

TRADITIONAL GAME OF WARA GHERI FOR CHILDREN'S CHARACTER BUILDING MEDIA IN ENDE

Robertus Afrianus Nanga Noo¹ and Theodorus Sutomo Dopen Hurint²

Flores University

nakidangbaronang@gmail.com¹ and sutomodopen@gmail.com²

Abstract

Game is one of the traditional media for character building. One of the traditional games in the district of Ende, Flores, NTT is *Wara Gheri* means 'angin literally scratching'. The community is also often called the "shell game" as a tool in the form of coconut shell game. *Wara Gheri* game is one of the community's cultural heritage of Ende. Participants of the game are divided into 2 groups consisting of 4 to 10 people, it could be more. This game have 5 stages: stage *Sedo* 'punching', stage *Wegu* 'kick', Sere stage *Kenga* or *Wara Kenga* 'push in the open state', *Sere Kubhe* stage or in a state of *Were Kubhe* pushed face down', and the last stage *Gheri Wara*. *Wara Gheri* game contains the value of educational, recreational, and competitive. Through this game, children are taught the importance of honesty, sportivity, unity, and solidarity. *Wara Gheri* game can be an alternative character education and business personalities resistance to erosion of the nation. This article is going to explore the relationship between traditional games *Wara Gheri* with nature-based character education children's wisdom traditions.

Keywords: wisdom traditions, traditional game *Wara Gheri*, character education

A. INTRODUCTION

Human intelligence has basically managed the natural environment in maintaining sustainability of life. As social creatures, humans need to be in relationships with each other because not all necessities of life can be fulfilled by themselves. Rahyono (2009: 64) argues that the intelligence of the mind, and the minds of human feeling has its limitations. Man as creator and performer of culture, experience the process of thinking and learning among themselves in generating ideas to produce work in order to facilitate the conduct of life.

Instruments of culture are not only manifested in the material (objects) but also by the tradition of behavior and teachings that always contain messages that are, in fact, always geared to enhancing the dignity and sublime humanitarian values which are the traditions taught orally from generation to generation. Cultural values belonging to the person is obtained from and to specific people in life together through a process of constant conditioning to become an integral part of the person's life, is also an integral part of a life together. Ralph Linton (in Blolong, 2012: 83) refers to this process as a social heritage. Socio-cultural heritage, which contain messages and teachings that we can find in the pantun, syair, performances, and various types of entertainment such as a traditional game.

Traditional game is channeling the creativity of a tradition of community groups. Traditional game in Indonesia is a means of entertainment or channeling the energy that abounds in the leisure which usually contain values and education in achieving practical goals a person or group, as in the game of *Wara Gheri* contained in the Regency of Ende, East Nusa Tenggara.

Traditional game *Wara Gheri*, or in the sense of the language according to the etymology of *Wara Gheri* Ende is the "wind scratching". *Wara* means 'wind' and the *gheri* means 'scratching'; also people might call "shell game" because the gaming device is made from a coconut shell. With the number of participants who were divided in 2 groups of 4 to 10 people and more, this game can be played by both men and women. As for the several stages in the game, namely: the *Gheri Wara Sedo* 'punch', the 'kick' *Wegu* stage, stage *Sere Kenga* or *Wara Kenga* 'push in an open', stage *Sere Kubhe* or *Were Kubhe* pushed in a State of 'Kubhe-down', and the last stage of *Wara Gheri*.

In the game of *Wara Gheri*, there are values offered educational value, such as for fun, and competitive (UNIT, 2004: 85). The game imparts how important honesty, sportivity, togetherness and solidarity. The player must comply with regulations or agreement in this game, with trained players early on for more honest and sportivity in all things, practice empathy when facing defeat your own group and so on.

Character education through games *Wara Gheri* adhered to the basic principle that education cannot be released from the human body, in the sense of human perfection in harmony with the refinement of its construction. The game is a game which *Wara Geri* involving physical skills. As expressed Drijarkara (2011: 19) that educate necessarily educate the Agency, but the Agency as a concrete form of humanity. In the education of human physical and spiritual Spiritualized incarnated.

Wara gheri game is not precisely known when it started to play. Tracing on a book UNIT (2004: 77), this game has been around since ancient times and that era is played by young adults have as the get partner, because in this game can free young adults have met.

Thus through the game, the game's traditional *Gheri Wara* or people's activities became very cheap media and strategic character in the formation of the nation's children. In line with what is outlined above, the paper with the title *The Use of Traditional Game Wara Geri to Establish children character in Ende Regency*. Through this article the author wants to dig into the relationship between traditional games with children character education nature based cultural wisdom community Regency Ende.

B. CHARACTER BUILDING BASED ON WISDOM TRADITIONS

In general the creation of character-based wisdom traditions can be defined as the creation of local habits of the soul which comes from the great value of culture in the life of the community order. Substantially, the wisdom tradition might say values and cultural norms in force continuously in organizing the life of the community. The values and norms that are believed to be a reference in his righteous behave on a daily basis. Based on the previous statement, the wisdom tradition is the accumulation of knowledge and policies that grow and evolve in a community that represents the perspective of theological, cosmological, and sosiologisnya. Efforts to build the character of youth-based local cultural wisdom is considered to be the right steps. This was confirmed by of Rakugo (2012: 267) that the creation of characters through awareness and conditioning local wisdom must be reference in applying character education.

The following functions of local wisdom according to Irwan, dkk (2008: 7): (a) as a marker of identity that distinguishes between a community of communities with one another; (b) be an element of cross traffic, citizens adhesive religion, and belief in a unifying difference; (c) give color to the community; (d) the wisdom of being able to change the mindset of the reciprocal relationship of the individual with the Group; (e) encourage harmonious appreciation at a time into a joint mechanism to ward off the possibility that meredusir or damaging solidarity.

From the quote obvious that through consensus, traditional communities build solidarity and identity groups. Meanwhile, the sense of character is typical of the personality shown through moral behavior in social identity as a person. Reinforced with Rakugo (2012: 248) characters are the qualities or mental or moral strength, morals or character of the individual which is a special personality that distinguish individuals with one another. While Anthony (2002: 144) stated that the notion of the character is often associated with the notion of moral or ethical values, i.e. about so-called good and bad. He further explained that more than temperament is strongly influenced by bodies condition and the genes, then the character or characters are more influenced by environmental factors such as experience, education, intelligence, and willpower. Based on the opinion of the above it can be concluded that the character was the original behavior (the real one) of a person in accordance with the norms in force, both in the environmental community, and the nation's environment in General.

Process of character building based on the law or the law of action and reaction to a stimulus and response, may also be referred to as the law of stimuli from outside ourselves, the happenings can be a stimulus pattern and form. Based on the statement above, the character is a representation of the social behaviour of responded to complaints, the complainant, a mental conditioning and shaping the development of the individual. With this, the process of the formation of the character is a process that requires a real interaction of the world around. Therefore, the wisdom traditions that takes the form of a traditional game is a means for the creation of the character of the child. This is the way the characters are not disconnected from the lofty values that are rooted in the local culture.

In the traditional game players, *Gheri Wara* is divided in 2 groups each getting one shell. To begin the game, it is to determine which group who started the game in advance. The winner becomes the pitcher, player suten and the loser becomes the Player installer.

The game is done outdoor field, about 15 m long and 10 m wide. In this game, the player is declared winner when it passes through several stages as well. If the player wins, the pitcher declared scored 1 point or can be referred to as sa then it means win one. Here also the installer with the player if the player lost the pitcher they skip stages, players become eligible pitcher Player installer and complete the same steps on the pitcher's previous players. The pitcher is the player who can be redeemed by his Slingshot wrong comrades sekelompoknya.

Here are the stages the game *Wara Gheri* as outlined in the UNIT (2004: 81):

1. *Sedo* stage (stage punch and or poke)

The player prepare the coconut shell that is placed on the underground with the position and the distance has been determined. Then the pitcher player poke shell by using one foot clipped in the thumb and remove shell leads to target shell opponents. All players must hit the pitcher's shell and so on.



2. *Wegu* stage (stage a kick or a blow to the side)



The player make a line shell in a place, similar to the stage of *sedo*. The shell kicking pitcher player rubs on the ground quickly and take off a defender and passer Shell backs shell target.

3. *Sere kenga* stage or *wara kenga* (stage push or slide up)



Shell Installer is the same as the previous stages. At this stage, the player must be the pitcher about Shell Installer by using the shell with one hand. Shell opens in full finger cover fist out of his shell and throw toward the opponent's shell. The pitcher's players were declared successful when the pitcher about Shell Shell and opponent passer remained in a State of open.

4. *Sere kubhe* or *wera kubhe* stage



The push-down stage. The player slides shell with the state open at the same site as the previous stage. With shell-down position in the hand grip, a players throw to shell their target thrower. The player is said to have succeeded when make-down opponent shell (covered).

5. *Ware Gheri* stage

This stage is the final stage. At this stage the two groups sit together and facing each other in pairs in the middle of the field. The installer put the group's shells on the in a state of open right in between the two players. Straightening his hand thrower group forward while holding the shell with the state open. With both hands so that the shell/as if squeezed in among the fingers of his hand. Then he drops a hard shell with it

towards the shell. The player is said to be successful if the shell and result in an opponent-down. While the tempurungnya should remain open.



From the explanation above it seems that this game has a systematic stages. Players who formed the Group aims to achieve greater satisfaction, excitement, competition and the one with the other.

The rules are agreed upon in order to achieve a shared game followed the sportivity. The united of the team is needed in this game. Tracing a statement earlier, the game offers *Gheri Wara* conflict (task or mission) in which the group should determine the attitude in victory, saved, and adhere to. Sutton-Smith (in Charles and Stevan, 2011: 2) stated that the games were an overview of the cohort strength model of power. The game provides an overview of human behavior in the face of conflict, because in a competition match each individual or group that will compete with all your effort and strength to gain the victory.

This game is functionally can drive every aspect of necessity in the formation of the child's character. If modified and maintained by systematic and interpreted correctly, the traditional game of wara gheri can be used as media for the formation of character.

Theoretical aspects of this type of game and the process involved in a game hinting that in the game there is wara gheri aspects of character would be developed because it involves the educational process, for fun, and competitive. Three process is fundamentally a part of the formation of character, because basically the formation of characters is associated with the formation of the virtues of values within each individual. Character of upholding discipline, honesty, patience, unity, cooperation, solidarity, responsibility needed to pass each stage in this game. Here is an implementation of the game character in the formation of *Wara Gheri* child.

Tabel 2.1

No	Implementasi Permainan <i>Wara Gheri</i>	Manfaat pada Anak	Nilai
1	Pemain pemasang harus memiliki kesabaran dalam menanti giliran bermain untuk melempar.	Membantu rangsangan emosional anak.	edukatif
2	Pemain membutuhkan strategi dalam menyelesaikan tahapan.	Membentuk karakter pemimpin, bijaksana dan bertanggung jawab.	edukatif
3	Permainan berbahan dasar tempurung kelapa atau hasil pengolahan ulang yang berasal dari alam.	Memicu kreativitas anak dalam menciptakan suatu hal yang baru sekaligus mencintai alam.	edukatif dan rekreatif
4	Pemain pelempar diberi kewenangan untuk membantu menyelamatkan anggotanya bila melakukan kesalahan.	Membentuk kepekaan dan solidaritas.	edukatif
5	Permainan membutuhkan lawan dalam bermain, atau 2 kelompok pemain pelempar dan pemain pemasang.	Membentuk karakter sportif.	kompetitif

6	Pemain dituntut agar memiliki konsentrasi tinggi pada saat melempar tempurung.	Melatih konsentrasi dan meningkatkan kepercayaan diri pada anak.	edukatif
7	Permainan <i>wara gheri</i> membutuhkan pemain lebih dari 2 orang.	Mengembangkan sosialisasi baik verbal dan nonverbal.	edukatif
8	Pemain wajib menyelesaikan tahapan-tahapan sesuai dengan urutan dalam permainan <i>wara gheri</i> .	Mendidik sikap disiplin.	edukatif
9	Pemasang memiliki wewenang memperhatikan dan menjaga hasil lemparan dari pelempar tetap pada posisi hasil lemparan pemain pelempar.	Mengembangkan sikap sportif dan jujur.	kompetitif
10	Permainan dilakukan ditempat terbuka.	Mendidik anak untuk dapat menghargai dan mencintai alam sekitar.	edukatif dan rekreatif
11	Permainan dapat diulang kembali setelah salah satu kelompok dinyatakan menang atau melewati beberapa tahapan dengan baik.	Membentuk sikap pantang menyerah atau putus asa pada anak.	kompetitif

Through this table to see that the game can be implemented *Gheri Wara* in a child's education. This concept is in line with the humanist educational principles. Rahardi (2007: 35) stated that the principles of humanistic education is that each participant is human-human education that needs to go through the process of sosialitas. As for the definition of sosialitas is a process of living together against fellow participants of the education and environmental education. Cooperation and collaboration with the habit of small groups in a classroom should be familiarized and staunchly built bit by bit.

C. CLOSING

Traditional game *Gheri Wara* is one form of strategic methods of introducing values the wisdom tradition. In the context of culture, then it can offer traditional games that contain moral messages based on the values of local wisdom (local wisdom) which implies a world view from one tribe nation which characterizes the specificity of each of them, each of the regions. The moral messages which are applied in several stages in the game are sporting *gheri wara* thought tradition of local culture.

The game can be called as *Gheri Wara* one local wisdom that mentradisi until now in certain areas in the Regency of Ende. Implementation of this game can build children's characters in the Regency of Ende family environment through synergic (informal), environment (formal), school and community environments (non formal).

REFERENCES

- Abdulah, Irwan, dkk.. 2008. *Agama dan Kearifan Lokal dalam Tantangan Global*. Yogyakarta: Sekolah Pascasarjana UGM.
- Blong, Raymundus Rede. 2012. *Dasar-Dasar Antropologi*. Ende: Nusa Indah.
- Charles Schaefer dan Steven E. Reid, ed. 2011. *Game Play : Therapeutik Use of Childhood Games-2nd Ed*. Kanada: Jhon Wiley & Son Inc.
- Drijarkara, N. 2011. *Filsafat Manusia*. Yogyakarta: Kanisius.
- Kotten, Natsir. 2012. *Profesi Pendidikan Potret Guru Humanis*. Ende: Nusa Indah.
- Purwanto, M. Ngalm . 2002. *Psikologi Pendidikan*. Bandung: PT Remaja Rosdakarya Offset.
- Rahardi, Kunjana. 2007. *Jejak-jejak Peradaban*. Malang: Dioma.
- Rahyono, F.X. 2009. *Kearifan Budaya dalam Kata*. Jakarta: Wedatama Widya Sastra.
- UPTD. 2004. *Himpunan Permainan Rakyat Nusa Tenggara Timur Seri I*. Kupang: Arkelogi, Kajian Sejarah, dan Nilai Tradisional Provinsi NTT.