nusa Aksara: 3006, page 55-58.

<sup>51</sup> Hidayat, Dasrun, *Permainan Tradisional dan Kearifan Lokal Kampung Dukuh Garut Selatan, Jawa Barat*. Jurnal Akademika FISIP Untad: Vol. 05. Be accessed at 4 April 2018 at 10.00 am.

<sup>52</sup> *Undang –Undang* number 22 of 2003 article 28 about *Sistem Pendidikan Nasional*. opcit, article 28



period of golden age, meaning the golden age. At this time, early childhood experiences remarkable growth and development progres.<sup>53</sup>

According to prospective researchers, early childhood is a child aged 0-6 years who need special handling from educators, parents and the community in growing the potential and develop its development. From the age of 0-6 years, parents, community and educators provide stimulus to develop aspects of children's development which consists of six aspects, namely religious and moral aspects, cognitive, motor, language, social, emotional and art.

## 2. Stage Development of Playing

When children are playing, they do not only get pleasure, but they also learn to interact, recognize the environment, and recognize around them. Therefore play is also said to be a way to help children to be social people. But of course it can not happen. Instantly, there are several stages that must be met first before they can play together with others. According to Parten, there are six stages of play in children, namely:

### a. Unoccupied or Uncertain Play

At this stage, children play only by involving their surroundings and other children who are playing, without participating in interacting or playing with them. If the child is not interested, then he will do other things with various things like playing the limbs and others.

### b. Solitary atau Alone Play

This stage is usually to very young chil. Child is busy playing themselves. Child does not pay attention other children coming around her/him.. Another child will feel his presence by the child when, for example, when another child takes his toys.

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<sup>53</sup> Rosmala Dewi. *Berbagai Masalah Anak Taman Kanak-Kanak*. Jakarta: Departemen Pendidikan Nasional Direktorat Jendral Pendidikan Tinggi Direktorat Pembinaan Pendidikan Tenaga Kependidikan Dan Ketenagaan Perguruan Tinggi., page.2.

### c. Onlooker Play or Observer

At this stage children play by observing other children play activities. She or he looks more interest with other children play activity.

### d. Parallel Play

This stage is apparent when two or more children play with the same game tool and perform the same movement, but if observed it will seem that there is actually no interaction between them. They do the same activities individually at the same time. his game can be found in children playing cars, robots, beams, and others.

### e. Associative play

At this stage there is a more complex interaction to child. This stage is marked by the interaction between children who play, remember each other, exchange game tools, and look a child who follows his/her friend. For example, children are drawing, they can comment on each other and lend colored pencils, there is an interaction between them but their drawing activities do individually without any rules.

### f. Cooperative or Organizes play

This stage of the game is marked by the cooperation, division of tasks and the division of roles between children involved in the game to achieve certain goals, such as role play, work together to make buildings from *Balok* and others. In general, the stages of this game 43% has appeared in children aged 4-5 years

In the six stages of play above it appears that during the stage of unoccupied play, solitary, and onlooker play that social interaction still has not appeared in child. Social interactions appear in the next stage of play (Parallel play, Associate play, and Cooperative or Organized play). By paying attention to the stages of the child's play, then the teachers, parents, and adults around can make it a consideration when designing games for children.

### 3. Stage Play Development for 5 to 6 Years Old Children

According to Hurlock, for the first time, children explores their game tool. When the children are 2-3 years old, they are able to think that their game tool can live, move, talk, and feel. Because of the children intelligence development, they do not think that game tools are able to live anymore, it makes the intention of children to game tool is reduced. Another factor that that make children intention become reduce is game has a solitary character, they need friend at this stage. when the children are the students of pre-elementary school, they think that game tool is like baby game tool. It makes their interesting to game tool are reduced.<sup>54</sup>

It can be understood that when the children 5-6 years old, they need friend to play together. Their interesting to play with game tool is reduced. Parents have to know this. Don't let the children just play with online game. let them play outdoor with their friends.

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<sup>54</sup> Andang Ismail, Opcit, page 90.

## CHAPTER III

### METHOD OF THE STUDY

#### A. Approach and Study Design

The type of study in this thesis is qualitative research because the approach of qualitative is more to be focuses to create descriptive data from people or attitude which is observed and can not be done through counting. As same as Iskandar said that qualitative research is research is more focus on process and meaning which reasearch is hoped can show many qualitative informations with analys-descriptive that is full of meaning. The characters of qualitative research are researcher attend to the location of the research, descriptive, foccus on the process, used indutive analysis approach, researcher is main instrument.<sup>55</sup> So this study used qualitative research because collect the data with observatio, direct interview with some informants, and analys the data used detail triangulation

#### B. Attendance of the Study

Researcher attendance has the purpose to create good relation with subject of the research.<sup>56</sup> Researcher is important component in doing research. It becomes full observer, it means researcher becomes direct participant observer in research process. This is done as objetivity of research result. According to the explanation, researcher must be direct participant in field to find meaning from research subject that inform and check. So, it can be concluded that the participation of researcher gives decide the meaning in it.

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<sup>55</sup> Iskandar, *Metodologi Penelitian Pendidikan dan Sosial (Kualitatif dan Kuantitatif)*, (Cipayung: TIM GP Press, 2009), p. 191

<sup>56</sup> Iskandar, *op.cit.*, p.. 252

Here are the list of reseacher attending in field, is to observe direcly about condition and fenomena that occur in the place. This is to get concrete result through some steps:

- a. Before conducting the research, the researcher requested permission from the Kampoeng Dolanan Yogyakarta
- b. Making a permission letter from the Faculty to conduct observations to find out the state of the research site directly
- d. Conduct interviews with several sources
- e. Children aged 5-6 years play traditional Engklek and researchers observe and interview
- f. Collect data in Kampoeng Dolanan through conservation, interviews, and documentation

### **C. Setting of the Research**

The research location is a place where researchers conduct research to obtain information in accordance with the research concept.<sup>57</sup> For the location, the researcher chose the research location in Kampoeng Dolanan Yogyakarta which was located in Tembus pandes street, Panggunharjo, Bantul district, Yogyakarta Special Region. Kampoeng Dolanan Yogyakarta was the originator of the first Dolanan village in Indonesia. This village is capable of producing traditional games namely

Not only that, there are still two elders who still produce traditional games from paper, wood, candles and others. Yogyakarta is one of the provinces that is still thick with customs and still preserving culture.

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<sup>57 57</sup> Iskandar, *op.cit.*, p.. 258

#### D. Data Source

This study is like other research which has two sources, primary source (primary) and secondary source (support).

##### a. The primary data

One of ways to gcollect primary data use participative observation which reseacher interact fully in social situation with the object of research. This technique is used to observate, understand detail phenomena happened in the field. The next is interview. To get data fully as cross cecks, researcher has to use deeply interview technique with informants.<sup>58</sup>

This researcher primary data is from observe, interview with 2 creators of *dolanan* at Kampoeng Dolanan Yogyakarta, one of founders of Kampoeng Dolanan Yogyakarta, children aged 5-6 years played *Engklek* traditional game at Kampoeng Dolanan Yogyakarta, Dinas Kebudayaan DIY, culture observer, and three teachers of Kampoeng Dolanan Yogyakarta which can give data about character education values in Engklek traditional game and the implication for children aged 5-6 years at Kampoeng Dolanan Yogyakarta.

##### b. Secondary Data Sources

Secondary data is a data source that supports and complements primary data sources.<sup>59</sup> From books, journals, and online data.

#### E. Data Collection

In collecting data on qualitative research according to Lofland, the main data source is action, rest are additional data such as documentation and others. the data source used was based on observing and analyzing the traditional Engklek games and interviews with one of the founders of Kampoeng Dolanan Yogyakarta, 3 teachers, 5 children playing traditional games Engklek, cultural observer, DIY Culture Office,

<sup>58</sup> Iskandar, *op.cit.*, p. 200

<sup>59</sup> Iskandar, *op.cit.*, p. 201

and traditional game makers in Kampong Dolanan DIY, then documentation in the form of photo. Data needed to support the completeness of research data, as well as study books. There are two kinds of data sources, namely:

#### 1. Primary Data Source

Primary data sources are the first sources used as research objects. In this case the researcher chooses children aged 5-6 years played traditional *Engklek* games at Kampong Dolanan Yogyakarta, cultural observers, Dinas Kebudayaan DIY, creators of *dolanan* in Kampong Dolanan Yogyakarta, and one of the founders of Kampong Dolanan Yogyakarta.

#### 2. Secondary Data Sources

The secondary data source is a data source that is indirectly used as a complement to other data.<sup>60</sup> In this case it can come from books, journals and documentation

### **F. Data Collection Technique**

Data collection techniques in qualitative research were carried out using three data collection techniques, namely:

#### **1. Observation method**

Observation is an activity looking for data that can be used to provide a diagnosis. The essence of observation is the presence of visible behavior and the goals to be achieved. Visible behavior can be seen directly by the eye, can be heard, and can be calculated, and measured.

Observations made when conducting research are covering activities to pay attention to an object using all sensory devices. The researcher conducted field observations to obtain data validity in observing the environmental conditions of Kampong Dolanan Yogyakarta.

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<sup>60</sup> Iskandar., *opcit*, p. 218

## 2. Interview Method

Interview method is a dialog which is done by interviewer to get information from informant. The informants of this interview are:

- 1) One of founders of Kampoeng Dolanan Yogyakarta
- 2) Two traditional game creators from Kampoeng Dolanan Yogyakarta
- 3) Five children who played *Engklek* traditional game
- 4) Three teachers of Kampoeng Dolanan Yogyakarta
- 5) Dinas Kebudayaan Yogyakarta Special Region
- 6) Cultural observer

## 3. Documentation Method

Documentation is one method of collecting qualitative data by viewing and analyzing existing documents.<sup>61</sup> In this case the researcher uses data in the form of things related to Kampoeng Dolanan Yogyakarta. Researchers also use photos to document the results of the support in the study, in the form of images while doing research.

## G. Data Analysis

According to Gay, analysis of data can investigated by somparing responses on the one data with responses on other data. Data analysis of qualitative research has three steps: reduct data, display, make a conclusion then verificate<sup>62</sup>. Data analysis of this study is triangulation of source and technique of triangulation. In triangulation of source, researcher compares data observation result with interview data. Compare again the interview data and document is like foto. The triangulation of technique, researcher does validity to participant.

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<sup>61</sup> Iskandar., *opcit*, p. 220

<sup>62</sup> Iskandar, *op.cit.*, P. 225



## **7. Research Prosedure**

1. Identify of problem. In this case the issues discussed are related to the cases that occur in Indonesia to

2. Retrievy data. Researchers used interview techniques with Kampong Dolanan Yogyakarta, children aged 5-6 years who played Engklek in Kampong Dolanan Yogyakarta, cultural observers, dolanan craftsmen, one of the founders of Kampong Dolanan Yogyakarta, and Dinas Kebudayaan DIY

3. Analys Data. The data obtained were analyzed by observing, concluded to make it easier to understand the data

4. Prepare research report



## CHAPTER IV

### RESEARCH FINDING

#### A. General View of Study Location

##### 1. Location of Kampoeng Dolanan

This research place is located at Kampoeng Dolanan Yogyakarta (Panggunharjo village, Bantul district, Yogyakarta Special Region). Based on the characteristics of its natural resources, Panggunharjo Village is divided into three areas, as follows:

- a. Wetland farming areas covering Pendukuhan Geneng, Garon, Cabeau and Ngireng-Ireng
- b. Central Government and economic areas including Pendukuhan Pandes, Glondong, Sawit, Jaranan Kweni, and Pelem Sewu.
- c. Urban Agglomeration areas including Pedukuhan Dongkelan, Glugo, Krapyak Kulon, Krapyak Wetan

Based on the hydrology, Panggunharjo Village area has sufficient groundwater sources, especially in Sorowajan Pedukuhan, Gludo, and Karangnoko Pedukuhan Pelensewu so that it can contribute to the fertility of agricultural and in Panggunharjo village. Whereas, base on the geographical condition, Panggunharjo village area is one of the areas adjacent to Yogyakarta. For the main traffic lines between regions / provicens, there is a southern ring road located in the northern region of Panggunharjo as well as in the Bantul and Parangtritis roads.<sup>63</sup>

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<sup>63</sup> Interview with Mr. Wahyudi Anggoro Hadi , one of Kampoeng Dolanan Yogyakarta founders, date 6 July 2018

## 2. History of Kampoeng Dolanan Yogyakarta

Pandes Sompokan hamlet is a hamlet which historically known as a region which produces children dolanan from bamboo and paper and, from the local history source, it is said that the tradition of making children dolanan has done since the regime of Hameng Kubowono VIII or around the medieval of XVIII. Angkrek, othok-othok, wayang kertas, payung, and kepat become the options of dolanan offered by the village. “Kampoeng Dolanan” or toy village is an epithet given by the chief of Pandes hamlet, Panggunharjo village, Sewon, Bantul, Wahyudi narrates that around the 18th century there came a woman, who was a descent of Majapahit named Nyai Sompok, to Pandes hamlet. As known, the people of Majapahit kingdom were well-known by their ability in making handycraft. That was how Nyai Sompok spent her days in Pandes, making handycraft in the form of children dolanan. Nyai Sompok taught the people how to create children *dolanan*.

Another name of Pandes is Sompokan, which derived from the name of keraton Mataram retainer called Nyai Sompok. In order to spend their leisure and increase family income Pandes people started to create dolanan until now. Almost all Pandes people depends their economic from making children dolanan so that, at the time, children dolanan preservation is conducted culturally in a context of family because, usually, all the family members are involved in the process of making the dolanan. The earthquake momentum in 2006 was the point where Wahyudi became the pioneer of the inception of Kampoeng Dolanan Yogyakarta to conduct a movement because having a sense of same fate at that time. It has become Pandes people spirit to show their local wisdom.

Then, Pojok Budaya community, which created Pandes village as Kampoeng Dolanan in 2007, was established at Kampoeng Dolanan. The aim is to look back into Pandes hamlet potentiality. Their vision is to help the realization of people who

is independent, cultured, religious, and care to the environment. This community consists of youth organization and Pandes people. There are various activities such as Among Siwi play group and other linsidentil activities which cover cultural preservation and outbound packages for the visitors.

Among Siwi play group has a learning system which is in line with a vision possessed by Kampoeng Dolanan that uses the nature and traditional tools as learning media. It also occurs on outbound package in which Kampoeng Dolanan provides a lesson in making traditional games directly from *Simbah-Simbah*.<sup>64</sup>

### **3. Vision and Mission of Kampoeng Dolanan Yogyakarta**

#### **a). Vision**

The realization of independent, cultured, religious and cared-environment society.<sup>65</sup>

#### **b) Mission**

1. To be *dolanan* children center at Jogja
2. Promote traditional game
3. Product many *dolanan*<sup>66</sup>

#### **c). Goal of Kampoeng Dolanan Yogyakarta**

1. To preserve traditional games
2. To increase the economy of Pandes society<sup>67</sup>

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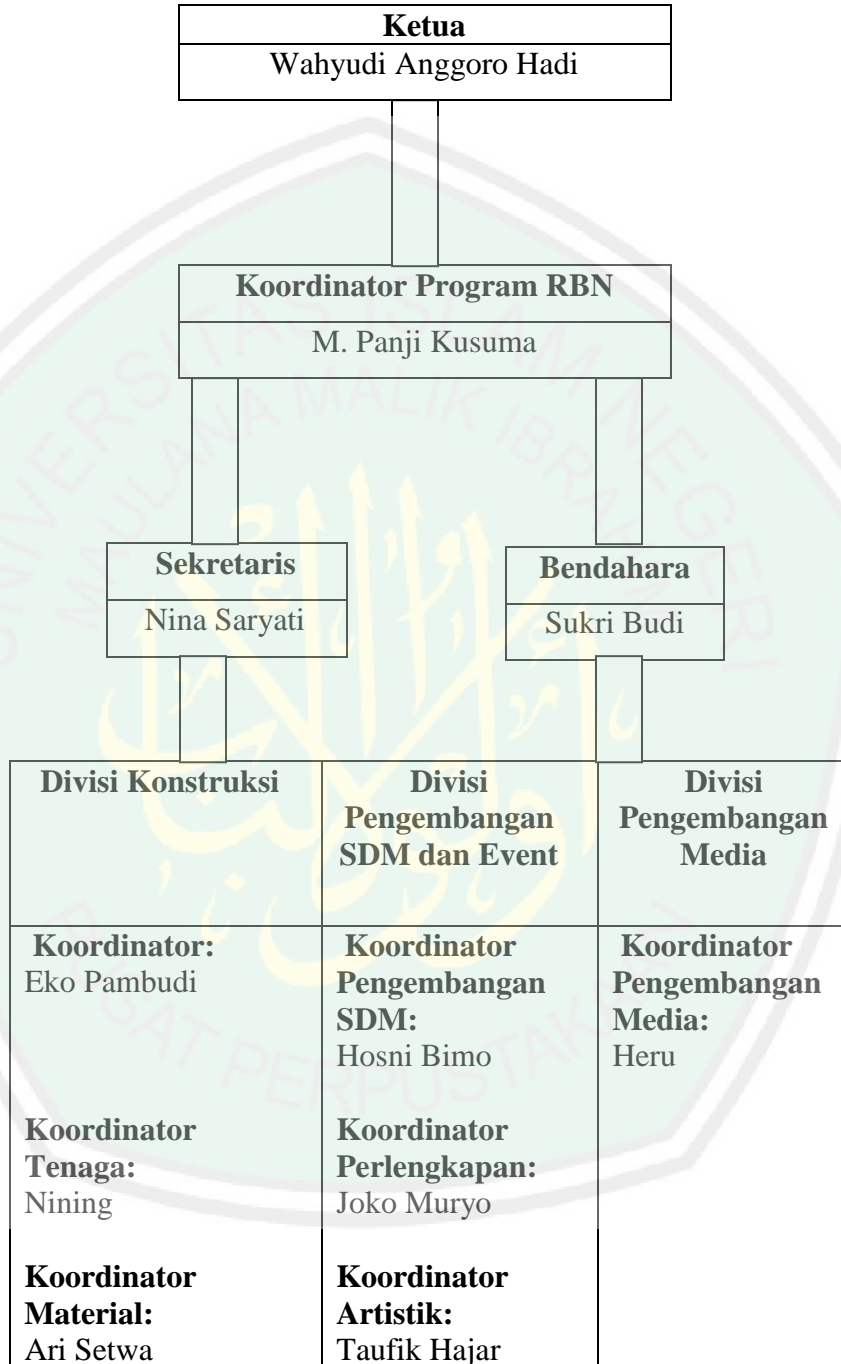
<sup>64</sup> Interview with Mr. Wahyudi Anggoro Hadi, One of Kampoeng Dolanan Yogyakarta founders, date 6 July 2018

<sup>65</sup> Interview with Mr. Wahyudi Anggoro Hadi, One of Kampoeng Dolanan Yogyakarta founders, date 6 July 2018

<sup>66</sup> Interview with Mr. Wahyudi Anggoro Hadi, One of Kampoeng Dolanan Yogyakarta founders Inisiators

<sup>67</sup> Interview with Mr. Wahyudi Anggoro Hadi, One of Kampoeng Dolanan Yogyakarta founders, date 6 July 2018

#### 4. Structure of Organization



**Table 3.1 Structure of Organization**

## 5. Some Activities at Kampoeng Dolanan Yogyakarta

There are some preservation traditional game activities which is at Kampoeng Dolanan Yogyakarta. The activities are divided become two activities, those are regular activity which is done by Kampoeng Dolanan Yogyakarta's society and preservation traditional game activity for visitors which come to Kampoeng Dolanan Yogyakarta, these are the explanations:

### a. Regular Activities at Kampoeng Dolanan Yogyakarta

Regular activities that society of Kampoeng Dolanan Yogyakarta do are every three days a week, children gather at Hall of Kampoeng Dolanan Yogyakarta to play traditional game at afternoon. This activity is accompanied by three teachers of Kampoeng Dolanan Yogyakarta. The activities are not only playing traditional game, but also making *dolanan* which is accompanied by 2 *dolanan* creators of Kampoeng Dolanan Yogyakarta. This explanation is as same as result of interview result with Mr. Wahyudi. Mr Wahyudi Anggoro Hadi is one of Kampoeng Dolanan Yogyakarta founders, those are:

*“Untuk kegiatan rutin, setiap tiga hari dalam satu minggu biasanya hari selasa, kamis, dan sabtu itu anak-anak sekitar sini dolanan bareng dan membuat dolanan di Pendopo didampingi oleh 3 guru.”<sup>68</sup>*

To preserve traditional game at Kampoeng Dolanan Yogyakarta, *Mbah Atemo* who becomes one of *dolanan* creators at Kampoeng Dolanan Yogyakarta teaches the way to make *dolanan* which she make and sell. Some *dolanan* which are taught for children at Kampoeng Dolanan Yogyakarta are *othok-othok*, *kitiran*, dan *wayang* from paper. This statement is as same as *Mbah Atemo* explains, those are:

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<sup>68</sup> Interview with Mr. Wahyudi Anggoro Hadi, One of Kampoeng Dolanan Yogyakarta founders, date 6 July 2018

*“Cah-cah kuwi belajar nggawe othok-othok, kitiran, ngguntingi gambar wayang soko kertas mbak e la gambare wayang kulo sing nggambar. Ben cah-cah iso yo dibelajari sitek-sitek”<sup>69</sup>*

Preserved-traditional game activity at Kampoeng Dolanan Yogyakarta is not only children play traditional game and make *dolanan*, but also society of Kampoeng Dolanan Yogyakarta make event that happens once in a year. This event is called *pementasan dolanan*. Many children show traditional game and many sellers sell *dolanan*. This event is usually done on september. This explanation is as same as Mr. Wahyudi Anggoro Hadi explanation, those are:

*“Biasanya tiap bulan september satu tahun sekali diagendakan pementasan dolanan. Biasanya ruame, karena warga pada kumpul. Agendannya ya anak-anak tampil dolanan di Panggung. Teros, dolanane si Mbah dijual di situ.biasanya juga ada yang jualan makanan tradisional jaman dulu, ya rame mbak e.”<sup>70</sup>*

*Mbah Suradi* as one of *dolanan* creators at Kampoeng Dolanan Yogyakarta. He explains that in *pementasan dolanan* event, he feels spirit to product *dolanan*. This explanation is as same as *Mbah Suradi* said, here are:

*“Setaun pisan kae biasane ono acara pentas dolanan. Semangat rasane, biasane seminggu sak urunge acara kuwi nggawe dolanane terus pas pentas didol, la payu e mbak e”<sup>71</sup>*

From the explanation above, society activities at Kampoeng Dolanan Yogyakarta are divided by two activities. Those are children play and make *dolanan*

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<sup>69</sup> Interview with *Mbah Atemo*, One of Kampoeng Dolanan Yogyakarta founders, date 6 june 2018

<sup>70</sup> Interview with Mr. Wahyudi Anggoro Hadi, One of Kampoeng Dolanan Yogyakarta founders, date 6 July 2018

<sup>71</sup> Interview with *Mbah Suradi*, One of Kampoeng Dolanan Yogyakarta founders, date 6 July 2018

on three days a week. *Othok-othok*, *kitiran* and *wayang* paper are ready at Kampoeng Dolanan Yogyakarta. And on november, there is *pementasan dolanan* event. The shows are children who play traditional game on the Stage, *dolanan* seller sell dolanan, and food traditional seller sell traditional food.

#### **b. Activites For Visitors at Kampoeng Dolanan Yogyakarta**

The activity of Kampoeng Dolanan Yogyakarta is not only for society of Kampoeng Dolanan Yogyakarta, but also activity to be given by Kampoeng Dolanan Yogyakarta society for visitors. Activity for visitors of Kampoeng Dolanan Yogyakarta is outbound. Outbound activity for visitors is playing traditional game and making *dolanan*. The activity which makes *dolanan* is directly taught by *Mbah Atemo* dan *Mbah Suradi*. It is usually outbound participants are for PAUD and SD students. The explanation is as same as Mr. Wahyudi Anggoro Hadi 's explanation, here are:

*“Ya, kami menyediakan paket outbound untuk pengunjung yang berkunjung di Kampoeng Dolanan. Biasanya anak-anak PAUD hingga Sekolah Dasar. Outboundnya ya bermain permainan tradisional dan membuat permainan tradisional yang diajari langsung oleh si Mbah – si Mbah.”<sup>72</sup>*

From explanation above, it can be seen that activity for visitors to Kampoeng Dolanan Yogyakarta is outbound. Outbound participants are usually PAUD and SD students. The activity of outbound are playing traditional game and making *dolanan*. Making *dolanan* is directly taught by *Mbah Atemo* and *Mbah Suradi* directly.

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<sup>72</sup> Interview with Mr. Wahyudi Anggoro Hadi, One of Kampoeng Dolanan Yogyakarta founders, date 6 July 2018



## 6. Dinas Daerah Istimewa Yogyakarta Support to Kampoeng Dolanan Yogyakarta

Kampoeng Dolanan Yogyakarta can survive until now, it is because of support from local government. Dinas Kebudayaan (DISBUD) Yogyakarta special region support is material for *Mbah – Mbah* at Kampoeng Dolanan DIY. When Kampoeng Dolanan Yogyakarta will make traditional game event, they must give event proposal to DISBUD DIY to get support. The explanation is as same as Mr. Dr. Markus Suwarisman as Chief of Seksi Bidang Adat and tradisi Dinas Kebudayaan DIY who stays at Keratorn Yogyakarta, those are:

*“Kami pernah memberi dana kepada si Mbah- si Mbah di sana sebagai dukungan terhadap pelestarian budaya Indonesia khususnya permainan tradisional. Untuk dukungan yang lainnya, kami pernah memberi dana untuk Kampong Dolanan Pandes, pokoknya kegiatannya menarik dan menyetorkan proposal kegiatan ke kami. Biasanya kami juga mengundang Kampoeng Dolanan jika Dinas Kebudayaan DIY mengadakan acara seperti Festival Kebudayaan Yogyakarta”<sup>73</sup>*

The agreement explanation is added by Mr. Wahyudi Anggoro Hadi as one of founders of Kampoeng Dolanan.

*“Ya, Disbud selalu mendukung kami, buktinya tiap mau ngadakan semacam pementasan dan kegiatan dolanan lainnya ya kita biasanya memberikan proposal kegiatan ke Disbud, sejauh ini responnya memang positif, selalu didukung ya dukungannya berupa materi. Ya mungkin karena kegiatan nya seperti skala besar itu tidak terlalu sering”<sup>74</sup>*

<sup>73</sup> Interview with Drs. Markus Suwarisman, Dinas Kebudayaan DIY, date 9 July 2018

<sup>74</sup> Interview with Mr. Wahyudi Anggoro Hadi, One of Kampoeng Dolanan Yogyakarta founders, date 6 July 2018

If a village to preserve Indonesia culture is supported, it makes Kampong Dolanan Yogyakarta society feel spirit to preserve traditional game. The explanation is as same as Mr Wahyudi explains, those are:

*“Yang pasti saya merasa senang atas dukungan Disbud DIY kepada Kampong Dolanan ini yang benar-benar kami rintis dari nol hingga saat ini dan ada rasa semangat tersendiri bagi diri saya dalam melestarikan permainan tradisional agar tidak punah.”*

From explanation above, we know that Dinas Kebudayaan DIY give support to Kampong Dolanan Yogyakarta. The main point is Kampong Dolanan give interested proposal event to Disbud DIY. Disbud DIY is usually invite Kampong Dolanan Yogyakarta to *Festival Budaya* Yogyakarta event.

## **7. Model of Playing Engklek Traditional Game At Kampong Dolanan Yogyakarta**

### **a. Engklek Traditional Game Understanding**

Every region has the same and difference for calling traditional game name, *Engklek* traditional game too. At west java, Engklek is called Sunda Manda. *Gejlik* is the name to call *Engklek* traditional game at Kediri. The explanation is as same as Mr. Azis Supriadi as culture observer, those are:

*“Nama permainan Engklek setiap daerah berbeda-beda ya. Contoh kalau di Kediri nama permainan ini adalah Gejlik, kalau di Jawa Barat nama permainan ini namanya Sunda Manda.”<sup>75</sup>*

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<sup>75</sup> Interview with Mr. Azis Supriadi, culture observer , date 16 July 2018

At Yogyakarta special region, Engklek traditional game is called *Ingkling*. The explanation is as same as Mr. Wahyudi explanation as one of founders of Kampoeng Dolanan Yogyakarta, those are:

“Ya kalau di sini Engklek disebut Ingkling, mbak e.”<sup>76</sup>

#### **b. The Regulation of Playing *Engklek* at Kampoeng Dolanan Yogyakarta**

Every games always has regulation of playing. It is not only to modern game, but also traditional game has regulation of playing it. There are many traditional games in Indonesia. *Engklek* traditional game is one of them. *Engklek* traditional game has regulation to play it too. Every region has the same and the difference of regulation to play *Engklek* traditional game. These are the regulations to play *Engklek* traditional game at Kampoeng Dolanan Yogyakarta:<sup>77</sup>

- 1) The minimum of Engklek traditional game players is two people.
- 2) There is a player or more than one player draw *Engklek* square.
- 3) All players have to have *gaco* (thing to throw to the *Engklek* square)
- 4) All *gaco* has to be put down in first *Engklek* square
- 5) All players have to do the all steps
- 6) If player jump to the square, then they jump more than garis, their *gaco* can not move to the next square
- 7) If the player’s *gaco* (when the *gaco* is thrown by player) is more than line of *Engklek* square, their *gaco* can not to the next level
- 8) The player that her/his *gaco* moves fastest than other players’ *gaco* will be win and get “sawah”. “Sawah” location is on the second *Engklek* square

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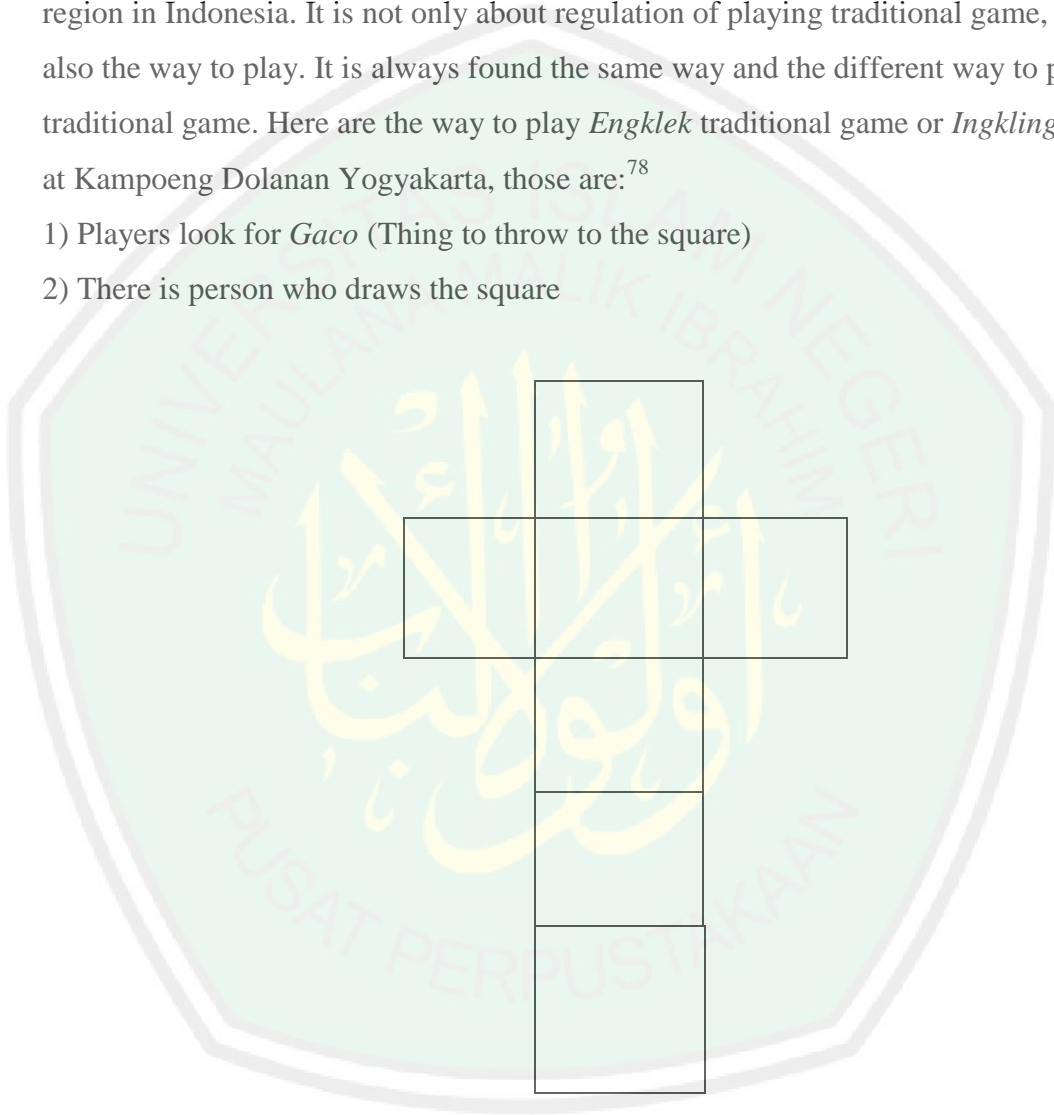
<sup>76</sup> Interview with Mr. Wahyudi Anggoro Hadi, One of Kampoeng Dolanan Yogyakarta founders, date 6 July 2018

<sup>77</sup> Observation at Kampoeng Dolanan Yogyakarta, date 7 July 2018

**c. The Way To Play *Engklek* Traditional Game At Kampong Dolanan Yogyakarta Special Region:**

There is the same and different regulation to play traditional game in every region in Indonesia. It is not only about regulation of playing traditional game, but also the way to play. It is always found the same way and the different way to play traditional game. Here are the way to play *Engklek* traditional game or *Ingkling* game at Kampong Dolanan Yogyakarta, those are:<sup>78</sup>

- 1) Players look for *Gaco* (Thing to throw to the square)
- 2) There is person who draws the square



- 3) The players do suit for making decision the player who plays first
- 4) The player that have done suit, they make a line

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<sup>78</sup> Observation result at Kampong Dolanan Yogyakarta, date 7 July 2018

- 5) If all players have done suit, they must make a line and take the gaco to the first square
- 6) The player plays according to urutan
- 7) The player throw gaco to the second square. The next step is player jumps the third square with one foot, because the first square there are many gacos of players and the second square there is gaco of the player who is playing. Then, player jumps two feet in the right square (for right foot) and middle square for left foot. Then, jump with one foot in the middle square. Do the same way to the next level twice. Next, player jump with one foot to the third square. The last is player take the gaco and jump to the square the place that gaco has been there. Player jumps to outside of square
- 8) All players do the Engklek traditional games same as urutan

#### **d. Practice of Playing *Engklek* Traditional Game for Children Aged 5-6 Years at Kampoeng Dolanan Yogyakarta**

Every region has the same and the difference to play *Engklek* traditional game. Kampoeng Dolanan Yogyakarta has own way to play *Engklek* traditional game. Here are the way to play *Engklek* traditional game at Kampoeng Dolanan Yogyakarta, as follows:<sup>79</sup>

- 1) All players draw *Engklek* square

The practice of playing *Engklek* traditional game is played by five children aged 5-6 years. The location is in front of Hall of Kampoeng Dolanan Yogyakarta. The players' names are: Embun, Nala, Kikan, Lia, and Nina. The first step is all players look for stone to draw *Engklek* square on ground. They help each other until picture of *Engklek* square is ready

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<sup>79</sup> Observation at Kampoeng Dolanan Yogyakarta, date 26 may 2018



Picture 4.1 Players draw *Engklek* square

2) After players draw the square of *Engklek*, All Players look for *gaco*. Then the *gaco* has be put on the first square of *Engklek* square



Picture 4.2 Players look for *Gaco*

3) All players do suit to decide order player of *Engklek* Traditional Game

After putting gaco, all players do suit to decide order of game player. They make circle and raffle the order of player to play *Engklek* traditional game. They sing Hom Pim Pa to raffle of order players. They sing together while shake their right hands. The players put the most different hand, she is win. It means, she will play first. After deciding order of *Engklek* traditional game player from the beginning until the last, so *Engklek* traditional game can begin.



Picture 4.3 All players do suit

4) Make a line to wait *Engklek* game shift

After knowing the order *Engklek* traditional game players from beginning to the last, All players wait the turn with making a line as same as the shift. It appears that they are ready to wait their turn to play *Engklek* game



Picture 4.4 All players make a line

5) The first player plays *Engklek* Traditional Game

The first player name is Nala Uluphy Fathiya El Rahma aged 6 years. She is usually called Nala. She can play well to cross every difficulty of *Engklek* game. She does not jump more the line of *Engklek* square picture. Because she jump the square one by one, so her gaco can move to the second *Engklek* square



Picture 4.5 First player plays *Engklek* game



5) The next is the second player named Embun Kinanthi Febi Arifin aged 5 years

This player who has small body looks spirit, but she jump to the line of *Engklek* square, so her *gaco* is stay at first *Engklek* square. Her face looks so sad.



Picture 4.6 The second player plays *Engklek* game

6) The next is the third player named Aprilia Tri Kartini aged 5 years

The third player starts playing. She plays the *Engklek* game is not as same as before players, but she does wrong way. Before to finish because she jump with two feet while taking her *gaco*. The regulation is player must take *gaco* with one foot. Other players remind her not to cheat them. This part makes all players go out from line and they see the player play. They do not want if there is cheat anymore.



Picture 4.7 The third player plays *Engklek* game

7) The next player name is Nilna Ammi Lu'luil Elnina aged 6 years

She can jump with her one foot and her two feet on every *Engklek* square. Eventhough, She plays not as spirit as other players because her friends look at her playing.



Picture 4.8 The fourth player plays *Engklek* game

8) The last player name is Kikan aged 6 years. She looks so spirit to play *Engklek* traditional game eventhough she is looked by anther players. She throw *gaco* on *Engklek* square in right position, it makes her *gaco* move to the second *Engklek* square.



Picture 4.9 The fifth player plays *Engklek* game

9) *Engklek* traditional game goes on until there is a winner which will get *sawah*. They looks so spirit to be win. Lia jumping is on the line of *Engklek* square



Picture 4.10 Lia plays *Engklek* game

10) Embun struggle hard to be a winner of *Engklek* traditional game



Picture 4.11 Embun plays *Engklek* game

11) Nilna does not give up to be a winner



Picture 4.12 Nilna plays *Engklek* game

12) Kikan wants to be a winner too



Picture 4.13 Kikan plays *Engklek* game

13) The last, Kikan become winner. It makes all players give Kikan congratulation



Picture 4.14 Kikan is the winner

## B. Data Presentation

Nala, Embun, Nilna, Lia, and Kikan are the players of *Engklek* traditional game at Kampoeng Dolanan Yogyakarta on Saturday July, 07<sup>th</sup> 2018. During observate their playing, there are some character education values in *Engklek* traditional game, as follow:

### B. The Characters Education Values In *Engklek* Traditional Game

In the afternoon, on Saturday of July, 17<sup>th</sup> 2018, researcher visited the Kampoeng Dolanan hall in Yogyakarta. Researchers intentionally come in the afternoon because usually in the afternoon, many children play traditional games three days a week. At that time, researchers saw 5 girls who would play the *Engklek* traditional game.

The players names are: Nala Uluphy Fathiya El Rahma is usually called Nala aged 6 years, Embun Kinanthi Febi Arifin is usually called Embun aged 6 years, Aprilianan Tri Kartini is usually called Lia aged 5 years, Nilna Ammi Lu'luil Elnina is usually called Nina aged 5 years, and Kinanthi is called Kinan aged 5 years. All *Engklek* players use Javenese language from Yogyakarta special region. The first step to play *Engklek* traditional game is draw *Engklek* square. All players draw *Engklek* square together, they complete each other. The explanation is as same as this under conversation:

- Lia : Sakdurunge dolanan *Engklek*, yok digambar kotak e, Cah!  
(Bersemangat)
- Kinan : Ayo wes cah, ndi iki kayune?
- Nala : Nggawe watu ae cah ben gak angel golek e (sambil melihat ke arah teman-temannya)
- Embun : Setuju ro kowe Nal
- Lia : Wayo caaaaah
- Nala : Ayooooooooooooo

All players look for stone to draw *Engklek* square on the ground

- Nina : Nggawe iki wae to? (Sambil menunjukkan batu berukuran kecil)  
 Embun : Ojo Nin! Kecilik en  
 Nala : Golek rodok gede po, cah?  
 Lia : Iki to cah (Sambil mengangkat tangannya yang mengangkat batu yang berukuran sedang, tidak terlalu besar atau kecil.  
 Kikan : Laaaa, nggawe kuwi wae lo (sambil melihat ke arah Lia)  
 Nala : Yowes oke wes  
 Nina : Yowes ndang digawe kotak Engklek e!  
 Embun : Sebelah ndi, cah?  
 Nina : Nang lemah garing iki wae  
 Lia : Okeeee

All players gather to draw *Engklek* square.

- Kikan : Kan enek 7 kotak, kabeh nggawe kotak siji-siji teros sisane digambar bareng  
 Embun : Berarti nggolek watu maneh cah  
 Lia : Oiyo cah, gak popo wes. Ayo  
 Kikan : Sing watu iki tak gambare yo. Tak gambare saiki kotak pertamane  
 Embun : Iyoo Kikan

Nina, Lia, Embun, and Nala look for stone

- Nina : Aku wes oleh! Aku tak nggambar kotak kedua yo, Kan.  
 Kikan : (Sambil menggambar kotak pertama ia merespon Nina) iyooo nina ninu  
 Lia : Aduh, kok watune teles iki. Tak golek liane ae  
 Nala : Iki lo La, enek 2 watune tp gede gak popo yo  
 Lia : Sijine tak pek yoo  
 Nala : Iyo gawe en, ayo ndang digambar kotak e bareng-bareng  
 Lia : Iyoo. Embun karo Nina wes oleh urung?  
 Embun : Durung, Yaaa  
 Nina : Laiki wekku (sambil menunjukkan batu kecil berwarna coklat)  
 Lia : Iki Mbun. Guwede gak popo yoo hahahahaha

Embun : Hahahaha suwun yaaa, tak pek e  
Nina : Hehehehe kok guedi yoo, kenek gawe nguncalkne nang pitekku  
Lia : Ayo digambar kotak e  
Kinan : Yeeeeee, aku wes mariii. Aku tak nggambar kotak seng durung wae yo

5 minutes later, *Engklek* square picture is ready on ground

Lia : Heee Mbun, kotak e kowe gak lurus, kene tak gambare  
Embun : Iyooo sepurane caaaah hehehehe

*Engklek* square is ready and *Engklek* traditional game is ready to be started



Picture 4.6 All Players draw *Engklek* square

#### a. Communicative

From conversation above, It looks that all players are so communicative each other. If a player asks something, other players respond the player's asking. All



player looks that they help each other. It can be looked at a player wants to help other players who need help.

### b. Independent

The second step in playing *Engklek* traditional game is looking for *gaco*. All players look for *gaco*. They look for *gaco* by themselves. They look independent. There are players want big *gaco* and there are players want small *gaco*, there is player who want to look for medium *gaco*. Their language is javanese language from Yogyakarta special region. The explanation is as same as this under coversation, as follows:

:

Embun : Ayo cah golek *gaco*  
 Kinan : Nang cedak e omahe pak lurah kae lo akeh *gaco*  
 Nina : Ayo cah, gek ndang podo nggolek  
 Nala : Iyo aku pengen *gaco* seng cilik wae  
 Lia : Yo rapopo Laaaa, nang pinggire tembok e Pak Lurah  
 Nina : Aku emoh seng cilik ngko nggarai gampang pecah pas diuncalke  
 Embun : Hahahah betul Nin.

A view minute later.....

Kinan : Aku wes oleh cah  
 Nala : Aku yo wes oleh tapi kok wekku guwede banget e, ah tak golek maneh seng sedengan  
 Lia : Yeeeeee aku oleh seng guwedeeeee. Wekku langsung tak deleh kotak pertama,cah.  
 Nina : Kowe golek e nang sebelah tembok kuwi to, Ya?  
 Lia : Iyo, akeh seng gede nang kono, ndang  
 Nina : Suwun, Liaaaa  
 Kinan : Seng wes oleh ndang dideleh nang kotak engklek pertama kene cah ben ndang dolanan  
 Nina : Yeyeyeye Aku wes entuk  
 Nala : Iyo aku wes entuk iki gacoku cilik  
 Embun : Koyok ngene po cah? (sambil menunjukkan *gaco* yang berukuran tidak terlalu besar dan tidak terlalu kecil)

Lia : Iyo wes mbun, delehen kotak pertama kene ayoo

Until all players of *Engklek* traditional game get *gaco* which is as same as all players want.



4.7 All Player look for *gaco*



4.8 Player's *gaco*

When all players look for their *gaco*, they look for their *gaco* by themselves. The *gaco*s of them are their own favorite. There is player who is likes small *gaco*. There is player who is likes medium *gaco*. The last, there is player who is likes big *gaco*. They are so struggle hard to find their *gaco* favorite. When the players do not find their *gaco*'s favorite, they still try to find *gaco*.

The third step is all players do *suit* to decide the *Engklek* players's shift from the first begining until the last. All players gather and make cyrcle. Before doing *suit* begins, all players sing hom pim paa while shake their right hand. The player that puts their right most different hand, she will win. This explanation is as same as these under conversations, as follows:

Embun : Ayo ngumpul rene, Cah!  
 Lia : Yok suit bareng  
 Nina : Mugo ae aku main disek, yeeeeee  
 Nala : Aku pingine yo main pertama, weeeekk  
 Kinan : Aduh aku maleh ndredek, mugo ae aku main disek hahaha  
 Lia : Ayooo gek ndang, Cah  
 All players : Hoooom Pimmm Paaa alaihum gambreng, gambreng

After doing the first *suit*, Nala becomes the first player to play *Engklek* traditional game

Lia : Hahahaha kapok kowe, Nala seng disek  
 Nina : Loooooo, kok Nala seng menang  
 Kinan : Aduh aku gak gelem main mburi dewe, moh aku  
 mooooh

Nala : Hahahaha mangkane duno sek cah ben oleh main sek

Embun : Wes ojo rame ae, ayo suit neh

Then, all players do *suit* again, except Nala. But Nala still see and wait for her friends to do *suit* patiently. There is no one who becomes a winner. They do *suit* again. The result next *suit* is Embun who wins the *suit*. Otomaticly, Embun becomes the second player.

4 players : Hoooom piiimmm paaaaaaa alaihum gambreng!

Nina : Ahahaha raenek sing menang

Kikan : Hihihihhi,, ayoo suit neh

4 Players : Hooommm piiiim paaa alaihum gambreeeng!

Embun : Yiiiihaaaaa,, aku main ke loro.

Nina : Lo kok. Hoalah gapapa wes aku berdoa mugo seng main  
ke telu

Nala : Tos sek mbun embun hahahahah

Embun and Nala clap their hand cheerfully. The next *suit* is won by Lia.

3 Players : Hoooommm piiimm paa alaihum gambreng!

Lia : Yes! Tos cah

Nala : Toooooossss yey

Embun : Tos doong heheh

Nina : Aku ndredek caaaaaahhh hmmm

Kikan : Looo piye iki kok aku keru dewe  
Lia : Mangkane ndugo sek wae cah, woooo

The last, Nina and Kikan do *suit*. The first *suit* is none who wins. The next *suit* is still none. But, the third *suit* is won by Nina. It means Nina who becomes the fourth player and Kikan is the last player.

Nina, Kikan : Hooomm piiiim paaaa alaihum gambreeeng  
Kikan : Lo alah yawes rapopo tak terimo wae heheheh  
Nina : Seng penting maine ngkok iso menang yo, Nan Kinan  
Kikan : Aamiin

All players make a line depend on the shift. The first is Nala, the second is Embun, the third is Lia, the fourth is Nina, and the last is Kikan.

Nala : Aku baris pertama  
Embun : Iyoo Nal, terus aku nak mburimu yoo  
Kikan : Hahaha, aku ke telu kaaan hahaha  
Lia : Wooo, aku ke telu. Hayooo kinaaaan  
Kikan : Guyon cah hahaha  
Nina : Aku nang kene yo (baris dan berdiri di urutan keempat  
Di belakang Lia)  
Nala : (Sambil menoleh ke belakang) Yo bener, Nin  
Kikan : Oke, siaaap mulaiii

### 3. Sportive

Their faces look so spirit to play. They receive the shift without any protest.



4.9 Players make a line

### 4. Patient

The fourth step, *Engklek* traditional game players begin depend on the shift. The first player is Nala. The other players look patient to wait their turn to play. These four players look so anthusiast to look at Nala's playing. There no feeling to overtake the shift. This explanation is as same as these under conversation and documentation, these are:

- Nala : Aku dolanan sek yo cah  
 Embun : Semangat, Nal  
 Nilna : Ojo ndredek hahahahah, ojo ngidek i garis loo  
 Nala : Siap cah



#### 4. 10 The First Player Plays *Engklek* Game

Nala can jump well from the beginning to the last, it makes her *gaco* move to the second *Engklek* square.

Lia : Weeeee. Tos sek no Nal

Nala : Hahaha tooosss

The second player is Embun. Eventhough Embun has the most cute body, but her spirit is not as same as her body.

Nilna : Ayoooo Embuuunn

Lia : Eaaaak embuunn

Nala : Ojo sampek ngidek i garis, Mbun

Embun : Suwuuunn caaah hehe



4.11 The Second Player Plays *Engklek* Game

## 5. Honest

Embun's *gaco* moves to the second *Engklek* square. Then, the third player is Lia. She start playing *Engklek* game. A few minutes later, Lia jump with her two legs. Lia's way to play *Engklek* game is wrong, but Lia does not honest. It makes other players do not make a line anymore. Other players remind Lia the way how to play right.

- Embun: : Hayooo Liaaaaa
- Nala : Liaaaaa, ndak oleh nggawe 2 kaki too
- Kikan : Carane nggawe kaki siji ya lek njukuk *gaco* e. Ngene lo ya  
(Sambil memberi contoh mengambil *gaco* dengan  
Menggunakan satu kaki
- Lia : Loooo. La opo gak nggawe sikil 2 to, cah
- Nala : Sijii yaaaa
- Lia : Lo, aku siji maeng terus aku ndodok dadie maleh nggawe  
sikil loro



Kikan : Lek main kudu jujur lo yoooo  
 Lia : Yooooo Cahhhh, sorry yooo  
 Embun : Misal enek seng maen, awak dewe ngwasi ae cah ben ora  
 ono seng curang karo salah maneh  
 Kikan : Iyooooo mbun. Ayo cah diwasi



4.12 The Third Player Plays *Engklek* Game

From the conversation above, when Lia does wrong way because she jumps with her 2 legs, other players try to remind her to the right way to play. All players look obey the rule. The right way is using one foot to take gaco, but Lia uses her two feet. It makes *gaco* of Lia can not be moved

The next player is Nilna. Nilna is not as spirit as other players before because other players now look at player's playing carefully.

Nilna : He caaaah kok diwasi ngono. Aku isiiiiinnn  
 Embun : Rapopo wes Nil, awak dewe koyok ngene ben kowe ora  
 salah maneh, misal kowe salah kui enek seng ngilengke

hehehe

Nilna : Suwun mbuuunn.

Embun, Kikan, Nala and Lia tease Nilna when Nilna plays. Every steps Nila jump, the other players tease her while laughing

Kikan : Haaayooooo eaaaaa hahaha

Lia : Eeeeeee aaaaaaaa ayooo nilnaaa

Embun : Hokyaaaaa

Nilna : Nilnaaaa. Eh ojo ngunu caaaaah

Embun : Yo nil, sepurane Nil. Cah kowe-kowe ojo ngono  
lek pas dolanan di eaea gelem opo raaa

Lia, Kikan : Ea maaf caaah



4.13 The Fourth Player Plays *Engklek* Game

Nilna steps the line of *Engklek* square. It makes her *gaco* is still on the first square. The last player is Kikan.

Kikan : Wayahku yooo

Embun : Iyooo kann

Kikan plays *Engklek* game with spirit

Nilna : Huuuuu, Kikan jago eee

Lia : Wasien cah! Kikan pinter e



**4.14 The Last Player Plays *Engklek* Game**

Then, Kikan's *gaco* moves to the second *Engklek* square. The next players are back to the first player. their face look so spirit. Some of them try to can play well.

Some of them learn the way how to throw *gaco* well. They are still struggle hard to be a winner of this playing. *Engklek* game is still playing until there is a winner.



4.15 Embun plays *Engklek* game

Most of all players feel tired, but they still have spirit to be a winner.

Embun : Kok aku kesel yo cah

Nala : Iyo, rasane keseeel bangeeet

Kikan : Kudu semuaaangaaat yo caaaaah.



4.16 Lia Plays *Engklek* game

Lia : Wayahku caaah, mesio kesel tp kudu semangat menang

Kikan : Enak yo oleh sawah hehehehehe

Nala : Laaaa sikilku ngidek i gares hehehe

Embun : Rapopo Liaaaaa kan wes usahaaa



4.17 Nilna Plays *Engklek* Game

## 6. Hard Work

All players look that they struggle hard to be winner evethough thy feel tired. It is can be seen at documentation above. Some of players do wrong way but they still try and try again, it looks their stuggle hard appers.

The last step is the winner of *Engklek* game. The player that play the most little wrong way to play is the winner. The winner gets *sawah*. Winner's *sawah* is the second *Engklek* square. Other players can not be jump on winner's *sawah*



4.18 Kikan Plays *Engklek* Game

Nilna : Ayoo semangat Kikaaan

Embun : Kikan bakalan entuk sawah iki caaah

## 7. Appreciate Achievement

Then, Kikan is the winner of this *Engklek* traditional game. Other players give congratulation to Kikan .

Nilna : Selamat kikaaan

Embun : Yeeee Kikan oleh sawaaaah  
Lia : Horeeeee Kikan menaaaaang  
Nala : Selamaaaaat kaaaaan

From above conversation, all players give congratulation to Kikan. Eventhough they themselves are looser, but they do not have bad feeling to Kikan.



Picture 4. 19 Kikan gets *sawah*

## 8. Love Nation

Because Kikan is a winner, Kikan gets *sawah*. *Sawah* means the second *Engklek* square belongs to Kikan. Other players can not jump into Kikan's *sawah*. Then, Kikan draws alternative square. This square is located at the right Kikan *sawah*. Other players can jump into alternative square. *Sawah* remind us that Indonesia is Agrarian country. From the beginning to the last *Engklek* traditional game, all players choose javanese language, it means that they love their language and nation.

## 9. Dicipline

From the beginning to the last of *Engklek* traditional game, all players follow the regulation. Eventhough, sometimes there is a player try not to obey the rule but other players remind her to the right way to play *Engklek* traditional game.

From the explanation above, it can be understood that the values of character education in *Engklek* traditional game are independent, honest, communicative, sportive, dicipline, love nation, hard work, appreciate achievement, and patient.

### C. Implication of Playing *Engklek* Traditional Game to Aged 5-6 Early childhood Character at Kampoeng Dolanan Yogyakarta

Playing *Engklek* traditional game gives impact to early childhood character specially for children aged 5-6 years at Kampoeng Dolanan Yogyakarta. Every children must be have different feeling after playing *Engklek* traditional game. The impact which is felt by Nala is can speak with friends directly and feel tired but happy. Nala is the first player plays *Engklek* traditional game. the explanation is as same as Nala explanation, those are:

*“Rasanya dolanan Ingkling itu capek tapi senang. Rsanya senang dolanan bareng temen-temen. Aku juga senang tadi nyari gaco sendiri, aku suka gacoku. Tapi tadi aku capek karena lempar gaconya gak pas, tapi aku belajar dari Kikan dan teman-teman gimana cara melempar agar pas.”<sup>80</sup>*

Embun likes playing *Engklek* traditional game. Eventhough, Embun has done the mistake, but Embun still like playing *Engklek* traditional game. there are many positive impact of playing *Engklek* traditional game that felt by players. There is

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<sup>80</sup> Interview with Nala Uluphy Fathiya El Rahma , the first player of *Engklek* traditional game, on july 7<sup>th</sup> 2018



player who gets difficulty when she plays. One of it is the difficulty of looking for stone to draw *Engklek* square. This explanation is as same as Embun explanation, those are:

*“Ingkling itu susah ya. Atapi aku tadi ngga nyerah buat lompat biar gaconya bisa naik. Sebenarnya aku capek main Ingkling tapi aku suka main Ingkling karena bisa dolanan sama teman-teman, lompat-lompat, dan lempar – lemparan. Kalau ada yang gak bisa, teman-teman selalu bantu. Kalo dolanan Ingkling, kita harus sabar nunggu yang lain maen. Seneng aja pokoknya.”<sup>81</sup>*

Every children’s impacts of playing *Engklek* traditional game are different. There is player feel that every games we have to be dicipline and follow the game rules. This explanation is as same as Lia explanation, here are:

*“Aku senang dolanan Ingkling. Pas tadi aku pake dua kaki pas ambil gaco, ternyata cah-cah ingetin aku, sekarang aku jadi tau cara mainnya. Temen-temen tadi juga ngomong kalo kita nggak boleh curang, kita harus jujur. Terus kalau ada teman kesusahan, kita bantu dia. Tadi juga harus mau antri pas baris nggak boleh nerobos. Tidak boleh jailin teman saat dolanan. Pokoknya senang bisa dolen bareng teman-teman.”<sup>82</sup>*

There is always player who does not like *Engklek* traditional game. But there is always impact which player. For example: every game we play, we have to be honest. If there is player breaking the rules, other players have to remind her/him the right way. This explanation is as same as Nilna’s explanation, here are:

*“Aku gak suka dolanan ingkling, soale tadi teman-teman nggudo aku. Tapi aku senang soalnya seru. Aku saiki maleh ngerti lek kita harus jujur tidak boleh curang. Kalau ada teman salah, kita harus ingatkan. Kalau ada*

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<sup>81</sup> Interview with Embun Kinanthi Febi, the second player of *Engklek* traditional game, on july 7<sup>th</sup> 2018

<sup>82</sup> Interview with Aprilia Tri Kartini, the third player of *Engklek* traditional game, on july 7<sup>th</sup> 2018

*teman susah, kita harus bantu juga. Dolanan ingkling kuwi gaoleh nyerah harus tetap semangat.*”<sup>83</sup>

There is competitive feeling to get the winner of playing *Engklek* traditional game. We have to be ready to make a line to wait for the turn. Kikan is the last player who feels the impact after playing *Engklek* traditional game too. The explanation is as same as Kikan’s explanation:

*“Ingkling itu bikin badan capek. Tapi rasanya selalu semangat karena tidak ingin kalah dengan teman lainnya. Main Ingkling harus siap antri. Main Ingkling harus mau berusaha. Dolanan Ingkling harus jujur. Dolanan Ingkling kudu loncat di tengah kotak dan nggak boleh menginjak kotak Ingkling.”*<sup>84</sup>

There are some positive impacts that be seen by Teachers after watching children play *Engklek* traditional game. the cooperation impact is strong in the beginning of *Engklek* game. *Engklek* traditional game teaches children to always be spotive. *Engklek* game gives the impact to train children’s rough motoric, specially to throw and jump. This explanation is as same as Mrs. Yuli as a teacher at Kampoeng Dolanan Yogyakarta:

*“Kalau saya lihat tadi mbak. Banyak sekali dampak positifnya setelah anak-anak bermain permainan Ingkling, yakni pada saat anak – anak mencari batu untuk menggambar kotak Inkling, mereka bekerja sama untuk mencari batu dan bekerja sama saat menggambar kotak Ingkling. Mereka tadi juga terlihat sportif ya saat penentuan urutan pemain tadi lo mbak. Alhamdulillah nggak ada yang menangis. Lalu permainan ini lekat dengan kemampuan motorik kasar anak, yakni melompat dan melempar, soalnya kan masih umur 5 sampai 6 tahun. Permainan ini benar-benar mengguji*

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<sup>83</sup> Interview with Nilna Ammi Lu’lul Elnina, the Fourth player of *Engklek* traditional game, on july 7<sup>th</sup> 2018

<sup>84</sup> Interview with Kikan, the last player of *Engklek* traditional game, on july 7<sup>th</sup> 2018

*kemampuan motorik kasar mereka. Tadi juga beberapa ada yang masih menginjak garis, ya itu gapapa, itu bagian dari proses mereka.*<sup>85</sup>

*Engklek* traditional game evidently has positive impact to teach patient character to children aged 5-6 years, it looks when they make a line in the beginning of playing *Engklek* game. *Engklek* traditional game teaches how to make children to obey game regulations. There is value in *Engklek* game too, it is looks when the winner of *Engklek* game gets *sawah*. *Sawah* reminds us that Indonesia is agrarian nation, so we have to keep it. This explanation is as same as Mrs. Umi as a teacher at Kampoeng Dolanan Yogyakarta. Here are:

*“Dampak terhadap karakter anak yang bermain Engklek yakni anak-anak terlihat sabar mengantri urutan bermain. Anak-anak juga jadi tau kalau kita main harus ikuti aturan yang ada, seperti contoh tadi ada yang meenggunakan 2 kaki pada haruss menggunakan satu kaki, dan teman lain mengingatkan, ya memang harusnya begitu dalam permainan harus taat aturan. Dan mereka tadi terlihat taat dengan aturan bermain Engklek. Pada akhirnya tadi ada yang menang dan pemenang mendapatkan sawah. La sawah ini mengingatkan kita bahwa Indonesia adalah negara agraris yang kita jaga. Permainan tradisional ini bagus karena banyak makna-makna positif. Namun ya terlihat tadi, dampak negatifnya untuk anak, anak menjadi kecapekan. Itu aja sih dampak kurang baiknya.*<sup>86</sup>

Evidently, there are many positive impacts of playing *Engklek* game. The impacts are players can learn other people’s achievement, players is more communicative with other friends, patient, follow the rules, and help each other. This explanation as same as Mrs. Lisnawati as a teacher at Kampoeng Dolanan Yogyakarta.

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<sup>85</sup> Interview with Mrs. Yuli, a teacher of Kampoeng Dolanan Yogyakarta, on July 7<sup>th</sup> 2018

<sup>86</sup> Interview with Mrs. Umi, a teacher of Kampoeng Dolanan Yogyakarta, on July 7<sup>th</sup> 2018

*“Dampak yang nyata terlihat pada karakter anak pada saat bermain Ingkling tadi adalah anak terlihat ngregani prestasi koncone. Anak diuji keterampilan motorik kasarnya. Anak menjadi lebih sabar menunggu antrian. Anak lebih bisa menaati aturan-aturan dalam permainan. Anak lebih bisa belajar kejujuran saat bermain. Anak menjadi lebih komunikatif dan suka menolong teman yang mengalami kesusahan.”<sup>87</sup>*

From the explanations above, it can be concluded that the implications of playing *Engklek* traditional game for children aged 5 to 6 years at Kampoeng Dolanan Yogyakarta are *Engklek* traditional game can stimulate children gross motoric, most of all players feel tired, make player to be more honest, patient, communicative, dicipline, appreciate achievement, it means that *Engklek* traditional game gives positive character to the players.

#### **D. The Advantages And The Disadvantages of *Engklek* Traditional Game**

Playing Game is favorable activity for children. Most of all children at Kampoeng Dolanan Yogyakarta like to play game. Otomaticly, there are advantages and disadvantages in every games. There some advantages and disadvantages too in *Engklek* tarditional game. the advantages and diadvantages of Engklek traditional game can be seen from children aged 5 to 6 years who played *Engklek* traditional game at hall of Kampoeng Dolanan Yogyakarta, as follows:

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<sup>87</sup> Interview with Mrs. Lisawati, a teacher of Kampoeng Dolanan Yogyakarta, on July 7<sup>th</sup> 2018

### a. Advantages of *Engklek* Traditional Game

Some advantages of *Engklek* traditional game are stimulate children gross motoric specially for children aged 5 to 6 years. Developments of gross motoric that is stimulated are jump to every *Engklek* square with one foot and two feet, throw and take *gaco* into the *Engklek* square. *Engklek* traditional game is not only stimulate gross motoric development of children, but also it has character education values for player of *Engklek* traditional game. It is as same as Mrs. Yuli as a teacher at Kampoeng Dolanan Yogyakarta, as follow:

“Kelebihan permainan tradisional *Engklek* adalah permainan mampu menstimulus perkembangan motorik para pemain, apalagi usia mereka 5 hingga 6 tahun. Terlihat ketika para pemain melempar dan mengambil *gaco*, serta ketika pemain melompat di kotak *Engklek*. Kelebihan lainnya yaitu terdapat nilai-nilai pendidikan karakter selama proses bermain dari awal hingga akhir.”<sup>88</sup>

Mrs. Umi as Kampoeng Dolanan Yogyakarta teacher explains too that one of some advantages of *Engklek* traditional game is the material is easy gotten, here are:

“Kelebihan dari permainan tradisional *Engklek* adalah bahannya sangat mudah dicari dan didapatkan.”<sup>89</sup>

Mrs. Lisnawati as one of Kampoeng Dolanan Yogyakarta teacher explains that advantage of *Engklek* traditional game teach positive characters for players, here are:

“Kelebihan permainan tradisional *Engklek* itu mampu mendidik karakter yang positif bagi para pemainnya dari awal menggambar kotak *Engklek*, mencari *gaco*, bermain sesuai urutan, *gaco* pemain tidak bisa berpindah naik level apabila kaki pemain menginjak garis atau *gaco* pemain terlempar tepat

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<sup>88</sup> Interview with Mrs. Yuli, a teacher of Kampoeng Dolanan Yogyakarta, on July 7<sup>th</sup> 2018

<sup>89</sup> Interview with Mrs. Umi, a teacher of Kampoeng Dolanan Yogyakarta, on July 7<sup>th</sup> 2018

pada garis atau ke luar dari garis kotak *Engklek*, hingga ada yang mendapatkan sawah.”<sup>90</sup>

From explanation above, it can be understood that advantages of *Engklek* traditional game are stimulating children gross for children aged 5 to 6 years (jump with one foot and two feet, take, throw gaco to the *Engklek* square), and there are many character education values in *Engklek* traditional game.

#### **b. Disadvantages of *Engklek* Traditional Game**

It is not only about advantages of *Engklek* traditional game, but also there are also disadvantages of *Engklek* traditional game. One of advantages of *Engklek* traditional game is this game needs long time to play because one of regulations of this traditional game is player plays *Engklek* traditional game depend on the shift. Other players who are not playing *Engklek* traditional game have to wait until the time they play *Engklek* traditional game. a player can play for about some minutes. It needs patience of *Engklek* traditional game players. It is as same as Mrs. Yuli as Kampoeng Dolanan Yogyakarta’s teacher explanation, as follow:

“Kekurangan saat bermain permainan tradisional Engklek adalah membutuhkan waktu yang sangat lama. Karena aturannya memang harus bermain sesuai urutan, dan para pemain harus sabar menunggu giliran bermain. Satu pemain saja bisa menghabiskan waktu beberapa menit untuk melewati tiap kotak *Engkleknya*.”<sup>91</sup>

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<sup>90</sup> Interview with Mrs. Lisnawati, a teacher of Kampoeng Dolanan Yogyakarta, on 7<sup>th</sup> July 2018

<sup>91</sup> Interview with Mrs. Yuli, a teacher of Kampoeng Dolanan Yogyakarta, on July 7<sup>th</sup> 2018

Mrs. Umi as one of teacher of *Engklek* traditional game gives explanation that disadvantage of *Engklek* traditional game is need large place because the shape of *Engklek* square needs large space, as follow:

“Butuh butuh tempat yang luas untuk bermain permainan tradisional *Engklek* karena permainan ini memiliki kotak *Engklek* yang ukurannya lumayan panjang dan lebar.”<sup>92</sup>

Most of all players aged 5 to 6 years who played at Kampoeng Dolanan Yogyakarta feel tired after playing *Engklek* traditional game. *Engklek* traditional game players need energy to jump every *Engklek* square, sometimes players jump with one foot and two feet. It is as same as Mrs. Lisnawati as Kampoeng Dolanan Yogyakarta teacher, here are:

“Anak-anak setelah bermain *Engklek* tadi mengeluh kecapekan karena permainan *Engklek* memang membutuhkan energi pada saat bermain.”<sup>93</sup>

According to explanation above, it can be understood that the disadvantages of *Engklek* traditional game are: Need long time to play because one of the regulations of *Engklek* traditional game is players must play *Engklek* traditional game depend on their shift time to play, need large place because *Engklek* square shape is long and wide, and the last is player has to have energy to play *Engklek* traditional game.

From explainaton above, it can be understood that advantages of *Engklek* traditional game are *Engklek* traditional game stimulate early childhood gross motoric development which is like throw and take *gaco*, and also jump with one foot and two

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<sup>92</sup> Interview with Mrs. Umi, a teacher of Kampoeng Dolanan Yogyakarta, on July 7<sup>th</sup> 2018

<sup>93</sup> Interview with Mrs. Lisnawati, a teacher of Kampoeng Dolanan Yogyakarta, on July 7<sup>th</sup>

feet into *Engklek* square. There are values of character education in *Engklek* traditional game which make player has a positive character.

The disadvantages of *Engklek* traditional game are this traditional game needs long time to play because player has to play depend on the shift, needs larger place because this traditional game has *Engklek* square that has space is long and wide, and makes almost of all children aged 5 to 6 years played *Engklek* traditional game at Kampoeng Dolanan Yogyakarta feel tired because this traditional game players need energy to play it.





## CHAPTER V

### DISCUSSION

#### A. The Values of Character Education In *Engklek* Traditional Game

Play as a learning practice increasingly is under challenge as a valued component of early childhood education. With playing, early childhood can explore everything. They can learn while playing. Playing gives children positive effects. According to Aase Erikse, playing has a major influence on early childhood development namely:<sup>94</sup>

1. Physical development of children. It means active play in training all parts of the child's body and can develop the child's muscles.
2. Communication Encouragement. To make children play well with other friends, the child must learn to communicate. They must learn to understand what their friends are saying.
3. Distribution of pent-up emotion. By playing, children can learn to work with their friends
4. Learning Resources. By playing, children can learn new things in their lives
5. Stimulates children's creativity. To be freedom in expression when play can give children the opportunity to develop their creations
6. Socialize. By playing, children can learn to socialize with their friends and solve existing problems

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<sup>94</sup> Abdul Aziz Hamka., *opcit*, p. 122

## 7. Introducing Morals to Children. By playing, children become know the good and bad learning

Indonesia nation is known as rich in cultures. The culture of Indonesia must be kept by Indonesia society. One of Indonesia's culture is traditional game. There are many traditional game in Indonesia. There are *gobak sodor*, *Engklek*, *petak umpet*, *lompat tali* and etc. *Engklek* traditional game is one of Indonesia traditional game. there are many character education values in *Engklek* traditional game.

The values of character education in *Engklek* traditional game is showed through play *Engklek* traditional game for children aged 5-6 years at Kampoeng Dolanan Yogyakarta. Writer describe the values of character education in *Engklek* traditional game will be as same as theory before which is look at 18 character education values. Here are the values of character education in *Engklek* traditional game:

### 1. Independent

Independent character is attitude and behavior which does not depend on other people to finish her/his duties.<sup>95</sup> There is independent value in playing *Engklek* game, it shows when every players look for their own *gaco* by themselves. When play *Engklek* traditional game, All players look their *gaco* by themselves. They look for *gaco* according to their favorite *gaco* shape. There is player likes small *gaco* shape. There is player likes medium *gaco* shape. And there is player like big *gaco* shape.

### 2. Patient

Patient is firm attitude to face trials and obstacles with always *ikhtiar*.<sup>96</sup> In *Engklek* traditional game, there is patient value which shows when player wait for shift to play *Engklek* traditional game. All *Engklek* traditional players wait for the

<sup>95</sup> Asmaun Sahlan., *opcit*, p. 39

<sup>96</sup> Asmaun Sahlan., *ibid*, p. 39

shift of *Engklek* traditional game. There is no one that tries to break the shift. This is shown patient value because there are many bad cases about emotional, so children have to be taught about patient value.

### 3 Hard work

Hard work value means attitude that shows hard effort to overcome various obstacles on duty, and finish duty well.<sup>97</sup> There is hard work value in *Engklek* traditional game. *Engklek* traditional game Player look spirit to play *Engklek* traditional game. Eventhough, there is player can not play well, but they still struggle hard. There is player who hard work to get *sawah*.

### 4. Dicipline

Dicipline value is attitude that shows obey the rules. Every *Engklek* traditional players at Kampong Dolanan Yogyakarta obey the rules. They play as same as the shift from begining to the last. They make a line as same as the shift. And there is player which jump with 2 legs when she take *gaco*, other players remind her the right way to play.

### 5. Communicative

Communicative value is attitude which is pay attention to pleasure to speak, interact, and cooperate with others.<sup>98</sup> There is ommunicative value in *Engklek* traditional game. Communicative character appears when all players draw *Engklek* traditional game. Then, all player do *suit*, they communicate and interact each other. When there is a player which is playing *Engklek* game, other players look at the player playing *Engklek* traditional game. they remind each other. All *Engklek* traditional game players interact each other from looking for stone until Kikan become a winner.

<sup>97</sup> Asmaun Sahlan., *ibid*, p. 39

<sup>98</sup> Asmaun Sahlan., *ibid*, p. 39

## 6. Love Nation

Love nation value is thinking way and act that shows care, loyalty, appreciate to language, environment, phisic, social, culture, economy, and politic of nation.<sup>99</sup> There is love nation value in *Engklek* traditional game. The winner player of *Engklek* traditional game at Kampoeng Dolanan Yogyakarta gets *sawah*. *Sawah* remind us that Indonesia is agararian nation, we have to keep it. All player can speak javanese language too, it can be shown by start from the beginning until the last *Engklek* game, all player speak javanese language.

## 7. Appreciate the achievement

Appreciate the achievement value is attituded to product useful thing to society, and acknowledge achievement of others.<sup>100</sup> There is appreciate the achievement value in *Engklek* traditional game. All players give congratulations to Kikan

From some analysises above, it can be understood that character education values in *Engklek* traditional game are independent value, honest value, hard work value, communicative value, disiplint value, patient value, spotive value, love nation value, and appreciate the achievement value.

## 8. Honest

Honest means say something depend on the reality. In this game practice, all players have to have honest character. Because a player that does not have honest character when she/he playing, other players will know. It makes this game teach a character education value of honest.<sup>101</sup>

## 9. Sportive

<sup>99</sup> Asmaun Sahlan., *ibid*, p. 40

<sup>100</sup> Asmaun Sahlan., *ibid*, p. 40

<sup>101</sup> Megawangi, *op.cit*, p.90

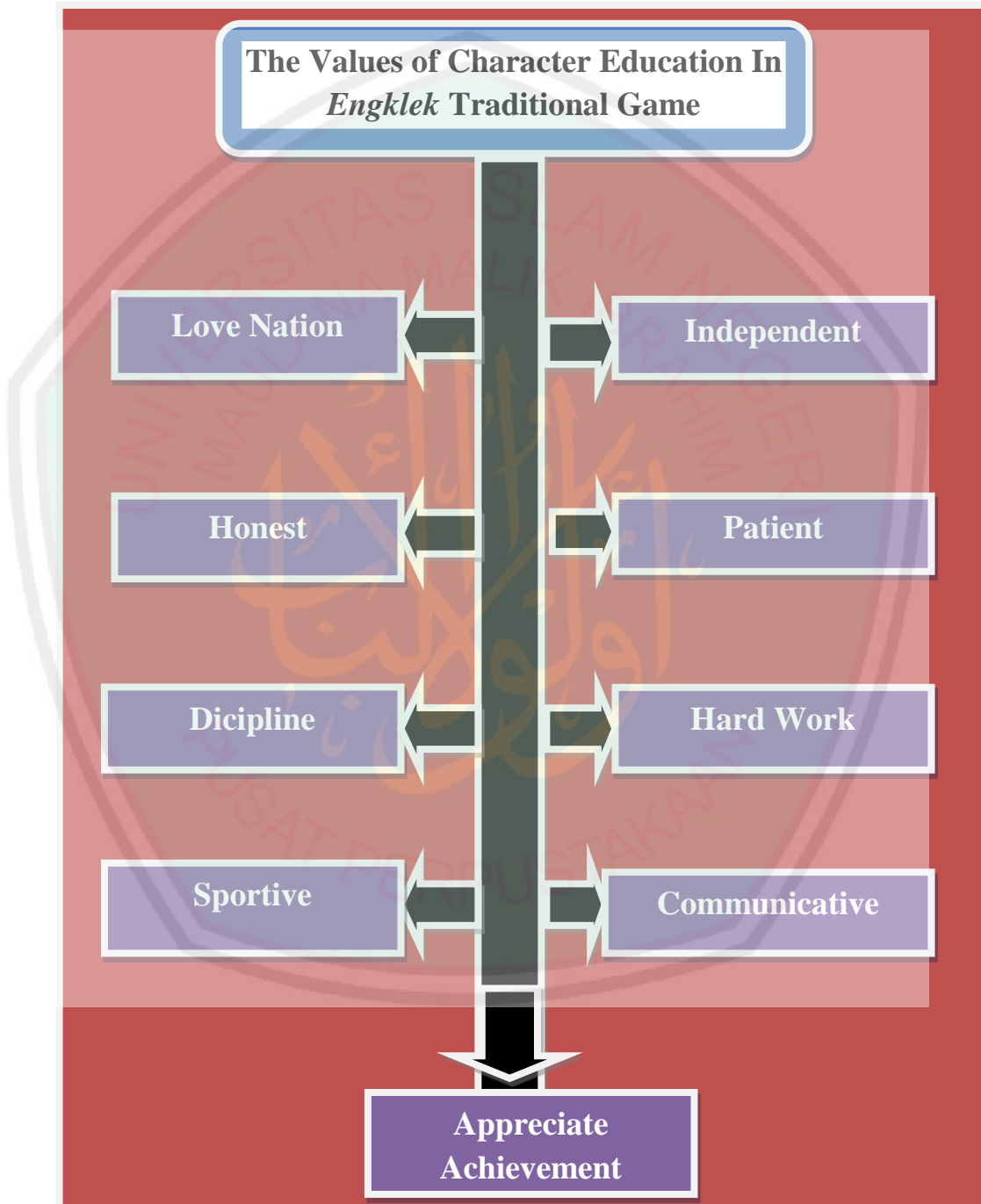
Sportive means play honestly.<sup>102</sup> In fact, player can make a line depend to the shit without any protest. If there is a player try to not obey the regulation of playing, other players remind him or her.



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<sup>102</sup> Megawangi, *op.cit*, p.90

**Table 4.1 There Are Nine Character Education Values in *Engklek* Traditional Game**



## **B. The Implication of Playing *Engklek* Traditional Game To Children Aged 5 To 6 Years at Kampoeng Dolanan Yogyakarta**

The human moral and mental formation quality is affected by *fitrah* factor and neighborhood. Human character potential is well-created since we live in the world, but that potentials have to be guided from early childhood. Character can be formed by some factors which influences it. Some factors which influences it are: biology factor and neighborhood.<sup>103</sup>

Biology factor is factor which is from someone's self. This factor is from descent which gets from descent from one of her/his family. Then, the second factor is neighborhood which is given by her/his place, family, friend, neighbor, culture, and habits. But, family is the first environment to built character. The more factor is habit which is done by his/her self.

According to Edi Waluyo said, that the strategy to implement character education is:<sup>104</sup>

1. Make full-love condition and appreciate all potential that children have
2. Teach religion value
3. Invite children to feel what other people feel
4. Use habit method
5. Reduce excessive cognitive learning

From the second descriptions above, the second are agree that with habit method can built character education for children. About children, children always likes playing because children's world is playing. At Kampoeng Dolanan Yogyakarta, children always play tarditional game three days a week because it is their regular activity at Kampoeng Dolanan Yogyakarta. They usually play at Hall of

<sup>103</sup> Abdul Aziz Hamka., *opcit*, p. 178

<sup>104</sup> Abdul Aziz Hamka., *opcit*, p. 199

Kampoeng Dolanan Yogyakarta. There are many traditional game that is played there, include *Engklek* traditional game. Although, this game looks simple but there are many impacts of Playing *Engklek* traditional game. Here are the list of implication of playing *Engklek* traditional game for 5-6 years old children:

### 1. Stimulate Children's Gross Motoric

Stimulate children's gross motoric when they play *Engklek* traditional game is the time when all players throw the *gaco* in *Engklek* square. It is not only throwing *gaco* but also jumping. Players Jump with right one foot or right two feet. They jump without step on line or out on line

### 2. Make players of *Engklek* traditional game are more communicative when they meet with friends

This can be analyzed when all players communicate each other from looking for stone to draw the *Engklek* square until there is player who wins the traditional game of *Engklek*. They respond to each other's words and they ask each other questions and answer each other.

### 3. Become more understand to play the *Engklek* game

This can be analyzed when there is a player who jumps on two legs even though she should jump with one leg and another friend reminds the player who makes the mistake. After making a mistake, finally making the player who had wrongly jumped became more aware of how to play the traditional game of *Engklek*. because player of *Engklek* traditional game have to repeat and repeat with the same way of playing. Things that are often repeated will make players more understand how to play than before.



#### 4. Make the players more sportive

This can be analyzed when the players accept the reality of the results of the player sequence. They don't protest or get angry. So that the game runs well from beginning to end.

#### 5. Never give up feeling in struggling hard to play *Engklek* to be a winner

This can be analyzed when players try their best to win. From the beginning there is player can not throw a *gaco* into the middle of the *Engklek* square until finally she can because she looks at another friend's playing of *Engklek* game. When there are players who make mistakes in playing, other players look carefully and remind each other.

#### 6. Make players more honest

This traditional game of *Engklek* really teaches all players to always be honest. This can be analyzed when the players who jump on the line just fall in the game of *Engklek*. Because the game is performed alternately, automatically the player who does not play will see the player playing. If a player is found breaking the rules, the player will be a loser or the *gaco* can't be moved to the next level

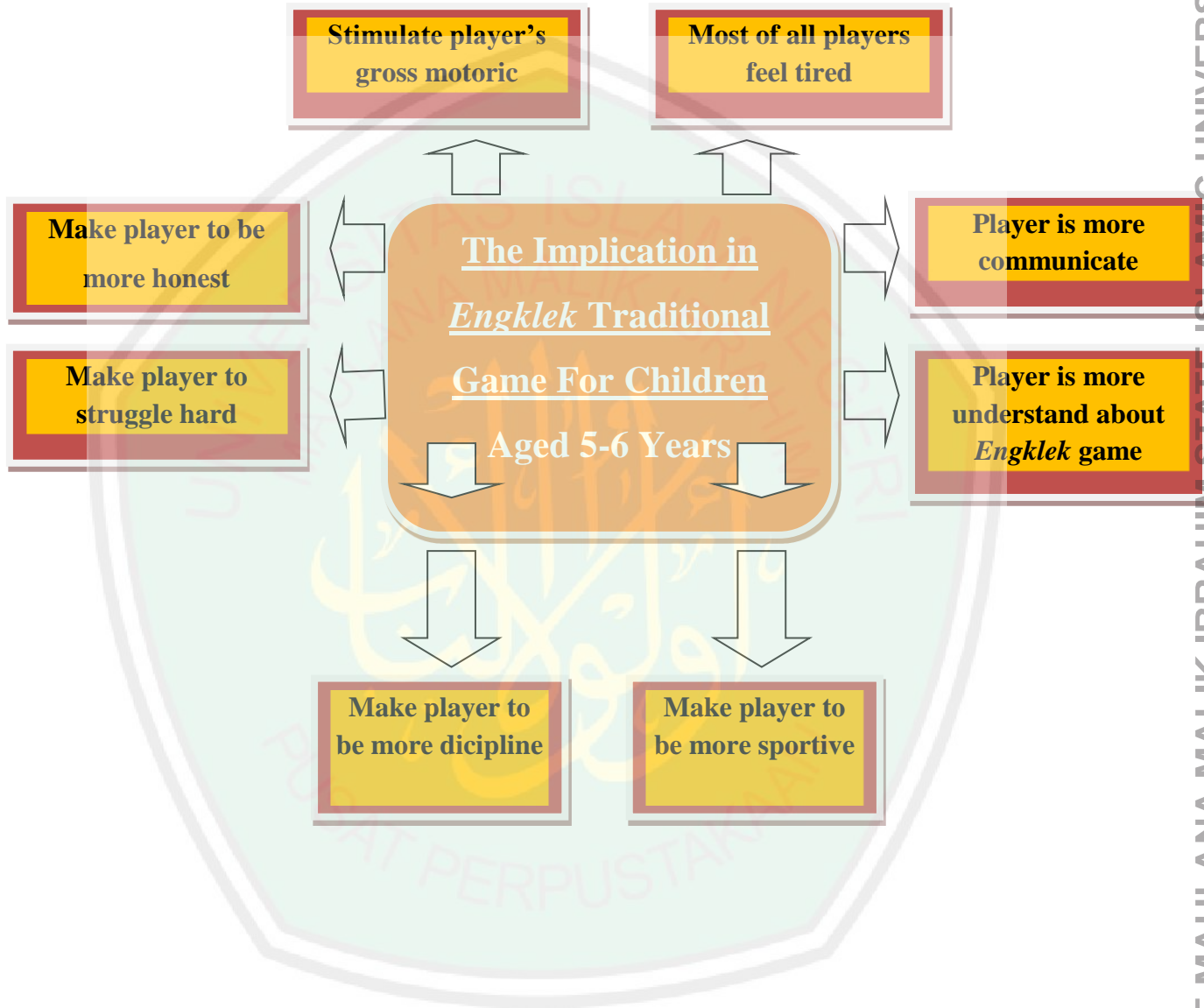
#### 7. More discipline

Traditional game of *Engklek* teaches the player to always obey rules. Because when there are players who do not obey the rules, surely the player will be a loser because the *gaco* can be moved into the next *Engklek* square

#### 8. Most of all players feel tired

Most of all players feel tired after playing *Engklek* traditional game because one of the rules is all players have to start playing depend on the shift. A player can waste some minutes, and other players wait for the player's playing one by one.

**Table 5.1 The Implications in Engklek Game For Children Aged 5-6 Years**



### C. The Advantages And The Disadvantages of *Engklek* Traditional Game

Every games have advantages and disadvantages. *Engklek* traditional game has advantages and disadvantages too. Here are the result of the research after observate five children aged 5 to 6 years played *Engklek* traditional game at Kampeong Dolanan Yogyakarta, interview with three teachers of Kampoeng Dolanan Yogyakarta, and documentate it. Here are:

#### a. Advantages of *Engklek* traditional game

##### 1) Stimulate Early Childhood Gross Motoric Development

One of the advantages of *Engklek* traditional game is this traditional game stimulate early childhood gross motoric development which is like throw and take *gaco*, and also jump with one foot and two feet into *Engklek* square.

##### 2) Easy To Get Material of *Engklek* Traditional Game

To play *Engklek* traditional game, all players have to have *gaco* (thing to throw into *Engklek* square). *Gaco* is from roof tile. It is easy to get *gaco*. The next material of *Engklek* traditional game is stone. Stone is used to drwa *Engklek* square.

##### 3) Teach Positive Character for players

There are values of character education in *Engklek* traditional game which make player has a positive character from the begining game untul the last game.

## **b. Disadvantages of *Engklek* Game**

The disadvantages of *Engklek* traditional game are:

### 1). Need long time to play

This traditional game needs long time to play because all players have to play depend on the shift

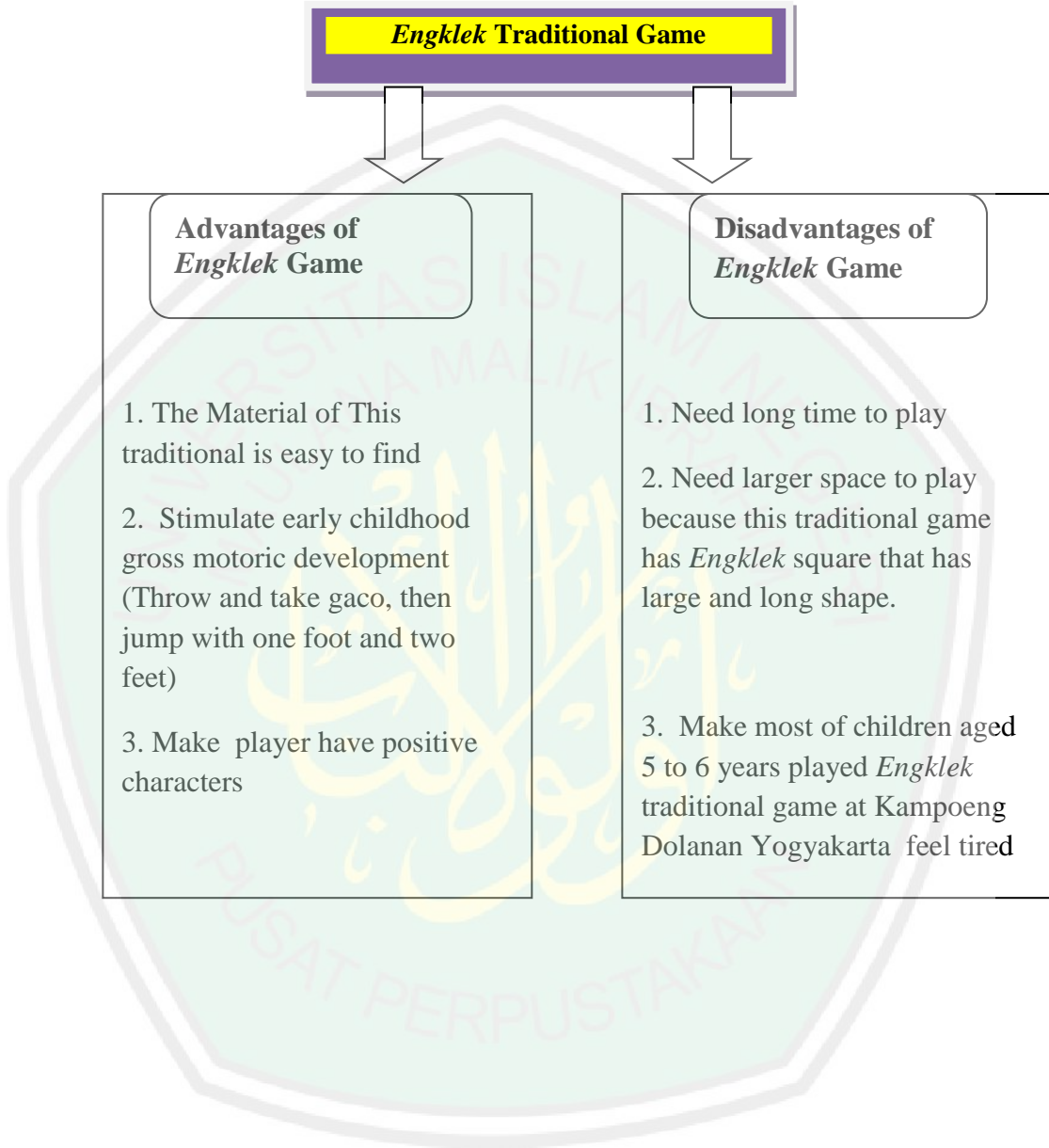
### 2) Need larger place

*Engklek* traditional game needs larger place to play because this traditional game has *Engklek* square that has space is long and wide

### 3) Make Almost Players Feel Tired

This traditional game makes almost of all children aged 5 to 6 years played *Engklek* traditional game at Kampoeng Dolanan Yogyakarta feel tired because this traditional game players need energy to play it.

**Table 6.1 Advantages and Diadvantages of *Engklek* Traditional Game**



## CHAPTER VI

### CLOSING

#### A. Conclusion

Concluding as the last chapter of this study presents conclusions, and suggestions. Withdrawal of conclusions based on traditional game analysis, data exposure, and research findings. The suggestions put forward in the form of recommendations to improve character education with character education.

Based on the research findings that have been presented in the previous discussion related to the values of character education in traditional games *Engklek* and its Implications for Children aged 5-6 years in Kampong Dolanan Yogyakarta, it can be concluded that, as follows:

1. *Engklek* traditional Games has the values of character education, namely: honest, independence, patient, hard work, conunicative / Friendly, patriotic, disciplined, and appreciating the achievements of others.
2. In terms of the implications of character education in traditional Engklek games for 5-6 year olds in Kampong Dolanan Yogyakarta, the following are as follows:
  - a. Stimulates the child's gross motor skills, which is like hanging gaco and jumping on the small box.
  - b, The players are more communicative and friendly
  - c. More understand about *engklek* game
  - d. Make all players more sportive

e. Never give up. Because in this game there is competition between players because he made the least mistakes, he was the winner. Finally the winner gets the rice field

f. Reduce the feeling of wanting to cheat because when a player is playing, other players watch the player who is playing. This makes the wrong players or cheaters very visible

g. More discipline. Because every step from the beginning to the end of the traditional game Engklek has rules that must be obeyed and when there is a player who breaks, the gaconya will automatically fall or cannot rise and eventually lose.

h. Most of all players feel tired

3. The advantages of *Engklek* traditional game are:

a. Some advantages of *Engklek* traditional game stimulate early childhood gross motoric development which is like throw and take *gaco*, and also jump with one foot and two feet into *Engklek* square. There are values of character education in *Engklek* traditional game which make player has a positive character.

b. Some advantages of *Engklek* traditional game are this traditional game needs long time to play because player has to play depend on the shift, needs larger place because this traditional game has *Engklek* square that has space is long and wide, and makes amost of all children aged 5 to 6 years played *Engklek* traditional game at Kampoeng Dolanan Yogyakarta feel tired because this traditional game players need energy to play it.

## **B. Sugestion**

Based on the research conclusions above, there are some suggestions that researchers identify from various parties that are expected to be included in future research, so that they can produce more perfect research, including:

### 1. Kampoeng Dolanan Society

The facilities and infrastructure at Kampoeng Dolanan are more equipped so that the process of preserving traditional games is maximized

### 2. Government at Yogyakarta Special Region

Kampoeng Dolanan is need more support by Government of Yogyakarta special region



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## **ATTACHMENTS**

**Attachment 1 : Letter Permission from Kampoeng Dolanan Yogyakarta**



KAMPOENG DOLANAN  
Pandes Rt 03 Panggunharjo Sewon Bantul 55188 Yogyakarta

SURAT KETERANGAN

(056/SK/KD/10/VIII/2018)

Yang bertanda tangan di bawah ini:

Nama : Sekar Mirah Satriani, S.Ark

Jabatan : Koordinator Kampoeng Dolanan

Dengan ini menyatakan bahwa :

Nama : Ika Siti Rukmana

NIM :

Program Studi : Pendidikan Islam Anak Usia Dini

Perguruan Tinggi : UIN Maulana Malik Ibrahim Malang

Telah mengadakan penelitian dalam rangka penyusunan skripsi di Kampoeng Dolanan Yoyakarta, dengan judul “The Values of Character Education In Engklek Traditional Game and The Implementation for Children Aged 5-6 Years at Kampoeng Dolanan Yogyakarta” yang dilaksanakan pada bulan juni – agustus 2018.


Demikian surat keterangan ini dibuat, untuk dipergunakan sebagaimana mestinya.

Yogyakarta, 25 Agustus 2018

Koordinator Kampoeng Dolanan

  
**dolanan**  
Sekar Mirah Satriani, S.Ark

**Attachment II : Letter permission from BANKESBANGPOL of Yogyakarta**

  
PEMERINTAH DAERAH DAERAH ISTIMEWA YOGYAKARTA  
BADAN KESATUAN BANGSA DAN POLITIK  
Jl. Jenderal Sudirman No 5 Yogyakarta – 55233  
Telepon : (0274) 551136, 551275, Fax (0274) 551137

---

Yogyakarta, 12 Juli 2018

Kepada Yth. :

1. Walikota Yogyakarta  
Up. Kepala Dinas Penanaman Modal dan Perizinan Kota Yogyakarta
2. Kepala Dinas Pendidikan, Pemuda dan Olahraga DIY
3. Kepala Dinas Kebudayaan DIY  
di Tempat

Nomor : 074/7514/Kesbangpol/2018  
Perihal : Rekomendasi Penelitian

Memperhatikan surat :

Dari : Dekan Fakultas Ilmu Tarbiyah dan Keguruan UIN Maulana Ibrahim Malang  
Nomor : 1917/Un.03.01/TL.00.1 /06/2018  
Tanggal : 26 Juni 2018  
Perihal : Permohonan Izin Penelitian

Setelah mempelajari surat permohonan dan proposal yang diajukan, maka dapat diberikan surat rekomendasi tidak keberatan untuk melaksanakan riset/penelitian dalam rangka penyusunan skripsi dengan judul proposal : "THE VALUES OF CHARACTER EDUCATION IN ENKLEK TRADITIONAL GAME AT KAMPOENG DOELANAN YOGYAKARTA" kepada:

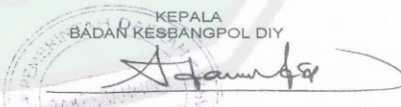
Nama : IKA SITI RUKMANA  
NIM : 14160014  
No.HP/Identitas : 085755493858/350617701950001  
Prodi/Jurusan : Pendidikan Islam Anak Usia Dini  
Fakultas : Fakultas Ilmu Tarbiyah dan Keguruan UIN Maulana Malik Ibrahim Malang  
Lokasi Penelitian : - Kampong Doelanan Yogyakarta,  
- Dinas Pendidikan DIY,  
- Dinas Kebudayaan DIY  
Waktu Penelitian : 12 Juli 2018 s.d 31 Agustus 2018  
Sehubungan dengan maksud tersebut, diharapkan agar pihak yang terkait dapat memberikan bantuan / fasilitas yang dibutuhkan.

Kepada yang bersangkutan diwajibkan:

1. Menghormati dan mentaati peraturan dan tata tertib yang berlaku di wilayah riset/penelitian;  
Tidak dibenarkan melakukan riset/penelitian yang tidak sesuai atau tidak ada kaitannya dengan judul riset/penelitian dimaksud;
2. Menyerahkan hasil riset/penelitian kepada Badan Kesbangpol DIY.
3. Surat rekomendasi ini dapat diperpanjang maksimal 2 (dua) kali dengan menunjukkan surat rekomendasi sebelumnya, paling lambat 7 (tujuh) hari kerja sebelum berakhirnya surat rekomendasi ini.

Rekomendasi Ijin Riset/Penelitian ini dinyatakan tidak berlaku, apabila ternyata pemegang tidak mentaati ketentuan tersebut di atas.

Demikian untuk menjadikan maklum.

  
KEPALA  
BADAN KESBANGPOL DIY  
AGUNG SUPRIYONO, SH  
NIP. 196010261992031004

Tembusan disampaikan Kepada Yth :

1. Gubernur DIY (sebagai laporan)
2. Dekan Fakultas Ilmu Tarbiyah dan Keguruan UIN Maulana Ibrahim Malang;
3. Yang bersangkutan.

### Attachment III Permission Letter from Faculty



KEMENTERIAN AGAMA REPUBLIK INDONESIA  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG  
FAKULTAS ILMU TARBIYAH DAN KEGURUAN  
Jalan Gajayana 50, Telepon (0341) 552398 Faximile (0341) 552398 Malang  
[http:// fitk.uin-malang.ac.id](http://fitk.uin-malang.ac.id), email : [fitk@uin\\_malang.ac.id](mailto:fitk@uin_malang.ac.id)

Nomor : 1015 /Un.03.1/TL.00.1/06/2018  
Sifat : Penting  
Lampiran : -  
Hal : Izin Penelitian

26 Juni 2018

Kepada  
Yth. Kepala Dinas Kebudayaan Daerah Istimewa Yogyakarta  
di  
Yogyakarta

*Assalamu'alaikum Wr. Wb.*

Dengan ho:mat, dalam rangka menyelesaikan tugas akhir berupa penyusunan skripsi mahasiswa Fakultas Ilmu Tarbiyah dan Keguruan (FITK) Universitas Islam Negeri Maulana Malik Ibrahim Malang, kami mohon dengan hormat agar mahasiswa berikut:

Nama : Ika Siti Rukmana  
NIM : 14160014  
Jurusan : Pendidikan Islam Anak Usia Dini (PIAUD)  
Semester-Tahun Akademik : Genap - 2017/2018  
Judul Skripsi : The Values of Character Education In EngklekTraditional Game at Kampoeng Doelanan Yogyakarta

Lama Penelitian : Juni 2018 sampai dengan Agustus 2018

diberikan izin untuk melakukan penelitian di Kampoeng Doelanan Yogyakarta. Demikian, atas perkenan dan kerjasama Bapak/Ibu yang baik disampaikan terima kasih.


*Wassalamu'alaikum Wr. Wb.*

Dekan  
  
Dr. H. Agus Maimun, M.Pd  
NIP. 19660817 199803 1 003

Tembusan :

1. Yth. Ketua Jurusan PIAUD
2. Yth. Kepala Kampoeng Doelanan Yogyakarta
3. Arsip

**Attachment IV The Evidence of Consultation**



KEMENTERIAN AGAMA  
UNIVERSITAS ISLAM NEGERI (UIN) MAULANA MALIK IBRAHIM MALANG  
FAKULTAS ILMU TARRIBIAH DAN KEGURUAN  
JALAN GAJAYANA 50 MALANG, TELEPON 0341-552398, FAKSIMILE 0341-552398

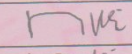
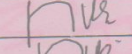
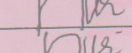
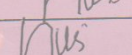
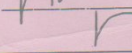
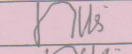
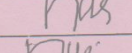
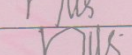

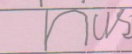
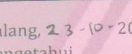
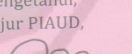
**BUKTI KONSULTASI SKRIPSI**  
**JURUSAN PENDIDIKAN ISLAM ANAK USIA DINI**

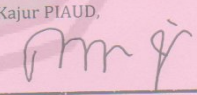
Nama : Ika Siti Rukmana

Nim : 14160019

Judul : The Values Of Character Education In Engklele  
Traditional Game And The Implication For Children  
Aged 5 - 6 Years At Kampong Dolanan Yogyakarta

Dosen Pembimbing : Nurlaeli Fitriah, MPd

No.	Tanggal	Catatan Perbaikan	Tanda Tangan Pembimbing
1	06-07-2018	Revisi Judul dan metode penelitian	
2	29-08-2018	Revisi penulisan	
3	10-09-2018	Revisi BAB IV	
4	14-09-2018	Perbanyak jurnal internasional	
5	19-09-2018	Revisi BAB IV	
6	24-09-2018	Revisi BAB IV	
7	25-09-2018	Revisi BAB IV	
8	28-09-2018	Revisi BAB IV	
9	02-10-2018	Revisi BAB V	
10	05-10-2018	Revisi BAB V	
11	10-10-2018	Revisi BAB V dan BAB VI	
12	22-10-2018	ACC	

Malang, 23-10-2018.  
Mengetahui,  
Kajur PIAUD,  
  
NIP. 19720806200003101

**Attachment V Observation Note****Observation Note**

**Date** : Saturday, May 26<sup>th</sup> 2018

**Method** : Observation

**Place** : Kampoeng Dolanan Yogyakarta

Aspects That Is Observed	Observation Note
<p><b>Activities at Kampoeng Dolanan Yogyakarta</b></p>	<p>1.Saat berkunjung ke sana siang hari, peneliti berkunjung ke dua rumah pengrajin dolanan di Kampoeng Dolanan Yogyakarta. Pengrajin tersebut bernama <i>Mbah</i> Atemo dan <i>Mbah</i> Suradi</p> <p>2.Pada sore hari, terdapat anak-anak sedang bermain permainan tradisional di halaman Kampoeng Dolanan Yogyakarta</p> <p>3,Saat berkunjung ke rumah Bapak Wahyudi sebagai bapak Lurah sekaligus penggagas Kampoeng Dolanan Yogyakarta, ternyata Kampoeng Dolanan Yogyakarta sudah sering tampl di televisi, salah satunya acara televisi Si bolang.</p> <p>4. Saat berkunjung ke sana pagi hari, ternyata di Kampoeng Dolanan Yogyakarta terdapat Kelompok Bermain Among Siwi yang memiliki kegiatan pembelajaran pelestarian permainan tradisional, tari tradisional, dan bahasa daerah, dalam hal ini bahasa jawa. KB Among Siwi memiliki 3 guru.</p>



### Observation Note

**Date** : Sunday, June 26<sup>th</sup> 2018  
**Method** : Observation  
**Place** : Kampoeng Dolanan Yogyakarta

Aspects That Is Observed	Observation Note
<p><b>1. Dolanan that is sold at Kampoeng Dolanan Yogyakarta</b></p>	<p>1. Saat berkunjung ke rumah <i>Mbah Atemo</i> permainan yang dijual adalah: <i>Kitiran dan othok-othok</i></p> <p>2. Saat berkunjung ke rumah <i>Mbah Suradi</i>, dolanan yang dijual adalah: <i>Wayang kertas</i></p> <p>3. Saat berkunjung sore harinya, peneliti melihat anak-anak bermain permainan tradisional di halaman, bahkan di Sawah Kampoeng Dolanan Yogyakarta.</p>
<p><b>2. The regulation of playing <i>engklek</i> traditional game at kampoeng dolanan yogyakarta</b></p>	<p>&gt;Peraturan dalam Bermain Permainan Tradisional <i>Engklek</i>:</p> <p>a. Minimal jumlah pemain adalah dua orang</p> <p>b. Pemain menggambar kotak <i>Engklek</i></p> <p>c. Semua Pemain Harus memiliki <i>gaco</i> (benda untuk dilemparkan ke dalam kotak <i>Engklek</i>), dan <i>gaco</i> biasanya berupa serpihan atap rumah / <i>genteng</i></p> <p>d. Setelah menemukan <i>gaco</i>, maka <i>gaco</i> diletakkan di dalam kotak <i>Engklek</i> pertama</p> <p>e. Pemain melakukan suit untuk menentukan urutan bermain dan seluruh pemain harus bermain secara urut</p> <p>f. Melempar dan mengambil <i>gaco</i> menggunakan satu tangan</p>

	<p>g. Ada kalanya melompat menggunakan satu kaki dan ada kalanya melompat menggunakan dua kaki</p> <p>f. Jika Gaco terlempar ke luar garis kotak Engklek, maka gaco pemain tidak bisa naik ke kotak Engklek selanjutnya</p> <p>g. Jika <i>gaco</i> terlempar mengenai garis kotak <i>Engklek</i>, maka <i>gaco</i> pemain tidak bisa naik ke kotak selanjutnya</p> <p>h. Jika kaki pemain mengenai garis kotak <i>Engklek</i> atau ke luar dari kotak <i>Engklek</i>, maka <i>gaco</i> pemain juga tidak bisa naik ke kotak selanjutnya</p> <p>i. Pemenang mendapatkan sawah</p> <p>j. Sawah tidak boleh dilompati oleh pemain selain pemenang</p> <p>k. Pemenang atau pemilih sawah pertama mendapatkan sawah yakni kotak kedua <i>Engklek</i></p> <p>l. Pemenang menggambar kotak alternatif di sebelah kanan kotak kedua untuk dilompati pemain lainnya</p> <p>m. Semua pemain harus taat aturan</p>
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**3. The way to play *Engklek* traditional game at Kampoeng Dolanan Yogyakarta**

>Saat melihat secara langsung para pemain bermain permainan tradisional *Engklek* di Kampoeng Dolanan Yogyakarta. Beginilah cara mereka bermain permainan tradisional *Engklek* :

- a. Para pemain mencari batu untuk menggambar *Engklek* secara bersama-sama
- b. Para pemain menggambar kotak *Engklek*
- c. Semua pemain mencari gaco secara mandiri
- d. Setelah mendapatkan gaco, mereka meletakkan gaco mereka di dalam kotak *Engklek* pertama
- e. Setelah semua meletakkan gaco di kotak *Engklek* pertama, para pemain melakukan *suit* yang bertujuan untuk mengetahui urutan pemain untuk bermain
- f. Setelah ditentukan urutan, para pemain berbaris sesuai urutan
- g. Permainan dimulai pemain pertama hingga seterusnya
- h. Para pemain yang melanggar aturan – aturan bermain *Engklek*, maka gaco mereka tidak bisa berpindah ke kotak *Engklek* selanjutnya
- i. Pemenang mendapatkan sawah
- j. Para pemain bermain sesuai dengan aturan bermain permainan tradisional *Engklek* versi Kampoeng Dolanan Yogyakarta

**Attachment VI Interview Guideline****Interview Guideline**

**Name** : Wahyudi Anggoro Hadi  
**Position** : One of Founders of Kampoeng Dolanan Yogyakarta  
**Place** : Kecamatan Sewon Office  
**Day, Date** : Friday, July 6<sup>th</sup> 2018  
**Method** : Interview

No.	Asking	Answer
1.	Siapakah nama Bapak?	
2.	Apakah Bapak merupakan salah satu penggagas Kampoeng Dolanan Yogyakarta?	
3.	Mengapa menggagas Kampoeng Dolanan di sini?	
4.	Apa visi, misi, dan tujuan dari Kampoeng Dolanan Yogyakarta?	
5.	Apa saja struktur organisasi Kampoeng Dolana Yogyakarta?	
6.	Apa saja kegiatan yang ada di Kampoeng Dolanan Yogyakarta?	
7.	Bagaiman dukungan pemerintah setempat terhadap Kampoeng Dolanan Yogyakarta?	
8.	Mengapa permainan tradisional jarang dimainkan oleh anak-anak sekarang? dan apa penyebabnya?	
9.	Apa yang Bapak ketahui tentang permainan tradisional <i>Engklek</i> ?	
10.	Apa harapan Bapak untuk anak – anak, remaja, para guru, dan orang tua saat ini agar mereka melestarikan budaya Indonesia khususnya permainan tradisional?	

### Interview Guideline

**Name** : Dr. Markus Suwarisman  
**Position** : Chief of adat istiadat Division (Dinas Kebudayaan DIY)  
**Place** : Dinas Kebudayaan DIY  
**Day, Date** : Sunday, on July 8<sup>th</sup> 2018  
**Method** : Interview

No.	Asking	Answer
1.	Siapakah nama Bapak?	
2.	Apakah jabatan Bapak di Dinas Kebudayaan DIY?	
3.	Apakah Bapak mengetahui Kampong Dolanan DIY?	
4.	Bagaimana dukungan Dinas Kebudayaan DIY untuk Kampong Dolanan Yogyakarta?	
5.	Apakah yang Bapak ketahui tentang permainan tradisional <i>Engklek</i> ?	
6.	Apa saja kebijakan Dinas Kebudayaan DIY untuk melestarikan permainan tradisional yang ada di Yogyakarta?	
7.	Mengapa permainan tradisional jarang dimainkan oleh anak-anak sekarang? dan menurut Bapak apakah penyebabnya?	
8.	Apa yang anda ketahui tentang permainan tradisional <i>Engklek</i> ?	
9.	Apa harapan Bapak untuk anak – anak, remaja, para guru, dan orang tua saat ini agar mereka melestarikan budaya Indonesia khususnya permainan tradisional?	

### Interview Guideline

**Name** : *Mbah Atemo*

**Position** : *Dolanan* Creator at Kampoeng Dolanan Yogyakarta

**Place** : *Mbah Atemo's* House

**Day, Date** : Friday, July 6<sup>th</sup> 2018

**Method** : Interview

No.	Asking	Answer
1.	Siapakah nama <i>Mbah</i> ?	
2.	Apakah <i>Mbah</i> memproduksi dolanan dan menjualnya?	
3.	Apakah setiap membuat <i>dolanan</i> ?	
4.	Bagaimana penjualan <i>dolanan</i> jaman dahulu dengan jaman sakarang? Apakah ada perubahan?	
5.	<i>Dolanan</i> apa saja yang <i>Mbah</i> jual?	
6.	Apakah <i>Mbah</i> mengetahui permainan tradisional <i>Engklek</i> ?	
7.	Bagaimana dukungan pemerintah setempat untuk Kampoeng Dolanan Yogyakarta ini?	
8.	Mengapa permainan tradisional jarang dimainkan oleh anak-anak sekarang? dan menurut <i>Mbah</i> apakah penyebabnya?	
9.	Apa harapan <i>Mbah</i> saat ini agar masyarakat Indonesia melestarikan budaya Indonesia khususnya permainan tradisional?	

### Interview Guideline

**Name** : *Mbah* Suradi  
**Position** : *Dolanan* Creator of Kampoeng Dolanan Yogyakarta  
**Place** : *Mbah* Suradi's House  
**Day, Date** : Saturday, July 7<sup>th</sup> 2018  
**Method** : Interview

No.	Asking	Answer
1.	Siapakah nama <i>Mbah</i> ?	
2.	Apakah <i>Mbah</i> memproduksi dolanan dan menjualnya?	
3.	Apakah setiap membuat dolanan?	
4.	Bagaimana penjualan dolanan jaman dahulu dengan jaman sakarang? Apakah ada perubahan?	
5.	Dolanan apa saja yang <i>Mbah</i> jual?	
6.	Apakah <i>Mbah</i> mengetahui permainan tradisional <i>Engklek</i> ?	
7.	Bagaimana dukungan pemerintah setempat untuk Kampoeng Dolanan Yogyakarta ini?	
8.	Mengapa permainan tradisional jarang dimainkan oleh anak-anak sekarang? dan menurut <i>Mbah</i> apakah penyebabnya?	
9.	Apa harapan <i>Mbah</i> saat ini agar masyarakat Indonesia melestarikan budaya Indonesia khususnya permainan tradisional?	

## Interview Guideline

**Name** : Mr. Azis Supriadi

**Position** : Culture Observer

**Day, Date** : Monday, July 16<sup>th</sup> 2018

**Method** : Interview

No.	Asking	Answer
1.	Siapakah nama Bapak?	
2.	Bagaimana menurut Bapak tentang pelestarian budaya khususnya permainan tradisional di Indonesia saat ini?	
3.	Mengapa permainan tradisional kurang menarik bagi anak-anak jaman sekarang?	
4.	Apa yang Bapak ketahui tentang permainan tradisional <i>Engklek</i> ?	
5.	Apa harapan Bapak saat ini agar masyarakat Indonesia melestarikan budaya Indonesia khususnya permainan tradisional?	



**Interview Guideline**

**Name** : Mrs. Yuli  
**Position** : Kampoeng Dolanan Yogyakarta Teacher  
**Place** : Hall of Kampoeng Dolanan Yogyakarta  
**Day, Date** : Saturday, July 7<sup>th</sup> 2018  
**Method** : Interview

No.	Asking	Answer
1.	Siapakah nama Ibu?	
2.	Apakah Ibu merupakan seorang guru di Kampoeng Dolanan Yogyakarta?	
3.	Ada berapa guru di Kampoeng Dolanan Yogyakarta?	
4.	Pada jam berapa dan hari apa sajakah ibu mengajar?	
5.	Mengapa Ibu memilih mengajarkan permainan tradisional untuk anak-anak di Kampoeng Dolanan Yogyakarta? Apakah motivasi Ibu?	
6.	Apakah motivasi Ibu?	
7.	Apakah yang Ibu ketahui tentang permainan tradisional <i>Engklek</i> ?	
8.	Setelah ibu melihat permainan dari awal hingga akhir, apakah nilai-nilai pendidikan karakter dalam permainan tradisional <i>Engklek</i> ?	
9.	Apakah implikasi permainan tradisional <i>Engklek</i> bagi karakter anak usia 5-6 tahun?	
10.	Menurut Ibu, apakah kekurangan dan kelebihan permainan tradisional <i>Engklek</i> ? Bagaimana pesan ibu agar permainan tradisional selalu dilestarikan di Indonesia?	

### Interview Guideline

**Name** : Mrs. Umi  
**Position** : Kampoeng Dolanan Yogyakarta Teacher  
**Place** : Hall of Kampoeng Dolanan Yogyakarta  
**Day, Date** : Saturday, July 7<sup>th</sup> 2018  
**Method** : Interview

No.	Asking	Answer
1.	Siapakah nama Ibu?	
2.	Apakah Ibu merupakan seorang guru di Kampoeng Dolanan Yogyakarta?	
3.	Ada berapa guru di Kampoeng Dolanan Yogyakarta?	
4.	Pada jam berapa dan hari apa sajakah ibu mengajar?	
5.	Mengapa Ibu memilih mengajarkan permainan tradisional untuk anak-anak di Kampoeng Dolanan Yogyakarta? Apakah motivasi Ibu?	
6.	Apa yang Ibu ketahui tentang permainan tradisional <i>Engklek</i> ?	
7.	Setelah ibu melihat permainan dari awal hingga akhir, apakah nilai-nilai pendidikan karakter dalam permainan tradisional <i>Engklek</i> ?	
8.	Apakah implikasi permainan tradisional <i>Engklek</i> bagi karakter anak usia 5-6 tahun?	
9..	Menurut Ibu, apakah kekurangan dan kelebihan permainan tradisional <i>Engklek</i> ?	
10.	Bagaimana pesan ibu agar permainan tradisional selalu dilestarikan di Indonesia?	

### Interview Guideline

**Name** : Mrs. Lisnawati  
**Position** : Kampoeng Dolanan Yogyakarta Teacher  
**Place** : Hall of Kampoeng Dolanan Yogyakarta  
**Day, Date** : Saturday, July 7<sup>th</sup> 2018  
**Method** : Interview

No.	Asking	Answer
1.	Siapakah nama Ibu?	
2.	Apakah Ibu merupakan seorang guru di Kampoeng Dolanan Yogyakarta?	
3.	Ada berapa guru di Kampoeng Dolanan Yogyakarta?	
4.	Pada jam berapa dan hari apa sajakah ibu mengajar?	
5.	Mengapa Ibu memilih mengajarkan permainan tradisional untuk anak-anak di Kampoeng Dolanan Yogyakarta? Apakah motivasi Ibu?	
6.	Apakah motivasi Ibu?	
7.	Apakah yang Ibu ketahui tentang permainan tradisional <i>Engklek</i> ?	
8.	Setelah ibu melihat permainan dari awal hingga akhir, apakah nilai-nilai pendidikan karakter dalam permainan tradisional <i>Engklek</i> ?	
9.	Apakah implikasi permainan tradisional <i>Engklek</i> bagi karakter anak usia 5-6 tahun?	
10.	Menurut Ibu, apakah kekurangan dan kelebihan permainan tradisional <i>Engklek</i> ? Bagaimana pesan ibu agar permainan tradisional selalu dilestarikan di Indonesia?	

## Interview Guideline

**Name** : Nala Uluphy Fathiya El Rahma  
**Position** : *Engklek* Game Player  
**Place** : Hall of Kampoeng Dolanan Yogyakarta  
**Day, Date** : Saturday, July 7<sup>th</sup> 2018  
**Method** : Interview

No.	Asking	Answer
1.	Siapakah nama Adik?	
2.	Apakah Adik asli warga Kampoeng Dolanan?	
3.	Berapakah usia Adik?	
4.	Pada jam berapa dan hari apa sajakah Adik main permainan tradisional?	
5.	Apakah Adik suka permainan tradisional <i>Engklek</i> ? Bagaimana rasanya setelah bermain <i>Engklek</i> ?	

## Interview Guideline

**Name** : Embun Kinanthi Febi Arifin  
**Position** : *Engklek* Game Player  
**Place** : Hall of Kampoeng Dolanan Yogyakarta  
**Day, Date** : Saturday, July 7<sup>th</sup> 2018  
**Method** : Interview

No.	Asking	Answer
1.	Siapakah nama Adik?	
2.	Apakah Adik asli warga Kampoeng Dolanan?	
3.	Berapakah usia Adik?	
4.	Pada jam berapa dan hari apa sajakah Adik main permainan tradisional?	
5.	Apakah Adik suka permainan tradisional	
6.	<i>Engklek</i> ? Bagaimana rasanya setelah bermain <i>Engklek</i> ?	

## Interview Guideline

**Name** : Apriliani Tri Kartini  
**Position** : *Engklek* Game Player  
**Place** : Hall of Kampoeng Dolanan Yogyakarta  
**Day, Date** : Saturday, July 7<sup>th</sup> 2018  
**Method** : Interview

No.	Asking	Answer
1.	Siapakah nama Adik?	
2.	Apakah Adik asli warga Kampoeng Dolanan?	
3.	Berapakah usia Adik?	
4.	Pada jam berapa dan hari apa sajakah Adik main permainan tradisional?	
5.	Apakah Adik suka permainan tradisional <i>Engklek</i> ? Bagaimana rasanya setelah bermain <i>Engklek</i> ?	
6.		

## Interview Guideline

**Name** : Nilna Ammi Lu'luil Elnina  
**Position** : *Engklek* Game Player  
**Place** : Hall of Kampoeng Dolanan Yogyakarta  
**Day, Date** : Saturday, July 7<sup>th</sup> 2018  
**Method** : Interview

No.	Asking	Answer
1.	Siapakah nama Adik?	
2.	Apakah Adik asli warga Kampoeng Dolanan?	
3.	Berapakah usia Adik?	
4.	Pada jam berapa dan hari apa sajakah Adik main permainan tradisional?	
5.	Apakah Adik suka permainan tradisional <i>Engklek</i> ? Bagaimana rasanya setelah bermain <i>Engklek</i> ?	
6.		

### Interview Guideline

**Name** : Kinanthi  
**Position** : *Engklek* Game Player  
**Place** : Hall of Kampoeng Dolanan Yogyakarta  
**Day, Date** : Saturday, July 7<sup>th</sup> 2018  
**Method** : Interview

No.	Asking	Answer
1.	Siapakah nama Adik?	
2.	Apakah Adik asli warga Kampoeng Dolanan?	
3.	Dolanan?	
4.	Berapakah usia Adik?	
5.	Pada jam berapa dan hari apa sajakah Adik main permainan tradisional?	
6.	Apakah Adik suka permainan tradisional <i>Engklek</i> ? Bagaimana rasanya setelah bermain <i>Engklek</i> ?	



**Attachment VII Transcript of Interview****Transcript of Interview**

**Name** : Mr. Wahyudi Anggoro Hadi  
**Position** : One of inisiators Kampoeng Dolanan Yogyakarta  
**Place** : Kecamatan Sewon Office  
**Day, date** : Friday, July 6<sup>th</sup> 2018  
**Method** : Interview

No	Asking	Answer
1	Bapak namine sinten?	“Nami kulo Wahyudi, Mbak.”
2	Nopo Bapak termasuk penggagas Kampoeng Dolanan Yogyakarta niki?	“ Enggeh.”
3	Apa yang melatarbelakangi Bapak untuk membuat desa Pandes ini menjadi Kampoeng Dolanan Yogayakarta? Dan apa saja visi, misi, serta tujuannya?	“Pada jaman dahulu, ada pendatang yang bernama Mbah Sempok yang berasal dari kerajaan Majapahit datang ke Desa Pandes Kabupaten Bantul sini. Mbah Sempok mengajarkan warga desa Pandes tentang cara membuat dolanan anak. Berkat Mbah Sempok, warga desa Pandes bisa membuat dolanan anak. Sehingga warga desa Pandes saat itu, sebagian besar memproduksi dolanan anak. Mbah saya merupakan salah satu pengrajin dolanan. Dolananya juga dijual di pasar dekat sini. Jaman dulu, Desa Pandes ini sudah terkenal banyak terdapat pengrajin dolanan, dan laku keras. Pada akhirnya, tahun 2006, Jogja gempa. Saat gempa Kabupaten Bantul kena

4.		dampaknya lumayan parah. Hal ini membuat warga sekitar trauma, begitupula anak-anak. Akhirnya saya mengajak warga untuk membuat Komunitas Pojok Budaya yang isinya ngajak anak-anak bermain. lambat laun, Kami menjadikan desa ini Kampoeng Dolanan Yogyakarta hingga sekarang ada KB Among Siwi yang mempunyai kurikulum pembelajarannya lebih menekankan budaya jawa, khususnya Jogja. Untuk visinya sendiri yakni menjadikan warga desa Pades menjadi mandiri, berbudaya, religius, dan peduli lingkungan. Untuk misinya yaitu Menjadikan kampung dolanan menjadi pusat dolanan anak di Jogja, mempromosikan permainan tradisional, dan memproduksi banyak dolanan anak. Dan untuk tujuannya adalah melestarikan permainan tradisional dan meningkatkan ekonomi warga Kampoeng Dolanan Yogyakarta”
5.		
6.	Bagaimana dukungan pemerintah setempat untuk Kampoeng Dolanan Yogyakarta?	“Ya, Disbud selalu mendukung kami, buktinya tiap mau mengadakan semacam pementasan dan kegiatan dolanan lainnya ya kita biasanya memberikan proposal kegiatan ke Disbud, sejauh ini responnya memang positif, selalu didukung ya dukungannya berupa materi. Ya mungkin karena kegiatan nya seperti skala besar itu tidak terlalu sering”

7.	Apa saja kegiatan yang ada di Kampoeng Dolanan Yogyakarta ini?	<p>“Untuk kegiatan rutin, setiap tiga hari dalam satu minggu biasanya hari selasa, kamis, dan sabtu itu anak-anak sekitar sini dolanan bareng dan membuat dolanan di Pendopo didampingi oleh 3 guru. Biasanya tiap bulan september satu tahun sekali diagendakan pementasan <i>dolanan</i>. Biasanya ruame, karena warga pada kumpul. Agendannya ya anak-anak tampil dolanan di Panggung. Teros, dolanane si Mbah dijual di situ. biasanya juga ada yang jualan makanan tradisional jaman dulu, ya rame. ami menyediakan paket outbound untuk pengunjung yang berkunjung di Kampoeng Dolanan. Biasanya anak-anak PAUD hingga Sekolah Dasar. <i>Outboundnya</i> ya bermain permainan tradisional dan membuat permainan tradisional yang diajari langsung oleh si Mbah – si Mbah”</p>
8.	Apa yang Bapak ketahui mengenai permainan tradisional <i>Engklek</i> ?	<p>“Ya kalau di sini Engklek disebut Ingkling, mbak e”</p>
9.	Mengapa permainan tradisional saat ini kurang menarik lagi bagi anak? Kira-kira apa <i>ngge</i> Pak faktornya?	<p>“Kalau menurut saya pribadi ya karena orang tua tidak mengenalkan anak tentang permainan tradisional. Padahal permainan tradisional mengandung banyak sekali manfaat yang positif bagi anak. Ya ini tugas kita bersama.”</p>

10.	<p>Apa pesan Bapak untuk masyarakat Indonesia agar selalu melestarikan budaya Indonesia, khususnya permainan tradisional?</p>	<p>“Jaman akan selalu berubah, namun nilai-nilai yang ada pada budaya termasuk juga permainan tradisional haruslah selalu dijaga dan dilestarikan. Banggalah dengan budaya kita sendiri.”</p>
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### Transcript of Interview

**Name** : *Mbah* Suradi  
**Position** : Dolanan creator of Kampoeng Dolanan Yogyakarta  
**Place** : *Mbah* Suradi’s House  
**Day, date** : Monday, July 17<sup>th</sup> 2018  
**Method** : Interview

No.	Asking	Answer
1.	Namine <i>Mbah</i> sinten?	“ Nami kula Suradi.”
2.	Nopo <i>Mbah</i> tasik ndamel dolanan?	“Nggih tasik”
3.	Njenengan ndamel dolanan nopo mawon, <i>Mbah</i> ?	“Kitiran, wayang kertas, karo othok-othok”
4.	Laris rumiyen nopo sak niki, <i>Mbah</i> ?	“Jelas laris biyen to, Mbak. Wong wong tuaku biyen kuwi dodolan ngenek an nang pasar, yo alhamdulillah payu. Tapi sak niki lah katakh HP, yo radi sepi sak niki, Mbak e.”
5.	Njenengan nggeh ngajari lare-lare cara ndamel dolanan ingkan enten lare outbound ngoten?	“Yo lek pas outbound cah-cah PAUD utowo SD ngono kae. Biasane ono pendaang, yo panggah tak warahi tp yo ngono,

		koyok wayang iki, gak kabeh iso gambar, Mbak. Wong anakku dewe ae gak iso kok e.”
6.	Nopo setunggal taun kaping setunggal enten pementasan dolanan ten mriki?	“Setaun pisan kae biasane ono acara pentas dolanan. Semangat rasane, biasane seminggu sak urunge acara kuwi nggawe dolanane terus pas pentas didol, la payu e mbak e “
7.	Menurutipun njenengan dolanan ingkling niku pripun, <i>Mbah</i> ?	“Takok pak lurah wae mbah, aku wedi salah njawab, heheheh.”
8.	Pesen saking njenengan pripun <i>Mbah</i> kagem lare-lare menawi saget melestarikan permainan tradisional?	“Kami selalu berharap ada penyuluhan-penyuluhan dan pelatihan-pelatihan kepada masyarakat tentang budaya agar masyarakat melek budaya.

**Transcript of Interview**

**Name** : *Mbah Atemo*  
**Position** : *Dolanan* Creator at Kampoeng Dolanan Yogyakarta  
**Place** : *Mbah Atemo’s* House  
**Day, date** : Saturday, July 6<sup>th</sup> 2018  
**Method** : Interview

No.	Asking	Answer
1.	Namine <i>Mbah</i> sinten?	“Atemo, dek.”
2.	Nopo <i>Mbah</i> tasik ndamel dolanan?	“Nggeh tasik to dek. Wong niki penggaweane Mbah ket biyen kae.”
3.	Njenengan ndamel dolanan nopo mawon, <i>Mbah</i> ?	“Yo ngeneki, kitiran, othok-othok, yo manuk-manuk iki. Iki njerone teko lilin, Dik. Liline dibentuk manuk ngene hehe.”

4.	Laris rumiyen nopo sak niki, Mbah?	“Walah yo laris biyen. Wong anakku dodolan online online kuwi malah payu kok e. Dolanane iki payune lek enek outbound ngono kae. Biasae ngko dikon nggawe dolanan, yawes tak gawekke.”
5.	Njenengan nggeh ngajari lare-lare cara ndamel <i>dolan</i> ingkang enten lare outbound ngoten?	“Yo tak warahi cara ngguntinge ngono kae.”
6.	Nopo setunggal taun kaping setunggal enten pementasan dolanan ten mriki?	“Iyo ono”
7.	Menurutipun njenengan dolanan ingkling niku pripun, Mbah?	“Yowes dolanan lompat-lompat kuwi o, hehehe.”
8.	Pesen saking njenengan pripun Mbah kagem lare-lare menawi saget melestarikan permainan tradisional?	“Tetep dijogo budoyo e, ngoten mawon, Dek.”

#### Transcript of Interview

**Name** : Dr. Markus Suwarisman  
**Position** : Chief of Adat Istiadat division (Dinas Kebudayaan DIY)  
**Place** : Dinas Kebudayaan Yogyakarta Special Region  
**Day, date** : Monday, July 9<sup>th</sup> 2018  
**Method** : Interview

No.	Asking	Answer
1.	Nama Bapak siapa?	“Markus Suwarisman, alhamdulillah sudah doktor hehe.”

2.	Bapak mendapatkan amanah bagian apa di dinas Kebudayaan DIY ini?	“Kepala bagian adat dan istiadat”
3.	Kebijakan dari Disbud DIY apa saja untuk kegiatan pelestarian budaya di Yogyakarta?	“Ya sejauh ini sekolah – sekolah kami wajibkan untuk menyelipkan pelajaran bahasa jawa. Namun untuk kebijakan tentang permainan tradisional, kami masih sekedar himbauan dan ajakan untuk melestarikan saja. Kayak kemarin kami datang ke PAUD daerah Bantul sana, kami disambut anak-anak pake permainan tradisional dakon, ya mereka nari-nari juga.”
4.	Apakah Bapak mengetahui Kampong Dolanan Yogyakarta yang ada di Kabupaten Bantul?	“Ya tau, yang ada <i>Mbah –Mbah</i> produksi dolanan itu, ya.”
5.	Apakah DISBUD DIY memberikan dukungan kepada Kampong Dolanan Yogyakarta? Kalau boleh saya tau, dukungannya berupa apa saja, Pak?	“Kami pernah memberi dana kepada si Mbah- si Mbah di sana sebagai dukungan terhadap pelestarian budaya Indonesia khususnya permainan tradisional. Untuk dukungan yang lainnya, kami pernah memberi dana untuk Kampong Dolanan Pandes, pokoknya kegiatannya menarik dan menyetorkan proposal kegiatan ke kami. Biasanya kami juga mengundang Kampong Dolanan jika Dinas Kebudayaan DIY mengadakan acara seperti Festival Kebudayaan Yogyakarta.”
6.	Apa yang Bapak ketahui tentang permainan tradisional <i>Engklek</i> ?	“Ya setau saya kalau jaman dahulu <i>Engklek</i> itu memang pernah dimainkan oleh noni-noni Belanda. Jadi, bisa jadi bahwa permainan tradisional Engklek ini asimilasi dari Belanda, namun ini hanya bersifat

		dugaan. Karena setau saya belum ada yang meneliti sejarah permainan ini”
7.	Apakah di Jogja secara keseluruhan permainan tradisional masih dilestarikan?	“Saya pribadi belum pernah meneliti, namun keliatannya masih banyak yang main permainan tradisional.”
8.	Apakah pesan dari Bapak agar generasi saat ini selalu melestarikan budaya Indonesia, khususnya permainan tradisional?	“Keluarga, pendidikan, dan lingkungan masyarakat harus bersinergi. Ya mungkin nanti saya akan bicarakan juga kepada DISBUD DIY untuk kebijakan tentang pelestarian permainan tradisional. Terima kasih atas sarannya, Mbak.”

### Transcript of Interview

**Name** : Mr. Azis Supriadi  
**Position** : Culture Observer  
**Day, date** : Monday, July 16<sup>th</sup> 2018  
**Method** : Interview

No.	Asking	Answer
1.	Siapa nama Bapak?	“Azis Supriadi.”
2.	Mengapa anda tertarik menjadi budayawan?	“Ya karena saya resah dengan masyarakat saat ini yang sangat mengeluh-eluhkan budaya luar negeri padahal negara kita sendiri kaya akan budaya.”
3.	Menurut Bapak, apakah permainan tradisional masih diminati oleh anak-anak jaman sekarang?	“Tergantung tempat di mana si anak tersebut tinggal. Jika dibandingkan anak yang tinggal di perumahan dengan anak yang tinggal di desa



4.	Apa yang Bapak ketahui tentang permainan tradisional <i>Engklek</i> ?	jelas berbeda.” “Nama permainan Engklek setiap daerah berbeda-beda ya. Contoh kalau di Kediri nama permainan ini adalah Gejlik, kalau di Jawa Barat nama permainan ini namanya Sunda Manda.”
5.	Apa pesan Bapak agar masyarakat selalu melestarikan budaya Indonesia, khususnya permainan tradisional?	“Kenalkan budaya kepada anak dan orang-orang sekitar kita.”

#### Transcript of Interview

**Name** : Mrs. Yuli  
**Position** : Kampoeng Dolanan Yogyakarta Teacher  
**Place** : Hall of Kampoeng Dolanan Yogyakarta  
**Day, date** : Saturday, July 7<sup>th</sup> 018  
**Method** : Interview

No.	Asking	Answer
1.	Siapa nama Ibu?	“Yuli.”
2.	Apakah Ibu adalah guru di Kampoeng Dolanan Yogyakarta ini?	“Iya saya guru di KB Among Siwi dan ngajari anak-anak dolanan kalau sore biasanya.”
3.	Apa yang menjadi motivasi Ibu untuk mengajari guru di sini dan mengajarkan mereka tentang budaya?	“Karena saya tidak ingin budaya Indonesia punah, dan yang bisa saya lakukan mengajarkan pada anak-anak apa yang saya bisa.”
4.	Apakah yang Ibu ketahui tentang permainan tradisional <i>Engklek</i> ?	“Ya permainan tradisional yang melompat menggunakan dua dan satu kaki, melompati setiap kotaknya, lalu apa ya, ya itulah pokoknya hehehe.”

5.	Menurut Ibu, apakah permainan tradisional <i>Engklek</i> sesuai untuk anak usia 5-6 tahun, alasannya apa?	“Sesuai, karena tahap motorik kasar anak memang sudah bisa melompat menggunakan satu kaki.”
6.	Nilai-nilai pendidikan karakter apa saja yang ada dalam permainan tradisional <i>Engklek</i> seperti yang tadi ibu lihat?	“Yang saya lihat tadi ada komunikasi yang lebih erat, anak jadi mandiri, jujur, dan disiplin.”
7.	Apa implikasi dari bermain permainan tradisional <i>Engklek</i> untuk para pemain sebagaimana yang Ibu lihat tadi?	“Kalau saya lihat tadi mbak. Banyak sekali dampak positifnya setelah anak-anak bermain permainan <i>Engklek</i> , yakni pada saat anak – anak mencari batu untuk menggambar kotak <i>Engklek</i> , mereka bekerja sama untuk mencari batu dan bekerja sama saat menggambar kotak <i>Engklek</i> . Mereka tadi juga terlihat sportif ya saat penentuan urutan pemain tadi lo mbak. Alhamdulillah nggak ada yang menangis. Lalu permainan ini lekat dengan kemampuan motorik kasar anak, yakni melompat dan melempar, soalnya kan masih umur 5-6 tahun. Permainan ini benar-benar menguji kemampuan motorik kasar mereka. Tadi juga beberapa ada yang masih menginjak garis, ya itu gapapa, itu bagian dari proses mereka.”
8.		
9.	Apakah kelebihan dan kekurangan permainan tradisional <i>Engklek</i> ?	“Kelebihan permainan tradisional <i>Engklek</i> adalah permainan mampu menstimulus perkembangan motorik para pemain, apalagi usia mereka 5 hingga 6 tahun. Terlihat ketika para pemain melempar dan mengambil gaco, serta ketika pemain melompat di kotak <i>Engklek</i> . Kelebihan lainnya

10.	Apa pesan Ibu agar permainan tradisional selalu dilestarikan?	yaitu terdapat nilai-nilai pendidikan karakter selama proses bermain dari awal hingga akhir.” “Intinya cintai budaya Indonesia, udah itu saja.”
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### Transcript of Interview

**Name** : Mrs. Umi  
**Position** : Teacher of Kampoeng Dolanan Yogyakarta  
**Place** : Hall of Kampoeng Dolanan Yogyakarta  
**Day, date** : Saturday, July 7<sup>th</sup> 018  
**Method** : Interview

No.	Asking	Answer
1.	Siapa nama Ibu?	“Umi.”
2.	Apakah Ibu adalah guru di Kampoeng Dolanan Yogyakarta ini?	“Iya, benar.”
3.	Kalau boleh tau, Ibu Yuli mengajar di mana saja dan mengajarkan apa saja?	“Kalau pagi dari senin sampai sabtu di KB Among Siwi dan kalau sore hari – hari tertentu ngajari anak-anak dolanan di halaman ini.”
4.	Apa yang menjadi motivasi Ibu untuk mengajari guru di sini dan mengajarkan mereka tentang budaya?	“Saya dulu idtawari Pak Wahyudi, ya saya terima.”
5.	Apakah yang Ibu ketahui tentang permainan tradisional <i>Engklek</i> ?	“Permainan yang melompat dengan satu kaki. <i>Engklek</i> kan artinya satu kaki.”
6.	Menurut Ibu, apakah permainan tradisional <i>Engklek</i> sesuai untuk anak usia 5-6 tahun, alasannya apa?	“Menurut saya ya sesuai karena pada tahap 5 -6 tahun motorik anak haruslah distimulus.”
7.	Nilai-nilai pendidikan karakter apa saja yang ada dalam permainan tradisional <i>Engklek</i> seperti yang tadi ibu lihat?	“Pas liat tadi, ada pendidikan karakter seperti mencintai budaya karena mereka menggunakan bahasa jawa dengan bangga, sportivitas, pantang menyerah, dan

8.	<p>Apa implikasi dari bermain permainan tradisional <i>Engklek</i> untuk para pemain sebagaimana yang Ibu lihat tadi?</p>	<p>mau menerima kekalahan sendiri dan kemenangan orang lain.”</p> <p>“Dampak terhadap karakter anak yang bermain Engklek yakni anak-anak terlihat sabar mengantri urutan bermain. Anak-anak juga jadi tau kalau kita main harus ikuti aturan yang ada, seperti contoh tadi ada yang menggunakan 2 kaki pada harus menggunakan satu kaki, dan teman lain mengingatkan, ya memang harusnya begitu dalam permainan harus taat aturan. Dan mereka tadi terlihat taat dengan aturan bermain <i>Engklek</i>. Pada akhirnya tadi ada yang menang dan pemenang mendapatkan sawah. La sawah ini mengingatkan kita bahwa Indonesia adalah negara agraris yang kita jaga. Permainan tradisional ini bagus karena banyak makna-makna positif. Namun ya terlihat tadi, dampak negatifnya untuk anak, anak menjadi kecapekan. Itu aja sih dampak kurang baiknya.”</p>
9.	<p>Apakah kelebihan dan kekurangan permainan tradisional <i>Engklek</i>?</p>	<p>“Kelebihan dari permainan tradisional Engklek adalah bahannya sangat mudah dicari dan didapatkan, dan untuk kekurangannya tempat yang luas untuk bermain permainan tradisional <i>Engklek</i> karena permainan ini memiliki kotak <i>Engklek</i> yang ukurannya lumayan panjang dan lebar.”</p>

### Transcript of Interview

**Name** : Mrs. Lisnawati  
**Position** : Kampoeng Dolanan Yogyakarta Teacher  
**Place** : Hall of Kampoeng Dolanan Yogyakarta  
**Day, date** : Saturday, July 7<sup>th</sup> 018  
**Method** : Interview

No.	Asking	Answer
1.	Siapa nama Ibu?	“Lisnawati.”
2.	Apakah Ibu adalah guru di Kampoeng Dolanan Yogyakarta ini?	“Iya, saya guru di sini.”
3.	Kalau boleh tau, Ibu Yuli mengajar di mana saja dan mengajarkan apa saja?	“Pagi-pagi gitu di KB Among Siwi dari senin sampek sabtu. Kalau sore ya di halaman situ tapi ndak tiap hari. Kalau sorenya lebih kepada ngajar anak-anak maen tradisional gitu.”
4.	Apa yang menjadi motivasi Ibu untuk mengajari guru di sini dan mengajarkan mereka tentang budaya?	“Saya pingin anak-anak cerdas dan berbudaya.”
5.	Apakah yang Ibu ketahui tentang permainan tradisional <i>Engklek</i> ?	“Kalau di sini disebut dolanan Ingkling. Kalau sejarahnya saya kurang tau”
6.	Menurut Ibu, apakah permainan tradisional <i>Engklek</i> sesuai untuk anak usia 5-6 tahun, alasannya apa?	“Untuk anak usia 5-6 tahun sudah cukup umur untuk bermain <i>Engklek</i> . karena sesuai tahap perkembangannya sudah saatnya distimulus.”
7.	Nilai-nilai pendidikan	“Kejujuran, mandiri, dan sportif.”

	<p>karakter apa saja yang ada dalam permainan tradisional <i>Engklek</i> seperti yang tadi ibu lihat?</p>	
8.	<p>Apa implikasi dari bermain permainan tradisional <i>Engklek</i> untuk para pemain sebagaimana yang Ibu lihat tadi?</p>	<p>“Dampak yang nyata terlihat pada karakter anak pada saat bermain Ingkling tadi adalah anak terlihat ngregani prestasi koncone. Anak diuji keterampilan motorik kasarnya. Anak menjadi lebih sabar menunggu antrian. Anak lebih bisa menaati aturan-aturan dalam permainan. Anak lebih bisa belajar kejujuran saat bermain. Anak menjadi lebih komunikatif dan suka menolong teman yang mengalami kesusahan.”</p>
9.	<p>Apakah kelebihan dan kekurangan permainan tradisional <i>Engklek</i>?</p>	<p>“Kelebihan permainan tradisional Engklek itu mampu mendidik karakter yang positif bagi para pemainnya dari awal menggambar kotak Engklek, mencari gaco, bermain sesuai urutan, gaco pemain tidak bisa berpindah naik level apabila kaki pemain menginjak garis atau gaco pemain terlempar tepat pada garis atau ke luar dari garis kotak <i>Engklek</i>, hingga ada yang mendapatkan <i>sawah</i>. Kekurangan dari permainan <i>Engklek</i> menurut saya anak-anak setelah bermain Engklek tadi mengeluh kecapekan karena permainan <i>Engklek</i> memang membutuhkan energi pada saat bermain.”</p>

### Transcript of Interview

**Name** : Nala Uluphy Fathiya El Rahma  
**Position** : Children Played *Engklek* traditional game at Kampoeng Dolanan DIY  
**Place** : Hall of Kampoeng Dolanan Yogyakarta  
**Day, Date** : Saturday, July 7<sup>th</sup> 018  
**Method** : Interview

No.	Asking	Answer
1.	Siapakah nama Adik?	“Nala Uluphy Fathiya El Rahma, panggilanannya Nala.”
2.	Apakah Adik asli warga Kampoeng Dolanan?	“Iya asli rumah saya dekat rumah bu Yuli.”
3.	Berapakah usia Adik?	“Enam tahun.”
4.	Pada jam berapa dan hari apa sajakah Adik main permainan tradisional?	“Sore biasanya.”
5.	Apakah Adik suka permainan tradisional <i>Engklek</i> ?	“Suka bangeet.”
6.	Bagaimana rasanya setelah bermain <i>Engklek</i> ?	“Rasanya dolanan Ingkling itu capek tapi senang. Rasanya senang dolanan bareng temen-temen. Aku juga seneng tadi nyari gaco sendiri, aku suka gacoku. Tapi tadi aku capek karena lempar gaconya gak pas, tapi aku belajar dari Kikan dan teman-teman gimana cara melempar agar pas.”



### Transcript of Interview

**Name** : Embun Kinanthi Febi Arifin  
**Position** : Children Played *Engklek* traditional game at Kampoeng Dolanan DIY  
**Place** : Hall of Kampoeng Dolanan Yogyakarta  
**Day, Date** : Saturday, July 7<sup>th</sup> 018  
**Method** : Interview

No.	Asking	Answer
1.	Siapakah nama Adik?	“Embun Kinanthi Febi Arifin. Biasanya temen-temen manggil Embun.”
2.	Apakah Adik asli warga Kampoeng Dolanan?	“Engge, asli Mbak.”
3.	Berapakah usia Adik?	“Enam Tahun, Mbak e.”
4.	Pada jam berapa dan hari apa sajakah Adik main permainan tradisional?	“Cah-Cah biasanya sore.”
5.	Apakah Adik suka permainan tradisional <i>Engklek</i> ?	“Suka tapi sedikit soalnya mainnya susah.”
6.	Bagaimana rasanya setelah bermain <i>Engklek</i> ?	“ <i>Ingkling</i> itu susah ya. Atapi aku tadi ngga nyerah buat lompat biar <i>gaconya</i> bisa naik. Sebenarnya aku capek main <i>Ingkling</i> tapi aku suka main <i>Ingkling</i> karena bisa dolanan sama teman-teman, lompat-lompat, dan lempar – lemparan. Kalau ada yang gak bisa, teman-teman selalu bantu. Kalo <i>dolanan Ingkling</i> , kita harus sabar nunggu yang lain maen. Seneng aja pokoknya.”

### Transcript of Interview

**Name** : Aprilia Tri Kartini  
**Position** : Children Played *Engklek* traditional game at Kampoeng Dolanan DIY  
**Place** : Hall of Kampoeng Dolanan Yogyakarta  
**Day, Date** : Saturday, July 7<sup>th</sup> 018  
**Method** :Interview

No.	Asking	Answer
1.	Siapakah nama Adik?	“Aprilia Tri Kartini, dipanggil Lia.”
2.	Apakah Adik asli warga Kampoeng Dolanan?	“Iya asli sini.”
3.	Berapakah usia Adik?	“Lima tahun.”
4.	Pada jam berapa dan hari apa sajakah Adik main permainan tradisional?	“Biasanya sore hari. Senin, rabu, dan sabtu.”
5.	Apakah Adik suka permainan tradisional <i>Engklek</i> ?	“Seneng banget, Mbak. Soale nggarai sehat.”
6.	Bagaimana rasanya setelah bermain <i>Engklek</i> ?	“ <i>Aku seneng dolanan Ingkling. Pas tadi aku pake dua kaki pas ambil gaco, ternyata cah-cah ingetin aku, sekarang aku jadi tau cara mainnya. Temen-temen tadi juga ngomong kalo kita nggak boleh curang, kita harus jujur. Terus kalau ada teman kesusahan, kita bantu dia. Tadi juga harus mau antri pas baris nggak boleh nerobos. Tidak boleh jailin teman saat dolanan. Pokoknya senang bisa dolen bareng teman-teman.</i> ”

### Transcript of Interview

**Name** : Nilna Lu'luil Elnina  
**Position** : Children Played *Engklek* traditional game at Kampoeng Dolanan DIY  
**Place** : Hall of Kampoeng Dolanan Yogyakarta  
**Day, Date** : Saturday, July 7<sup>th</sup> 018  
**Method** : Interview

No.	Asking	Answer
1.	Siapakah nama Adik?	“Nilna Lu'luil Elnina, panggilanku Nilna.”
2.	Apakah Adik asli warga Kampoeng Dolanan?	“Asli sini.”
3.	Berapakah usia Adik?	“Lima tahun.”
4.	Pada jam berapa dan hari apa sajakah Adik main permainan tradisional?	“Sore hari.”
5.	Apakah Adik suka permainan tradisional <i>Engklek</i> ?	“Akuu gak suka soale temen-temen nggudo aku tadi.”
6.	Bagaimana rasanya setelah bermain <i>Engklek</i> ?	“Aku gak seneng <i>Ingkling</i> tapi seru e. Aku saiki maleh ngerti lek kita harus jujur tidak boleh curang. Kalau ada teman salah, kita harus ingatkan. Kalau ada teman susah, kita harus bantu juga. Dolenan <i>ingkling</i> kuwi gaoleh nyerah harus tetap semangat.”

### Transcript of Interview

**Name** : Kikan  
**Position** : Children Played *Engklek* traditional game at Kampoeng Dolanan DIY  
**Place** : Hall of Kampoeng Dolanan Yogyakarta  
**Day, Date** : Saturday, July 7<sup>th</sup> 018  
**Method** : Interview

No.	Asking	Answer
1.	Siapakah nama Adik?	“Kikan, iya namaku kikan saja hehehe.”
2.	Apakah Adik asli warga Kampoeng Dolanan?	“Aku asli mriki.”
3.	Berapakah usia Adik?	“5 Tahun.”
4.	Pada jam berapa dan hari apa sajakah Adik main permainan tradisional?	“Pas sore ngono kae, Mbak.”
5.	Apakah Adik suka permainan tradisional <i>Engklek</i> ?	“Kurang suka karena bikin badak capek-capek.”
6.	Bagaimana rasanya setelah bermain <i>Engklek</i> ?	“Rasanya capek tapi gak pingin kalah dengan teman lainnya. Main <i>Ingkling</i> harus siap antri. Main <i>Ingkling</i> harus mau berusaha. <i>Dolanan Ingkling</i> harus jujur. <i>Dolanan Ingkling</i> kudu loncat di tengah kotak dan nggak boleh menginjak kotak <i>Ingkling</i> .”

**Attachment VIII Pictures with Some Informants**



With *Mbah Suradi*



With *Mbah Atemo*



With children aged 5 to 6 played *Engklek* traditional game



With Dr. Markus Suwarisman as the chief of ada istiadat division at Dinas Kebudayaan DIY



With three teachers of Kampoeng Dolanan Yogyakarta



With founder Kampoeng Dolanan Yogyakarta



With culture observer

**BIODATA**

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**Education****a. Formal Education:**

1. TK Al Hidayah Bhakti Mulia Pare
2. SD Negeri Tulung Rejo II Pare
3. SMP Negeri 1 Pare
4. SMA Negeri 1 Pare
5. S1 Pendidikan Islam Islam Anak Usia Dini (PIAUD) - UIN Maulana Malik Ibrahim Malang

**b. Non Fromal Education:**

1. Ma'had Sunan Ampel Al 'Aly
2. Mahad An Nahdlah Malang :