

activities, such as work for living or attend school. Traditionally, it is played by boys and girls aged six (6) to twelve (12). The game is usually played in the afternoon, evening, or at night when the moon is bright. The number of participants is between 2 and 20 people, however its development is better when more participants are involved. More participants will be better, because it makes the gameplay more interesting. The game is usually played in the spacious yard or on the ground. Around it can be done on the rice field. Fun, excitement, and every performance.

3. Statement of the Problem

Based on the above description, it can be concluded that there are several things; How does the visual form of Sundar expressed by children? What kind of visual meanings are there when it is associated with the child's development?

4. Theoretical Framework

Estetika Paradoks theory is used to describe the interaction between the visual to its symbolic meaning, interaction relationships among the visuals of the game for children. *Estetika Paradoks* includes visual artifacts, text, and tangible. Each artwork has either aesthetic value. The main concept of paradox are: which consisted of open



PROSIDING



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D. VISUAL ANALYSIS OF *SLEPDUR* GAMES

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I. ABSTRACT

The traditional game is one of children's play form, which is spread verbally among certain members, with its traditional form and has many variations. In further developments, traditional games are often used as a type of game that has regional characteristic and adapted to local cultural tradition. Various studies were conducted, to analyze one by one form of toy's and games. This study was conducted using qualitative analysis method, to get a deeper understanding about the meaning of the *Slepdur* game visual for children. Researchers use *Estetika Paradoks* theory, which discusses about the visual of *Slepdur* game related to symbolic meaning, the interaction relationship between children, the meaning behind visual of *Slepdur* game for children. Visual packaging as the content of message in *Slepdur* game include the element that can be interpreted directly, the visual element that were born from the harmony of motion and sound (gameplay), thus generating symbolic forms of configuration, poses, and imaginary patterns. The visualization process is basically an operational system of *Slepdur* game show, in performing the storyline and communicate it aesthetically to audiences. Then, researchers adopt and modify it into two major groups, including static visual elements and dynamic visual elements of *Slepdur* game.

Keyword: Traditional game, Slepdur, Paradoks, Static Visual, Dynamic Visual

2. Background to the Study

The traditional game is form of game activity that evolves from a certain community custom. The traditional game is one of children's play form, which is spread verbally among certain members, with its traditional form and has many variations. In further developments, traditional games are often used as a type of game that has regional characteristic and adapted to local cultural tradition. Activities are performed regularly or occasionally with the intention to seek entertainment and fill the spare time after being released from regular

visual of *slepdur* game. The interpretation of *slepdur* game meaning can be viewed from the perspective of the habit and the existence of the game's original community. But of course each region will have own game characteristics and interpretative perspective of each game, it will affect the interpretation of *slepdur* game.

The visual or *slepdur* game is classified as verbal and non verbal game, in expressing its expression does not emphasize the visual expression only, but non-verbal was involved and have a role. In particular, the visual message used as a medium of communication in the game, means very important to construct the essence of the message its communicates. Thus, the visual element is not only used as an aesthetic offering, but also used as an instrument that creates visual codes. In *slepdur* game, there are imaginary patterns that have meaning. There is a paradoxical main thought, that consisting of opposing but complementary pairs, mutual clarify, mutual realize, everything comes from its ultima source, caled "The One".

activities, such as work for living or attend school. Traditional games are usually performed by boys and girls aged six (6) to twelve (12). The game can be performed in the morning, afternoon, evening, or at night when the moon is bright. The number of traditional game participant is between 2 and 20 people, however it depends on the type of game being played. More participants will be better, because it looks more beautiful. Traditional gameplay is usually played in the spacious yard or on the field, or if there is a rice field around it can be done on the rice field. Fun, excitement, and laughter always happening in every perform.

3. Statement of the Problem

Based on the above description, it can be concluded that the problem arise because of several things; How does the visual form of Sundanese traditional games commonly expressed by children? What kind of visual meanings are contained in the traditional game, when its associated with the child's development?

4. Theoretical Framework

Estetika Paradoks theory is used to describe the interrelationship of *Slepdur* games visual to its symbolic meaning, interaction relationships among children, and the meaning behind the visuals of the game for children. *Estetika Paradoks* Jakob Sumardjo; all artworks are artifacts, text, and tangible. Each artwork has either auditif, visual, or visual-auditive form. The main concept of paradox are: which consisted of oppositional pairs, but complementary, mutual clarify, mutual realize, then in *emanasis* and *monism* theory, everything comes from its ultima source, called "*Tunggal* (The One)". One in its concept, is not one in the number but two. *Tunggal tan tunggal, roro pan roro. Katon tunggal ketinggal kalih. Pisahna henteu ngajadi dua, tunggalna henteu ngahiji*. Thus, the meaning of the paradox is both male and female, light and dark, here and there, the singular is plural, the plural is singular-paradoxal monism.

5. Methodology

The study was conducted using qualitative analysis method, to get a deeper understanding about the meaning of *slepdur* game visual. Bogdan & Taylor (1975:5) stated that qualitative

Figure 2

Tritangtu pattern

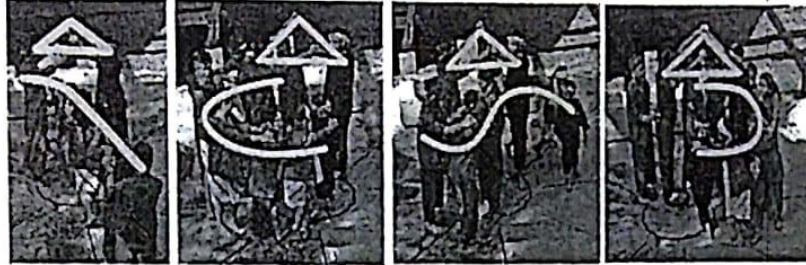


Figure 3

The three pattern (*Tritangtu*) of game circulation

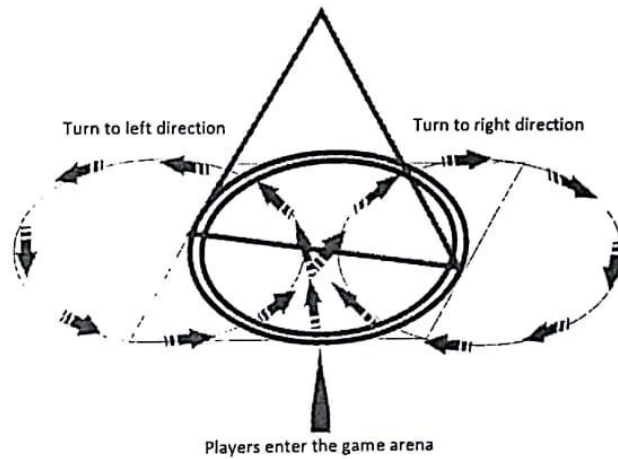


Figure 4

Forming an eight figure pattern *ider munding* (buffalo round), *ider naga* (dragon round)

7. Conclusion

The visual of *Slepdur* game not only as a medium of artistic expression, but also basically a means of communication that represents the real life, packed in aesthetic symbols that the game players can not understand. Each response and interaction is a complementary and sustainable form based on the visual culture. Creative process, that is a special feature in the

indirectly, are: the scene when the game is performed (performance), blocking in the game, the player's question session, and immobile poses during the game.

The dynamic visual element is an artifact, which is functioned through movement of visual elements that have resulted from motion effect, which is formed from the pattern of game. The resulting pattern is a conscious event as a habit when performing the game, but there is also an instinctive and repetitive motion, especially the individual motion of the children who responds spontaneously to the game. Thus, these imaginary patterns have its hidden meanings.

Meaning of dynamic visual elements of *Slepdur* game can be studied directly, that is through observation process and reconstruction of visual basic patterns formation which is produced. In this case, the patterns generated in the *Slepdur* game are: circle, triangle, straight lines, and wave patterns. In the imaginary context of *Slepdur* game not stand alone, but solved by observing the background of the game and its cultural roots.

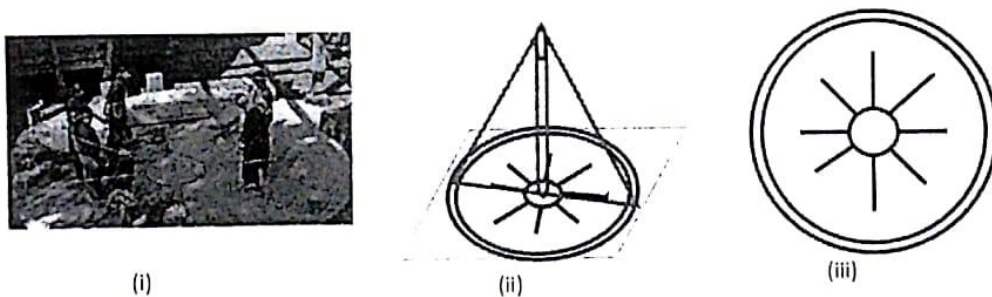
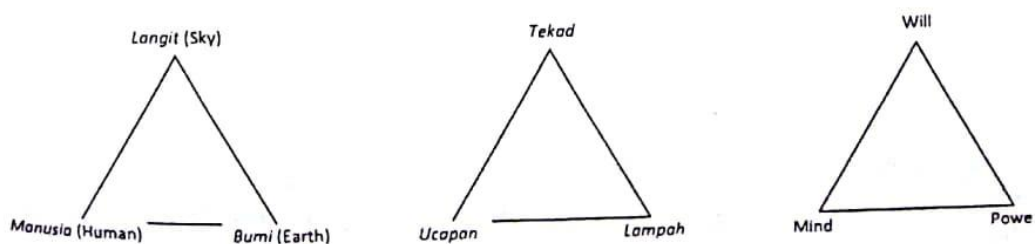


Figure 1

The visual of game's arena (*kalang*): (i) slepdur game players in game's arena, (ii) game's arena pattern,
(iii) game's arena



produces descriptive data in words form, both written and oral. Theoretical framework used as a guide, so the research focus according to the facts in the field. In addition, the theoretical framework can also be useful to provide a general overview of the background research and as a study result of the research.

6. Visual Meaning of *Slepdur* Game

Slepdur game can be classified as a joint verbal and non verbal performance, with emphasis expression and dialogue. In this case, the visual aspect is more dominant in operationalizing game. Visual packaging as the message content in *Slepdur* game includes elements that can be interpreted directly, eg the artifact of gameplay, and elements that are interpreted indirectly, the visuals that were born from the harmony of motion with the sound (gameplay) resulting in symbolic forms of configuration, poses and imaginative pattern. The visualization process is basically an operational system of *slepdur* game show, in performing the storyline and communicate it aesthetically to audiences. "All cultural meanings are created using symbols", says James Spradley P (1997:121). "Meanings can only be stored in symbols", says Clifford Geertz (1992:51). The symbol includes anything we can feel or experience.

The visual in the context of *Slepdur* game, is a communication system that includes the visual layout, the subject of the children, as well as the image resulting from choreographic and configuration movements. Referring to Primadi Tabrani visual language theory, there are two different elements of order, first static image, the visual elements that have meaning when its not moving (still picture), second dynamic image, the visual elements that have meaning when its moving or moved (Tabrani:2009;10, Supriatna 2014:136). Based on both types of disclosure, the visual variables of *Slepdur* game have in common with the expression of Primadi. Then, researchers adopt and modify it into two major groups, including static visual elements and dynamic visual elements of *slepdur* game.

Static visual elements of *Slepdur* game is a field of visual analysis in the form of artifacts, components composition, as well as the subject's configuration when its immobilized, and its supporting components, game playgrounds (*kalang*), blocking, and player configuration during immobile poses. The elements of static visual are elementary signs, which can be interpreted directly or indirectly before or during the game. Signs that can be interpreted directly is the form or the game arena (*kalang*). Visual elements that can be interpreted

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