



# Cakrawala Dini: Jurnal Pendidikan Anak Usia Dini

Journal homepage: <https://ejournal.upi.edu/index.php/cakrawaladini>



## The Role of Parents in Improving the Creativity of Early Childhood Through Traditional West Java Games (Case Study in RA Al-Khoeriyah, Banyuresmi, Garut)

*Ajat Rukajat\*, M. Makbul*

Universitas Singaperbangsa Karawang, Indonesia

Correspondence: [ajat.rukajat@staff.unsika.ac.id](mailto:ajat.rukajat@staff.unsika.ac.id)

### ABSTRACT

This research starts from the emergence of the problem why do more young children choose electronic games than traditional games, even though traditional games can increase children's creativity well if parents play a role. The type of research used in this research is qualitative research with a qualitative approach. case study, where researchers try to uncover and examine how the role of parents in increasing early childhood creativity through traditional games. The research used was based on consideration of specific or typical status situations and conditions, the data collection technique used was interviews and documentation. The findings in this study are that parents have a role in increasing children's creativity in a better direction, through the using sumput game it turns out that children's creativity becomes better and richer compared to other traditional games, oray-orayan games are traditional games that do not increase children's creativity. The increase in creativity that occurs in children aged 5 to 6 years and in girls is better. Forms of increasing creativity which include ideas, attitudes, and creation.

### ARTICLE INFO

**Article History:**

*Submitted/Received 15 Jul 2022*

*First Revised 20 Aug 2022*

*Accepted 11 Sep 2022*

*First Available online 24 Oct 2022*

*Publication Date 1 Nov 2022*

**Keyword:**

*Early childhood,  
Improving the creativity,  
Through traditional west java  
games*

## 1. INTRODUCTION

Humans are never static, from conception to death there are always changes in both physical and psychological abilities. In other words, a mature organism always undergoes progressive changes in response to experiential and changing conditions. These changes result in a complex network of interactions (Black, 2017).

When humans have turned into parents, their responsibilities have also changed and are heavier, so this is a challenge that must be faced by every human being who has become a parent. Although children prefer to be accepted, they will be able to deal constructively with their parents feelings of inadequacy if parents send clear and honest messages, according to their true feelings. This will not only make it easier for the children to adapt, but will help each child to see their parents as true persons-transparent, human (Bakken, 2017).

Today the era of technology is increasingly progressing, this is felt especially in the use of children's gadgets and this can give bad results if it occurs continuously, so an alternative is actually needed as a method in providing an educational experience for children (Makbul and Miftahuddin, 2021).

Moy (2016) said with traditional games, they are also not just playing but also while learning which is more about the horizon of thinking and psychomotor. Traditional games are one of the methods that parents can use in providing educational play opportunities for students (Plowman, 2013).

This, researchers are interested in conducting research that will discuss a case study in RA Al-Khoeriyah, Banyuresmi District, Garut Regency, which uses traditional games as an alternative solution. Thus, this study aims to determine the form of the game used in RA Al-Khoeriyah, Banyuresmi District, Garut Regency, and to find out the benefits of the creativity of students in RA Al-Khoeriyah, Banyuresmi District, Garut Regency.

### Types of Traditional Games

The types of traditional games in this study are Ucing Sumput, Sonlah/Sondah, Congkak, Oray-orayan. Amirudin (2018) explains that traditional folk games for competition consist of three groups, namely: 1) Strategic games 2) Games that prioritize physical abilities 3) Game of chance.

Ucing Sumput is better known as the game of hide and seek, which is a type of game that can be played by at least 2 people, but if there are more, the more exciting it will be. How to play Starting with the Hompimpa to determine who is the "cat" (acting as a seeker for his friends who are hiding). This cat will close his eyes or turn around while counting to 10, usually he faces a wall, tree or whatever so he doesn't see his friends moving to hide (this guardhouse has a different name in each area, for example in some areas in Indonesia). Jakarta, some call it INGLO, in other areas it's called BON and some call the place HONG). After a count of ten (or a count that has been mutually agreed upon, for example if the area is open, the count is usually increased to 15 or 20) and after his friends have gone into hiding, the "cat" begins to look for his friends. If the "cat" finds a friend, he will mention his friend's name while touching INGLO or BON or HONG, if only shouting his name, then the "cat" is considered lost and repeats the game from the beginning. If the fun thing is, when the "cat" guerrilla finds his friends who are hiding, one of the children (whose status is still as an "operation target" or has not been found) can sneak up to INGLO, BON or HONG, if it manages to touch it, then all friends who had previously been found by the "cat" were released, aka the "cat" hostage was considered never to be found, so the "cat" had to recount and repeat the game from the beginning.

Sondah game or Sondlah is the name of a type of traditional game known in West Java, but the name he is more familiar with in Indonesia is the Engklek Game. Butsi (2015) How to play Sondah is a traditional game of jumping on flat planes drawn on the ground, by making a picture of a box and then jumping with one foot from one box to the next. Sondah games are usually played by 2 to 5 girls and are carried out in the yard. However, before we start this game we have to draw boxes on the cement, asphalt or earth floor, by forming 5 rectangles attached vertically then on the right and left are given another rectangular box.

Congklak is a game traditionally known by various names throughout Indonesia. Usually in the game, a type of clam shell is used as congklak seeds and if not available, sometimes seeds from plants and small stones are also used (Nurdian, 2019).

In Java this game is known as congklak, dakon, dhakon or dhakonan. In some areas in Sumatra cultured Malay, this game is known as cocky. In Lampung this game is better known by the name of slow bang, while in Sulawesi. This game is better known by several names: Mokaotan, Maggaleceng, Aggalacang and Nogarata. This game is in Malaysia also known as cocky, while in English this game is called Mancala.

How to play: The Congklak game is played by two people. In the game they use a board called the congklak board and 98 (14 X 7) seeds called congklak seeds or fruit congklak (Da Ary dan Setiawan, 2023). Generally, congklak boards are made of wood and plastic, while the seeds are made of shells, seeds, rocks, marbles or plastic. On the congklak board there are 16 holes consisting of 14 small holes facing each other and 2 large holes on both sides. Every 7 small holes on the player's side and the big holes on his right side are considered as belonging to the player.

At the beginning of the game each small hole is filled with seven seeds. Two players are facing each other, one of which starts can choose the hole to be taken and puts one into the hole to his right and so on. If the seeds run out in the small hole that contains other seeds, he can take the seeds and continue filling, if it runs out in his big hole then he can continue by selecting the small hole on the side. When it runs out in the small hole on its side, it stops and takes all the seeds on the opposite side. But if it stops in an empty hole on the opponent's side then he stops and gets nothing. The game is considered finished when there are no more seeds that can be obtained (all seeds are in the big hole of both players). The winner is the one who gets the most seeds.

The Oray-Orayan game is widely known as the Dragon Snake game. Snakes in Sundanese are called orays, so this game imitates a snake that is walking along (ngaleor). Oray-Orayan is a group game that is usually played outdoors in the afternoon and evening. The playground is in the field or a rather large yard. More interesting when played under the moonlight. The players are usually around 5-10 people, it could be more, children aged 5-12 years (Novianti, 2018).

How to play: The children lined up holding the 'tail', namely the child behind the line holding the hem of the shirt or the waist of the child in front of him. An older child, or the oldest, plays as the "mother" and is at the forefront of the line. Then two more children who are quite old play as "gates", standing opposite each other and holding hands above their heads. "Parent" and "gate" are usually chosen from children who are agile, because one of the attractions of this game is in the dialogue they have.

The line will move in circles to and fro, like a snake roaming and especially around the "gate" that stands in the middle of the courtyard, singing a song. At certain times according to the song, the Dragon Snake will walk through the "gate". At the last moment, when the song ends, a child who runs last will be 'captured' by the "gate". After that, the "mother" - with all the members of the line behind her - will have a dialogue and argue with the two "

gate" regarding the arrested child. Often these arguments are fun and funny, so the children laugh at each other. In the end, the child who was caught was told to choose between two options, and based on his choice, was placed behind one of them".

The game will restart. With the sound of singing the Dragon Serpent moved again and broke through the gate, and then another child was caught. Disputes again. This continues, until the "parent" will run out of children and the game is over. Or, the children disbanded and called home by their parents because it was getting late.

## **2. METHODS**

This research is intended to reveal and examine the role of parents in increasing the creativity of early childhood through traditional games. The research used is based on consideration of specific or distinctive status situations and conditions, so that the method used is a case study, this is in accordance with Martin (2016) thinking that: "Case research is a research that is carried out intensively, in detail and in depth on a particular organization, institution or phenomenon". The case research referred to in this study is a research conducted intensively, in detail and in depth in Kp. Cianten, Banyuresmi District, Garut Regency.

The purpose of this case study is to provide a detailed description of the background, characteristics and characteristics that are typical of the case or the status of the individual in the context of the role of parents in increasing children's creativity through traditional West Java games.

Tools (instruments) that will be used in order to obtain the required data. The research instrument or data/information collection tool in this study is the researcher himself Rukajat (2018) meaning that the researcher himself is a tool to record information during the course of the research as expressed that the researcher is the "key instrument" namely the researcher himself who acts as an observer who became a key research tool (Rukajat, 2020). Researchers go directly to the field to make observations to collect the required amount of information through quantitative methods (Mohajan, 2018). As a guide in conducting observations, researchers provided themselves with "research grids, observation guidelines, interview guidelines, and field notes.

## **3. RESULTS AND DISCUSSION**

Based on the results of data processing, further discussion was carried out regarding the research questions that had been formulated through quantitative research. The discussion is an effort to develop data that has been collected and has been processed with theoretical concepts relevant to the problems studied, the following discussion refers to research questions and for more details can be seen as follows:

### **3.1. Parental Efforts in Improving Early Childhood Creativity through Traditional Games**

Based on the efforts of parents regarding their role as parents, based on data processing, it can be seen that parents who are older (> 40 years) and have higher education (University) as respondents have a role in improving their children's creativity better, but still remains the same in order to increase the creativity of early childhood through traditional games, because even though in a state of play the child is not aware of it at the same time learning. The development experienced by children is the responsibility of parents.

For the love given by parents to children, namely by paying attention to children, meeting all needs both in terms of education, health, religion, and others. According to Ginanjar

(2017), children are rooted in their parents, while parents are educational factors for children and play the most important role in the growth of their personality. In other words, on the one hand parents provide heredity factors and on the other hand as environmental factors.

The way parents educate children by setting a good example is by acting, behaving, behaving, and speaking in accordance with values and norms as well as setting an example for children, especially in directing playing while learning, through traditional games so that children's interest in learning through games grows (Khosasi, 2018)

The media used by parents is direct practice and explains the benefits of traditional games that are done by playing while learning (Zaman, 2016). It is very useful for developing imagination and creativity, spurring intelligence, social skills (skills in working together, adapting, interacting, self-control, empathy, obeying rules, respecting others). Mediawati (2002) states that some of the characteristics of genius in addition to great curiosity are also high creativity and imagination. Playing through traditional games is very effective for developing children's creativity and imagination.

### 3.2. Types of Games Often Used

Based on the results of research conducted, it shows that traditional games that are often used by early childhood in the family of RT 03/01 Cianten Village, Sukamukti Village, Banyuresmi District, Garut Regency, West Java are using sumput, oray-orayan, arrogant, sonlah/sondah, this is in accordance with what researchers expect. From Table 4.6. it can be seen that the type of traditional game that is better at increasing the creativity of early childhood is using sumput (71.42%), then followed by cocky (50.00%), sondah (40.00%) and finally through the oray-orayan game which only 18.18%.

Every child plays the five games mentioned above, the results achieved by children are happy to play through traditional games because they often do it even though there are few children who use traditional games.

### 3.3. Forms of Early Childhood Creativity Through Traditional Games

Early childhood is equipped with creativity, but creativity is growing and increasing as they grow older in the same way as playing through traditional games.

The results show that the creativity of early childhood has ideas, this can be seen in children who have the ability to take the initiative, are able to develop new ideas, are able to do things diligently, complete the game according to the game procedure (Sutini, 2018).

The results showed that the form of creativity in early childhood has a good attitude. This can be seen in children who like to ask something, are open to foreign situations, like to try new things, can take risks, try to succeed, dare to defend ideas, and have freedom of expression.

The results show that the form of creativity in early childhood has good work, this can be seen in children who are able and dare to modify games, are able to develop various innovations and produce various solutions or social problems faced, are able to complete procedures in games, wait their turn, and clean up the tools that have been used (Yulianti, 2014).

### 3.4. Driving Factor and Obstacle Factor in Improving Early Childhood Creativity

The attitude of parents who give praise and smiles to children who complete their duties well and encourage children who are slow to complete tasks / slow to interact / slow in carrying out their games. It reflects the attitude that parents understand the child and this supports the development of the child's creativity (Pugsley and Acar, 2020).

In daily activities, a number of strategies can be used that can increase creativity. The strategy used is to play while learning so that children do not realize that they are actually learning. As described Erzad (2018), it can be described as a series of units that lead to free play, guided play and directed play.

Supporting facilities include a variety of traditional games such as *ucing sumput*, *oray-orayan*, *cocky*, and *sonlah/sondah* that support the development of children's creativity (Hayati, 2021). It is also necessary to have facilities/facilities such as a large area of land to support the traditional games being played.

Understanding of parents who are less supportive of playing activities carried out by children. Some parents think that playing is a futile activity and a waste of time, even a trivial thing. If parents consider playing useful, there is also an understanding that playing is intended for children with problems.

Inadequate land for playing games. This is because generally traditional games require a large enough area so that children are free to move wherever they like. Open public land that can be used as a place to play is needed by children. Carroll (2017) said that the UNICEF report showed that half of the children in the city lost their playground. Planologists say that the average Indonesian child plays for two hours a day the same as children in other Asian countries, an hour shorter and most children in America and Western Europe.

#### **4. CONCLUSION**

Education within the family is crucial for the development of young children, as they acquire essential intellectual and social abilities from their parents. Parents, with higher education and over the age of 40, have a stronger influence on enhancing their children's creativity. The level of parental education and age positively correlates with their role in fostering creativity. The chopsticks game has proven to be more effective in enhancing children's creativity compared to other traditional games, whereas the *oray-orayan* game has minimal impact. Girls and children aged 5 to 6 exhibit greater improvements in creativity.

Enhancing creativity involves various aspects, such as generating ideas, taking initiative, diligently following game procedures, possessing an inquisitive attitude, openness to new situations, willingness to try new things, taking risks, striving for success, defending ideas, and expressing oneself freely. Children who can modify games, innovate, find solutions to social problems, adhere to game procedures, wait for their turn, and take responsibility for cleaning up materials demonstrate heightened creativity.

Factors driving early childhood creativity enhancement include supportive parental attitudes, facility availability for traditional games, and the hidden learning experiences games provide. On the other hand, unsupportive parental understanding, limited play facilities, and decreased engagement in traditional games hinder creativity in early childhood.

#### **5. AUTHORS' NOTE**

The authors declare that there is no conflict of interest regarding the publication of this article. Authors confirmed that the paper was free of plagiarism.

## 6. REFERENCES

- Amirudin, A., dan Mukarom, Z. (2018). Pendidikan karakter dalam kaulinan budak baheula: Studi nilai pendidikan karakter melalui permainan anak tradisional sorodot gaplok dari Jawa Barat. *Southeast Asian Journal of Islamic Education*, 1(1), 73-88.
- Bakken, L., Brown, N., and Downing, B. (2017). Early childhood education: The long-term benefits. *Journal of Research in Childhood Education*, 31(2), 255-269.
- Black, M. M., Walker, S. P., Fernald, L. C., Andersen, C. T., DiGirolamo, A. M., Lu, C., McCoy, D. C., Fink, G., Shawar Y. R., Shiffman. J., Devercelli A. E., Wodon. Q. T., Vargas-Barón. E., and Grantham-McGregor, S. (2017). Early childhood development coming of age: Science through the life course. *The Lancet*, 389(10064), 77-90.
- Butsi, E. (2015). Pemanfaatan etnomatematik melalui permainan engklek sebagai sumber belajar. *Mendidik: Jurnal Kajian Pendidikan dan Pengajaran*, 1(2), 155-162.
- Carroll, P., Witten, K., and Stewart, C. (2017). Children are citizens too: Consulting with children on the redevelopment of a central city square in Auckland, Aotearoa/New Zealand. *Built Environment*, 43(2), 272-289.
- Erzad, A. M. (2018). Peran orang tua dalam mendidik anak sejak dini di lingkungan keluarga. *ThufuLa: Jurnal Inovasi Pendidikan Guru Raudhatul Athfal*, 5(2), 414-431.
- Ginanjar, M. H. (2017). Urgensi lingkungan pendidikan sebagai mediasi pembentukan karakter peserta didik. *Edukasi Islami: Jurnal Pendidikan Islam*, 2(04), 376-396.
- Hayati, S. N., dan Hibana, H. (2021). Reaktualisasi permainan tradisional untuk pengembangan kreativitas anak. *Jurnal Pelita PAUD*, 5(2), 298-309.
- Khosasi, L., Damajanti, M. N., dan Muljosumarto, C. (2018). Perancangan media pengenalan permainan tradisional untuk mendukung tumbuh kembang anak usia 6-9 tahun. *Jurnal DKV Adiwarna*, 1(12), 1-8.
- Makbul, M., and Miftahuddin, M. (2021). The effect of academic procrastination on learning achievement of islamic religious education students at SMAN 5 Makassar. *International Journal of Islamic Studies*, 1(1), 27-36.
- Da Ary, D., dan Setiawan, D. (2023). Upaya pendidikan karakter melalui permainan tradisional untuk generasi alpha di LKP seni Pradapa Loka Bhakti Pacitan. *Joyful Learning Journal*, 12(1), 1-7.
- Martin, C. J. (2016). Eye lens dosimetry for fluoroscopically guided clinical procedures: Practical approaches to protection and dose monitoring. *Radiation Protection Dosimetry*, 169(1-4), 286-291.
- Moy, B., Renshaw, I., Davids, K., and Brymer, E. (2016). Overcoming acculturation: Physical education recruits' experiences of an alternative pedagogical approach to games teaching. *Physical Education and Sport Pedagogy*, 21(4), 386-406.
- Pugsley, L., and Acar, S. (2020). Supporting creativity or conformity? Influence of home environment and parental factors on the value of children's creativity characteristics. *The Journal of Creative Behavior*, 54(3), 598-609.

- Plowman, L., and McPake, J. (2013). Seven myths about young children and technology. *Childhood Education, 89*(1), 27-33.
- Rukajat, A. (2018). Strategi pembinaan profesionalisme tenaga pendidik untuk meningkatkan mutu lulusan (studi kasus pada SMK Al-Mukhtariyah, SMKN 5 Garut dan SMKN 6 Kabupaten Garut). *Jurnal Pendidikan Islam Rabbani, 2*(1), 435-446.
- Rukajat, A., Abas, T. T., and Sudrajat, A. (2020). Management of school cooperatives in improving member welfare: A case study at SMPN 5 Karawang Barat. *ITALIENISCH, 10*(2), 163-167.
- Sutini, A. (2018). Meningkatkan keterampilan motorik anak usia dini melalui permainan tradisional. *Cakrawala Dini: Jurnal Pendidikan Anak Usia Dini, 4*(2), 67-77.
- Yulianti, T. R. (2014). Peranan orang tua dalam mengembangkan kreativitas anak usia dini. *Empowerment: Jurnal Ilmiah Program Studi Pendidikan Luar Sekolah, 3*(1), 11-24.
- Zaman, B., Nouwen, M., Vanattenhoven, J., De Ferrerre, E., and Looy, J. V. (2016). A qualitative inquiry into the contextualized parental mediation practices of young children's digital media use at home. *Journal of Broadcasting and Electronic Media, 60*(1), 1-22.