

# The Meaning of *Tri Tangtu* Value in Sundanese Traditional Game “Oray-orayan”

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## Abstract

In West Java (Bandung) there are copious traditional games that are actually still played by children. But because of technological advances and the absence of fields for playing, the traditional games is now sidelined and even forgotten. Games are offered now, not only traditional games but also the games that sophisticated technological based derived from abroad. The traditional games of West Java that used to be played have been put aside. Traditional “Oray-orayan” game is a game of boys and girls known since ancient times. Besides educational elements (choir, sports and sensitivity) this game is also containing a fun entertainment for children. In Traditional Games “Oray-orayan” the desires can arise from thoughts or deeds, then the mind or knowledge evokes desire, after that there is a process of thought so that desire can manifested in action. The pattern of the three relationships in *Tritangtu* can be known from the structure of objects or artifacts. *Tritangtu* reflects and is represented in all systems and sub systems in Sundanese culture such as the State system, Social system, Legal system, Art system and others that relates to *Tritangtu* principles.

**Keywords;** *Game, Traditional, Oray-orayan, Meaning, Tritangtu*

## BACKGROUND

Children's games in Indonesia are increasingly evolving according to the development of the times, this is due to the increasing needs of human life; clothes, food and education. In West Java (Bandung) there are traditional games that are actually still played by children. But because of technological advances and the absence of fields as a place for playing, the traditional game is gradually become more sidelined and even forgotten.

The lack of media of playing, as well as the lack of socialization from their parents about the variety of games and how to play them, makes children in this era reluctant to play traditional types of games. Their main concern is mostly about the current technology based games.

## RESEARCH METHODS

Research is carried out by doing observations, gathering information about The Meaning of Tri Tangtu Culture in the

Oray-orayan Game Furthermore the understanding of Tritangtu is associated with meaning in the game and several sources of articles taken on how to find the right in-game meaning to be associated with Tritangtu. From the results of the analysis can finally be seen how the application and role of Tritangtu meaning in oray-orayan game becomes so interesting therefore can be taken a lesson why the value of Tritangtu can give attraction, experience and understanding to the person who plays the game as well as the person who sees it.

## **Discussion**

The word “Permainan” (games) derives from prefix “per” that has the meaning: one, each, after; after that, since. While “main” is a verb that has a meaning: do something that pleases the heart by using tools or without tools. The prefix “ber” is added to word “main” becomes the word “bermain” (playing) that has meaning: an activity that is done with or without the use of tools that generate understanding or provide information, give pleasure or develop information to the child. The

meaning of “permainan” (the game) as a whole is: Something done for sports activities or for fun.

## **Types of Games**

Because there are numerous kinds of children games, experts try to distinguish the type of those games. Below are the results of the discrepancy.

1. Motion or function game

This is a game that prioritizes motion and contains excitement in moving.

2. Destructive games

This means that children play by destroying the toys as if there is a secret inside and the children try to figure it out. Stern mentioned that by destroying toys the kids found the fun.

3. Constructive games

In this game the children found the excitement in building something. The beams, stones, boxes are arranged into something new and with it the child find his joy.

4. Role playing or illusion

Within this game a child becomes an important one. For instance: Siti who plays a doll is Siti who act a mother. Amin who plays the ship toy, is Amin who act a sailor and so on.

#### 5. Receptive games

It is a kind of game that if the parents are telling a story, the child follows the story by placing them self as the character. Whatever the experiences happened towards the character in the story, they feel it deeply.

#### 6. Achievements Game

This is kind of game where the children shows their strength in power, skill and their dexterity.

### **Traditional games**

Traditional is derived from the word tradition which means custom that is done hereditary and still continues to be done in communities in every place or tribe differently; the habit of doing something (not customs). While the definition of traditional is: according to tradition (customs) has become a habit, still done as

it has been for generations from time to time.

### **History of Oray-orayan Traditional Game**

Oray-orayan is a repetitive word using suffix “an” which means to mimic resembling oray (Snake). This boys’ and girls’ game has been known since long time ago. Besides containing educational elements (choir, sports and sensitivity) this game is also a fun entertainment for children. The game exists in almost all-over West Java with the same rules usually played in the yard of a spacious house or field.

### **Participants / players**

The game is performed by boys and girls aged 5 to 12 years old which can be done during the day, in the morning, in the afternoon or at night in the bright night of the moon. The number of participants about 7 to 20 the more people is much better, because the snake will be longer and the game will much more amusing.

### **Oray-orayanGameAccompaniment**

The game is accompanied by the following chants:

**Version 1 :**

Oray-orayan luar leor mapay sawah,  
Entong kasawah parena keur sedeng beukah,  
Oray-orayan luar leor mapay sawah  
Entong ka sawah parena keur sedeng beukah,  
Mending ge teuleum dileuwi loba nu mandi  
Saha nu mandi  
Anu mandina pandeuri.....  
Kok.....kok.....kok.....

**English translation version:**

The Snakes along the rice paddies, drifting  
Don't go to the rice fields, it's ripping  
Would better go the river, diving  
Because many people bathing  
Who's bathing?  
The ones who become the latter.  
Kok..... Kok..... Kok

**Version 2**

Oray-orayan luar leor mapay sawah  
Tong ka sawah parena keur sedeng beukah  
Oray-orayan luar leor mapay kebon  
Tong ka kebon aya barudak keur ngangon  
Oray-orayan luar-leor mapay leuwi  
Tong ka leuwi, di leuwi loba nu mandi.

**English translation version:**

Snakes along the rice paddies, drifting  
Don't go to the rice fields, it's ripping  
Snakes through the garden, drifting  
Don't go there coz' many boys shepherding  
Snakes along the river, diving  
Don't go there coz' many people bathing

**Version 3:**

Oray naon  
Oray bungka  
Bungka naon  
Bungka laut  
Laut naon  
Laut dipa  
Dipa naon  
Di pandeuri, ri, ri, ri, ri . . . blos!.

**English translation version:**

What snake is it?  
It's Bungka snake  
What bungka is it?  
Its's Sea bungka  
What sea is it?  
It's Dipa sea  
What dipa is it?  
Di dipandauri (the last person), ri, ri, ri, ...  
blos!

### **The rules of Oray-orayan game**

After the children gathered, they made a row that lined up backwards, while the hands are on their friend's shoulders. The hand of the one who is in the first line is free. The tallest kid usually becomes the head of the snake, and the shortest and the agilest kid become the tail.

### **The values on the Oray - orayan Game**

Judging from the lyrics of the song itself this oray-orayan game gives a message to children not to play in dangerous place, as mentioned in the lyrics namely rice fields, do not play "di sawah" since the rice is yellowing because the farmers fear the

harvest is failing given that all the rice is damaged. Then kebon, the word kebon in the lyrics of the song means garden, do not play in the garden because there is a gardener who is herding his animals, afraid to disturb his shepherd animals who are eating. Then there is leuwi, the word leuwi in the lyrics means river, children are not allowed play in the river without adult supervision because the river is wide and deep, besides many wild animals hunting for the prey there.

### **Values Contained in the Oray-orayanGame**

#### 1. Aesthetic value

Lines or formations that form the snake contain its own beauty if people see it. Rows are arranged by height so that each other has a strong defense and protection.

#### 2. Cognitive Value

Train your child's dexterity, technique/ strategy and creativity.

#### 3. Moral/affective Values

In this game, children not only gain pleasure but also learn to practice group skills, solidity, cooperation,

leadership, responsibility, protect and support among members.

#### 4. Literary value

The lyrics of the song form a rhyme.

Example: oray-orayan luar leor  
mapay saw[ah] tong kasawah pare  
na keur sedeng beuk[ah]

### **The Meaning of Oray-orayan Game**

Sundanese people have repetitive expressions that are the unity of the three: Tekad, ucap, lampah. (demeanor, saying, determination) Silih asih, silih asah silih asuh. (caring, sharpening, nurturing) Resi, Ratu, Rama (the gods) Buhun, nagara, sarak.(the land, the soil) Guru, ratu, wong atua karo. Buana nyungcung, buana panca tengah, buana larang. These symptoms indicate that there is something hidden, some rational basis, which leads to the circulation of these folk expressions. If that is the case, then there is one aspect of the local wisdom of sundanese society, which can be used as a holding in the unification of the so-called Sundanese Philosophy.

A philosophy that doesn't change people and doesn't change is useless. That is why the king Mangkunagara IV, stated that "the science (philosophy) was realized through practice". In Sunda it is called "lampah". It's just the actions that changed this world. Determination and Saying, desire and thought, will not change anything if it is not reflected in the real deeds. The philosophy for sundanese is the unity of determination, saying, and deed. The unity of Hyang Keres, HyangMaha Karana (cause) and Hyang Kawasa (Will, Mind, Power).

Tekad, Ucap, Lampah is derived from the one who has Keres, who has Maha Karana, who has Kawasa. If his determination is right and good, his thinking is also right and good, then consequently his actions will be similar. All three are the law of causality. Therefore the human is also need to follow the concept in balance because for example if his determination is not good while the thought is good, the results will not be good.

So these three units come from a transender, something that Meta cosmic. If sundanese nature is right and good, of course the pattern of its relationship is the same as the Meta cosmic. That is the unity of nature between the sky, human and the soil. . The sky is Keresa, human is his thought, and the Earth is Kawasa (powerful), they grow the plants that Sundanese people need to live prosperously. Furthermore sundanese people symbolize The Sky as Water, Human as Stone (which can be scratch for writing the mind), and Earth as Soil. Thus there is a unity of three meta cosmic, macrocosmic, and microcosmic (this man). Sundanese people translate the unity of the three in their culture.

The concept of Tritangtu is basically the marriage of an opposition partner of all things. The basic opposition pair is the division of "men" and "women" for everything. The second marriage resulted in the birth of the third existence of the "child". The child Category is an ambivalent world, containing the "male

and "female" This is the middle world that serves the medium for the two parties.

The traditional game oray-orayan is played by about 5 to 20 children or more "boys and girls". The children gathered, they made rows lined up backwards, their hands stretched out on the shoulders of their friends who were in the front. While the hand of the kid that becomes the head of the serpent is free). In forming the line, the tallest usually becomes the head of the snake, while for the other players the shortest one act as the tail. Even though the child is the shortest but he/she should be the most agile.

Other children act as bodies. Accompanied by the song the players lined up elongated backwards, imitating the movements of a snake, circling the arena. At the end of the game, the sound kok ....kok.....kok is imitating the sound of chickens crowing, then the child who acts as the head of the snake, catches his friend who is in the next most vulnerable line until all the children are captured. When the head of the snake or the leader of the game, catch the tail,

the player who becomes the tail will feel frightened and try to avoid the head.

The concept in the Oray – orayan game is seen in the famous cosmic division of Sunda, namely The Upper World (Buana Nyungcung), Underworld (Buana Larang) and The Middle World (Dunia panca tengah which borrows the concept of rice fields). In forming the line, the tallest usually becomes the head of the snake, while for the other players the shortest one act as the tail. Even though the child is the shortest but he/she should be the most agile.

The Upper World is include into category "woman" (Sunan Ambu, Mother of the Gods), the Underworld is include into category "man", while the Middle World (human world) is include into farmers, because the rice field is really dependent on rain (not river irrigation). The upper world is a wet sky (containing the rain), while the underground world is the soil (dry).

Tritangtu or Tilu Tangtu (three tangtu) is probably derived from Sanskrit that is

tangtu. The term is derived from tan which means spider (web), and tangtu which means thread or cord. Thus the tangtu has paradoxical connotations that are inward movement, inflating outward, inward work and outward stillness. From the outside is looking calm, firm, one; while has an active movement inside. As well as the traditional oray-orayan game, Tangtu consists of three entities, three existences. If the three become one then there will be a relationship system that is non-linear dynamics. In Oray-orayan game established a relationship that will bring a change to the parties involved. The pattern of the three relationships in the Tritangtu can be known from the structure of objects or artifacts as can be seen in the lyric of *oray-orayan* game.

<p>Versi 1 : <u>Oray-orayan</u> luar leor mapay <u>sawah</u>. Entong kasawah parena keur sedeng beukah, <u>Oray-orayan</u> luar leor mapay <u>sawah</u> Entong ka <u>sawah</u> parena keur sedeng beukah, Mending ge teuleum</p>	<p>Versi 2 : <u>Oray-orayan</u> luar leor mapay <u>sawah</u> Tong ka <u>sawah</u> parena keur sedeng beukah <u>Oray-orayan</u> luar leor mapay <u>kebon</u> Tong ka <u>kebon</u> aya barudak keur ngangon <u>Oray-orayan</u></p>	<p>Versi 3 : <u>Oray-orayan</u> <u>Oray</u> naon <u>Oray</u> bungka Bungka naon Bungka <u>laut</u> <u>Laut</u> naon <u>Laut</u> dipa Dipa naon Di pandeuri, ri, ri, ri, ri . . . blos!</p>
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<i>dileuwi loba nu mandi Saha nu mandi Anu mandina pandeuri..... ..... Kok..... kok.....k ok.....</i>	<i>luar-leor mapay leuwi Tong ka leuwi, di leuwi loba nu mandi.</i>	
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<p>Version 1 :</p> <p>Snakes along the rice paddies, drifting Don't go to the rice fields, it's ripping Would better go the river, diving Because many people bathing Who's bathing? The ones who become the latter. Kok..... Kok..... Kok</p>	<p>Version 2 :</p> <p>Snakes along the rice paddies, drifting Don't go to the rice fields, it's ripping Snakes through the garden, drifting Don't go there coz' many boys shepherding Snakes along the river, diving Don't go there coz' many people bathing</p>	<p>Version 3 :</p> <p>What snake is it? It's Bungka snake What bungka is it? Its's Sea bungka What sea is it? It's Dipa sea What dipa is it? Di dipandeuri (the last person), ri, ri, ri, ... blos!</p>
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Words in the *oray-orayan* game lyrics is called blank Science. The two verses describe the world "an empty contents" (The snakes along rice paddies, drifting, empty in empty) and the world "empty that is actually filled" (Don't go to the rice fields, it's ripping). There is a difference between the *Tritangtu*"empty contents" and the "empty that is actually filled ".

*Tritangtu* "an empty contents" contains *pare* or paddy (water), rice fields (soil) and stones. Whereas *Tritangtu* "empty that is actually filled" contains river (water), shower (stone), the latter (soil).

"The empty contents" are the earth that has male characteristic (dry) and "the empty that is actually filled" is the sky that has female characteristic (wet). The earth is under the sky. The Earth is the land, the sky is raindrops. And the stones are human beings who talk and think. In "the empty contents" the sequence of relationships are Water, Stone, Soil. The middle world of empty contents is the Land, while the middle world of the empty that is actually filled is the Stone. The empty contents are this mortal world, while the empty that is actually filled is the hereafter. The empty contents are just containers, while the empty that is actually filled are the contents.

The contents are the womanhood and the containers are male. It reflects the harmonies between the metaphysical and the physical. If an individual questions about his or her own existence in the

question; Who am I?, where am I?, and where am I going?, this is a search for identity. The process of self-searching is heavily influenced by nature and its environment, so from what it sees and feels will come to the conclusion that all of this has a creator it is God. What and who is God is the main concept of the Godhead. This concept of godliness will create a philosophical and religious understandings, I do not know which comes first between philosophy and religion. But from philosophy and religion will then produce disciplines or systems, the system will construct various subsystems and all aspects, ranging from the search for identity to sub systems, this is called Culture or *adab* which at the end build the civilization.

Sundanese culture is certainly very closely related to nature and its environment. In the search for the identity of a Sundanese man that live in a rich realm, lush affluent, where hundreds of the high mountain that provide thousands of kinds of plants and thousands kinds of animals, provide ease and enjoyment of life for Sundanese

people, then this pleasure and ease will be seen as a grace of something that created by loving and holy; and perfect nature is certainly created by something perfect and he is the All-mighty.

So the conclusion of this creator is called God or *Gusti*, *Gusti Anu Maha Asih*, *Anu Maha Suci*, *Anu Maha Agung* and *Asih* is the main energy of God's will. In this process of loving creation God first created the universe or nature. This so-called nature consists of 5 elements namely Air or space, Earth, Water, Plants and Animals. In the sense of acceptance of the grace of this life, realize that all things are not his, even though he himself belongs to God, all are the nursery of God and all will return to Him, to His will and all will return to Him, this is called *Wiwitan*, which is the concept of returning to the original.

The awareness above raise the understanding that man must take care of all the possessions and nursery of God, in other words man obliged to nurture, himself, his fellow and his environment. In short the above understandings become.

- *Gusti Anu Asih*  
God that compassionate
- *Alam Anu Ngasah*  
Nature that sharpen
- *Manusa anu Ngasuh, ngasuh Kujur, Batur jeung Lembur.*  
Man that nurture; himself, his fellow, and his environment

This *Asih-Asah-Asuh* value we know as the basis of God's will or the law of nature is the law of God. The core of the law of nature is the law of certainty or *Tangtu*. Surely or *Tangtu* is contained in the *wiwitan* process and in the law of causation which in Sundanese terms is called “*pepelakan*” law.

In Sundanese poems and spells we often hear there are three elements in the universe or the supernatural namely *Wenang, Kala, Wening*.

*Wenang*: something that only God has or God's authority, so this universe is called the *pawenangan* universe.

*Kala*: is a process in creation that contains the will or program of the creator, the

journey of this process takes time or time, therefore often called time.

*Wening*: is everything that is created and it is the one who accepts and remains in the sense of *Tauhid* or Know to the will of the creator.

The three elements are manifested into God, Nature, and Man who are the three main elements of the universe, perhaps from the above understandings that the expression *Tritangtu* was born.

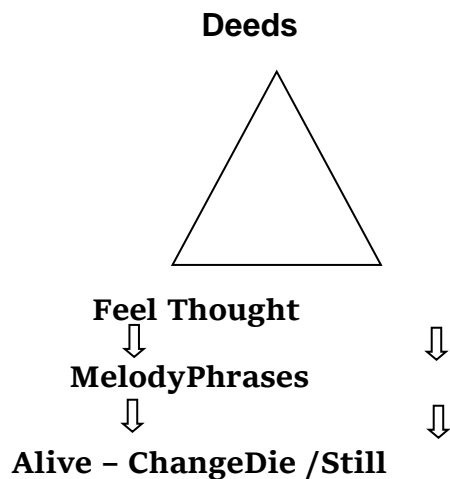
*Tritangtu* reflects and is represented in all systems and sub systems in Sundanese culture such as the State system, Social system, Legal system, Art system and so on covers by *tri tangtu* principles.

Demeanor, Saying, Determination and Determination, Saying, Demeanor is the *Tritangtu* bridge that connects man with the One. The wisdom of this *Tritangtu* wants to state that what we see, understand and value depends on where the subject is and the object. But *Tritangtu* recognizes the differences in separation, but lets the different remain in each other's differences, only united in the

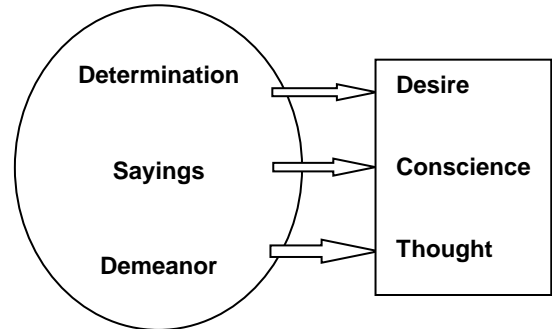
relationship system. There are always boundaries as entrances and exits. The "limit" is characteristic of *Tritangtu*. Thus *Silih Asih, Silih Asah, Silih Asuh* is the same as the Will, The Mind and the Deeds in man.

### Conclusion

In *Oray-orayan* traditional games desires can arise from thoughts or deeds. The mind or knowledge evokes desire, there is a process of thinking so that the desire becomes an action. Nevertheless, the pattern or self-arrangement in the unity of the relationship is fixed, namely determination, sayings, and demeanor. Determination becomes demeanor through saying.



Feels should be interpreted by thoughts, feels being controlled by thought.



The child who win in *oray-orayan* game feels happy, as well as the loose one. The concept of *oray-orayan* game seen in Sunda's famous cosmic division of, namely The Upper World (*Buana Nyungcung*), Underworld (*Buana Larang*) and The Middle World (*Dunia Panca Tengah* which borrowed the concept of the farmer). In forming the line, the tallest usually becomes the head of the snake, while for the other players the shortest one act as the tail. Even though the child is the shortest but he/she should be the most agile.

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