

Tri Silas Value in the Choreography of Sundanese Tradition Children's Game

Ayo Sunaryo*

Universitas Pendidikan Indonesia

Bandung, Indonesia

*ayosekolah@upi.edu

Abstract—The purpose of this research to discuss the value contained in the choreography of tradition children games. *Silih Asih* is loving each other, *silih asah* is to remind each other, *silih asuh* is caring each other. The three kinds of *Silih* are used as a philosophy of life that is adhered to by the majority of the population of West Java. Choreography is defined in simple terms, namely motion, floor patterns, directions, and level settings in the form of movements in tradition children's game. This article is the result of research using a qualitative approach by analyzing the choreography of the values contained in traditional Sundanese children's game. The results of this study explain that there is a character education value in every choreography of Sundanese traditional games, namely the values of *silih asih*, *silih asah*, *silih asuh*.

Keywords—*Tri Silas, choreography, Sundanese, tradition children's game*

I. INTRODUCTION

Play is an integral part of children's everyday experiences, from the early days of life through adolescence and into adulthood. Children's play is any behavior, activity, or process that is initiated, controlled and organized by the children themselves. The main characteristics of play are fun, challenge, flexibility, and non-productivity [1]. The importance of play for children, when they play, children rearrange their world to make them less scary or less boring [2]. Traditional children's games in the world are very diverse. Children play an important role in social reproduction. Through play, children build social relationships with peers and contribute to the cultural development of their communities. In the public sphere, children are included in terms of age, gender, and other differences, allowing children to see themselves and have equal rights in civil society [3]. When children play, it has a positive impact on children's feelings, fitness levels, endurance, cognitive function and motor skills [4]. Other sources define traditional games as games that have been passed down from one generation to the next with these games containing "good", "positive", "valuable", and "desirable" values [5].

Value is an appreciation or quality for something that can be the basis for determining someone's behavior. Something is considered valuable to someone because something is pleasant,

satisfying, interesting, useful, profitable or is a belief [6]. From this statement, value is the foundation for humans in their life. Of course, good values must begin to be embedded in children from a young age so that it is time for adults to behave in the corridor of good values. Furthermore, Kuswarsantyo explains that there is a close relationship between what is valuable and what is good [6]. Value is basically related to the good that is at the core of something. Education based on local wisdom has the Tri-Silas principle which aims to produce *Jelema masagi* with the characteristics of *cageur, bageur*, true, smart, and tour singer. In other parts of the world, this principle is commonly called the cooperative approach, which holds that humans are social beings who need each other, therefore there must be interactions that love each other or in groups (*silih asih*). As social beings, humans have differences so they can educate each other or think (*silih asah*). Conscious cooperative learning creates teaching-learning interactions that share or share Nurhadi and Senduk [7]. The meaning of local wisdom contained in the Tri-Silas is actually full of universal human values. *Silih asih* is defined as loving with all the sincerity of the heart, *silih asah* means educating each other in the quality of humanity, while *silih asuh* is a life full of harmony [8]. The word "*silih*" is the opening key for exploring the cosmology or ontological order in Sundanese culture. This word itself in the Sundanese lexicon refers to a conjunctive verb which implies the nuances of "reciprocate", "reciprocate", or "take over". Then in Indonesian, this word is translated as "mutually" and "replace / replace / replace". The connotative translation needs to be deepened with philosophical nuances. This philosophical nuance is explored through the interpretation of the implications of the use of this word [9]. The local wisdom of Sundanese culture is contained in the culture of ideas, cultural activities, and cultural artifacts through cultural elements, which are used as a way of life and guidelines for his life in relation to God, the universe and fellow humans. The meaning of Sundanese cultural wisdom is a local wisdom contained in the community, both appearing in oral and written traditions as a personality making the cultural identity of the community in the form of values, norms, ethics, beliefs, customs and special rules that have proven their ability make a habit, so that it can survive continuously [10]. Another source states that in Sundanese society there is a cultural wisdom of building human life by placing the importance of harmonious

relationships between humans in the life of a community that lives interdependently without forgetting their identity and habitat to improve the quality of humanity, contained in the concepts of *silih asih*, *silih asah* and *silih asuh* [8]. The concept of silas was identified, developed in past Sundanese culture during the leadership of Prabu Siliwangi as a realization of 'nobility and conscience' which Bung Karno explored as the philosophy of Pancasila [11]. The values of *silih asah*, *silih asah*, and *silih asah* are the cornerstones of the learning culture that is now being developed in many organizations around the world [12]. Suryalaga in his book *Kasunda Rawayan Jati* explains the concepts of *silih asih*, *silih asah*, *silih asah* (Tri-silas) [8]. Compassion is behavior that shows a sincere sense of affection, penance is to educate one another, add to each other's knowledge, broaden insight and inner and outer experiences, and compassion means guiding, protecting, caring for, directing, fostering carefully hope for a happy birth and happiness in the hereafter.

II. RESEARCH SUBJECT AND METHODS

This research was designed using research and development developed by Borg & Gall with qualitative data analysis techniques supported by quantitative data [13]. The Research Location is at the Department of Dance Education, Language and Arts Faculty, Indonesian University of Education, having his address at Jalan Dr. Setiabudhi No. 229 Bandung. The subjects of this study were students in the four semester of 2020-2021 school year who followed the Basic Composition of Dance course as many as 52 students.

III. RESULT AND DISCUSSION

The Tri Silas scores in the five children's games are as follows.

A. Oray-Orayan Game



Fig. 1. Oray-Orayan game.

The oray-orayan game can be seen by scanning the barcode in figure 1. The value of compassion is found in the choreography walking together (unison) in the choreography touching each other (touch). The choreography touching each other's hands and shoulders is a choreography that implies mutual love. The value of *silih asah* is contained in the bottom design pattern "spiral" which is the basic pattern in the *oray-orayan* choreography where each player must jointly maintain the integrity of the line with a floor design that can rotate left and right. The value of foster care is found in the locomotor

choreography when walking together. Choreography like that implies the meaning of giving each other space and opportunity to be together and look after each other, so that a unison group choreography is created.

B. Slep Dur Game



Fig. 2. Slep Dur game.

The Slep Dur game can be seen by scanning the barcode in figure 2. The value of compassion is found in the choreography walking together (unison) in the choreography touching each other (touch). The choreography touching each other's hands and shoulders is a choreography that implies mutual love. The value of *silih asah* is contained in the bottom design pattern "circle" which is the basic pattern in *slep-dur* choreography where each player must jointly maintain the integrity of the rows with a floor design that can rotate left and right. The value of foster care is found in the locomotor choreography when walking together. Another choreography is group choreography in an alternate pattern, where the group choreography walking together enters a hallway. Choreography like that implies the meaning of giving each other space and opportunity to be together and look after each other, so that alternate group choreography is created.

C. Perepet Jengkol Game



Fig. 3. Perepet Jengkol game.

The Perepet Jengkol game can be seen by scanning the barcode in figure 3. The value of *silih asih* is found in the choreography tiptoe together (jump) in the choreography touching each other (touch). The choreography touching each other's feet is a choreography that implies loving one another and taking care of each other. The value of *silih asah* is contained in the design pattern under the "left circle" which is the basic pattern in the *jengkol* ringer choreography where each player must jointly maintain body balance, so that they do not fall. The value of foster care is found in the locomotor choreography when tiptoeing (jump). Choreography like that implies the meaning of giving each other space and opportunity

to be together and look after each other, so that a unison group choreography is created.

D. Paciwit-Ciwit Lutung Game



Fig. 4. Paciwit-Ciwit Lutung game.

The Paciwit-Ciwit Lutung game can be seen by scanning the barcode in figure 4. The value of compassion is found in the choreography of pinching the back of the hand in the choreography touching each other (touch). The choreography touching each other between the fingers and the back of the hand is a choreography that implies mutual love. The value of *silih asah* is in the "vertical" bottom design pattern which is the basic pattern in the *paciwit-ciwit lutung* choreography where each player must jointly maintain the vertical line with a hard and soft touch, with a canon design that can move from bottom to top alternately. The value of foster care is in the strength of touch / pinch. If the pinch is very strong, it will hurt the back of the hand. Such choreography implies that humans must feel each other and provide opportunities for others to be together and take care of each other so as to create a movement with a canon pattern that continues to the point of saturation.

E. Sasalimpetan Game



Fig. 5. Sasalimpetan game.

The Sasalimpetan game can be seen by scanning the barcode in figure 5. The value of compassion is found in the choreography walking together (unison) in the choreography touching each other (touch). The choreography touching each other between the hands and the other is a choreography that implies mutual love. The value of picket is found in the bottom "spiral" design pattern which is the basic pattern in *sasalimpetan* choreography where each player must jointly maintain the integrity of the line with a floor design that can rotate left but forms a spiral that forms small circles. The value of foster care is found in the locomotor choreography when walking together, then rotating in a spiral forming a small circle and then again forming a horizontal position. Choreography like that implies the meaning of giving each

other space and opportunity to be together and look after each other.

F. Ucang-Ucang Angge Game



Fig. 6. Ucang-Ucang game.

The Ucang-Ucang game can be seen by scanning the barcode in figure 6. The value of compassion is contained in the choreography of holding between the swinging and the swinging one so that their position does not change and lasts a long time in their position. The force aspect is used very closely in this choreography. The choreography touching each other between the hands and the other is a choreography that implies mutual love. The value of *silih asah* is in the choreography of swinging the legs by lifting the other players' body weight with all their muscle strength so that choreography is created with an alternate pattern. The ability of a player to last for a long time to lift the body of another player is very necessary so as not to change from his position. The value of foster care is found in the choreography of swinging and holding the balance of the body so that it doesn't fall so that alternate choreographies that take care of each other are created.

G. Hompimpa Game



Fig. 7. Hompimpa game.

The Hompimpa game can be seen by scanning the barcode in figure 7. The *Silih Asih* aspect is contained in the choreography of shaking hands with a wiggling motion and energy which is performed simultaneously (unison). The movement of waving by turning the palms back and forth implies a feminine motion so that the gesture can give the impression of motherhood and affection. The aspect of *silih asah* is contained in the final motion choreography when doing freeze with hands facing up or down facedown / looking up. As for the aspect of foster care, it is found in the hand movements carried out in a circular pattern so that the hand circles of the players will be seen and are formed to guard each other's formation. Choreography like that implies the meaning of

giving each other space and opportunity to be together and look after each other so that a unison group choreography is created.

H. Cingciripit Game



Fig. 8. Cingciripit game.

The Cingciripit game can be seen by scanning the barcode in figure 8. The value of compassion is found in the touching gesture between the index finger and the palm of the hand. Choreography touching each other between the forefinger and the palm of the hand is a choreography that implies loving one another. The value of *silih asah* is in the aspect of the speed of moving the index finger from the top of the palm that will close. The value of foster care is found in a circle pattern, where all the players' fingers circle one palm.

I. Endog-Endogan Game



Fig. 9. Endog-Endogan game.

The Endog-Endogan game can be seen by scanning the barcode in figure 9. The value of *silih asih* is found in the choreography of rotating the spilled hands together while maintaining balance with the vertical form. The aspect of *silih asah* is in the choreography of touching the fists of the hands, this position is done vertically but with a very strong grip but remains in a vertical position. The value of foster care can be found in the circular floor design as well as facing each other (asymmetrical opposition).

J. Tokecang Game



Fig. 10. Tokecang game.

The Tokecang game can be seen by scanning the barcode in figure 10. The value of compassion is found in the choreography of facing each other (symmetrical opposition) holding (gripping) hands by shaking (swaying) as if they love each other and do not want to be apart. The aspect of *silih asah* is found in the choreography of lifting (rise) both hands simultaneously as if to strengthen each other so that the hands do not break loose with a firm grip but remain on their axis. As for the value of foster care, it is in a back to back position while still holding hands and in a balanced position, as if they don't want to be separated but still maintain balance.

IV. CONCLUSION

Traditional children's games cannot be separated from the values of Tri Silas. Compassion or mutual affection must certainly become a culture that is ingrained in our society because this is the key to the realization of a solidly united society. Cultivating a culture of compassion must be done by building awareness of the meaning of unity and equality of human values. The awareness that humans cannot live without other humans, the awareness that every human being is born with the same needs and tendencies, the awareness that peace can only be realized when humans are willing to be brothers and sisters, the awareness that hostility and division will only lead to misery and destruction, and various other similar awareness must grow so that this attitude of compassion can become an attitude that characterizes our daily life in society.

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