

## Exploration of Cultural Values in The Blarak-Blarak Sempal Game: Semiotics of Riffaterre

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Article History:	Submission June 26 <sup>th</sup> , 2024	Accepted November 15 <sup>th</sup> , 2024	Published January 26 <sup>th</sup> , 2025
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### ABSTRACT

*This research is motivated by the existence of traditional games, namely the blarak-blarak sempal game. The purpose of this study is to describe the symbols and singing verses in the blarak-blarak sempal game. This study uses qualitative research with a descriptive method. The data taken is in the form of words, phrases, clauses, or sentences from symbols and verses sung by the blarak-blarak sempal game. The results of this study are in the form of signification in symbols and singing verses in blarak-blarak sempal using Riffaterre's semiotic theory, namely matrices, models, variants, hypograms, and heuristic and hermeneutic readings. Based on the semiotic readings of Riffaterre, several symbols such as coconut coir, rotate, hold, leg, and balance were found. In the poems, data such as blarak, inciki, mendal, keplere, sandhung, jekluk, and jenang are found. The symbols and verses of the songs found have significant cultural values such as the value of pleasure or joy, the value of cohesiveness, the value of patience, the value of friendship, the value of leadership, the value of cooperation, the value of togetherness, the value of courage, the value of appreciation, and the value of responsibility. The results of this study reveal various components of cultural values in the blarak-blarak sempal game that show the meaning of interpretation in the symbols and songs sung in the game, especially in the context of Javanese culture.*

*Keywords: Blarak-Blarak Sempal; game; semiotics Riffaterre; value culture*

### INTRODUCTION

Traditional games are currently endangered and rarely played by children due to the influence of globalization and the classification of diverse sports heritage in the world. Most children today have never played traditional games and some even do not know the various traditional games in their respective regions (Ayu, 2017). The factors that cause traditional games to never be played by children are the lack of a place to play, the narrowing of time, modern games that are more flexible do not take up space and can be played from morning to night than traditional games, and the loss of cultural heirs who do not inherit culture from generation to generation (Tedi, 2015). In Yogyakarta, there are many traditional games that are not known by the community, especially by children, even though Yogyakarta is known as one of the regions in Indonesia that is famous for its diverse cultures, especially in the world of traditional games (Pinasti et al., 2015). According to data researched by Ariani et al. (1997) as a research staff of the Yogyakarta Institute for the Study of History and Traditional Values, the types of games that are not known to the people of Yogyakarta such as ancak-ancak alis with a score of 85%,

blarak-blarak sempal with a score of 81%, oncit with a score of 80%, koko-koko hakeulabanyu with a score of 88%, sobyung with a score of 73%, and wulungan with a score of 73% (Ariani et al., 1997). In *serat Rarya Saraya*, traditional Javanese games are created not only as a solace, self-entertainer, and leisure time, but as a means and vehicle to instill certain values in children. *Serat Rarya Saraya* contains 60 kinds of traditional Javanese games, for example the traditional game of blarak-blarak sempal from Yogyakarta (Anggraheni et al., 2022; Suyami, 2018).

The traditional game of blarak-blarak sempal is a game using coconut coir equipment that can be played by anyone by forming 2 groups to form a circle (Pratama, 2018). The game of blarak-blarak sempal involves several elements to practice agility, skills and dexterity. In this game, children perform circular movements while holding hands that must be able to balance their opponents to survive as strongly as possible until they reach the peak of victory (Sempal, 2024). The traditional game of blarak-blarak sempal is not just an ordinary traditional game, but contains many character values and cultural values in it (Suryaningrum & Cahyono, 2016). However, the lack of public understanding regarding the cultural values contained in a game means that many nonverbal symbols are interpreted as their function. Cultural values are able to drive hard work, tolerance for others, and mutual cooperation (Sudiarga, 2000). The cultural values contained in the traditional game of blarak-blarak sempal can be seen from Riffaterre's semiotic theory. Riffaterre explained that when analyzing a literary work, it is carried out in 4 stages, namely immediacy of expression, heuristic and hermeneutic reading, matrix, model, and variant, and hypogram (Ratih, 2016). Riffaterre's semiotic theory studies the giving of meaning in a literary work as a system of sign-meaning meanings. The relationship between the marker system and the signs is found in the icons, indexes, and symbols present in the game of blarak-blarak sempal. If you dig deeper again, it turns out that the meaning behind the values in the traditional game of blarak-blarak sempal contains moral messages related to local wisdom, but the lack of reading materials or cultural inheritors makes the current generation, especially children, less concerned about playing blarak-blarak sempal. Therefore, it is very necessary to instill cultural values from an early age as a form of introducing cultural diversity to children as the glue of the nation's identity (Mulyana & Lengkana, 2019).

Research related to cultural values in the blarak-blarak sempal game has not been researched, but if it is related to traditional games, many have researched. One of the previous research such as those conducted by Kurniasari and Rahardi (2019) explained that the form of local wisdom or cultural values in the traditional game of cublak-cublak suweng is reflected in body movements such as lying face down, opening the palms facing up, moving seeds/pebbles from one hand to another, and grasping both hands. The form of local wisdom or cultural values has a positive meaning value, namely the value of togetherness, educational value, sharing value, *sumeleh* value, and religious value.

In accordance with the description that has been explained above, there is no longer any rejection that the traditional game of blarak-blarak sempal needs to be restored to its function as a preservation of Yogyakarta's cultural heritage and cultural identity which is still played by children regardless of the changes of the times that uproot the local cultural identity. This research was conducted to answer the formulation of the problem, namely how the cultural values in the traditional game of blarak-blarak sempal with the aim of finding out the cultural values in the traditional game of blarak-blarak sempal. This research is expected to add insight for the community regarding the cultural values contained in the blarak-blarak sempal game so that the game can be preserved and played by the community, especially children.

## METHODOLOGY

This research uses a type of qualitative research. Qualitative research is a method used to research natural objects as research instruments, triangulation data collection techniques, inductive data analysis, and research results that emphasize meaning (Sugiyono, 2007). The methods used in this study include qualitative methods, case study methods, and hermeneutic methods. Qualitative methods are used to describe and analyze an object by collecting data (Fadli, 2021). The literature study method is used to find references or data that have a common thread with this research and data that has a relationship with this research is given a code and recorded. The hermeneutic method is used to interpret or interpret the symbols in the blarak-blarak sempal game (Dwipayanti, 2021). Data collection techniques are carried out by recording, observation, and documentation. The data analysis carried out in this study was in the form of qualitative descriptive analysis with the reading of Riffaterre's semiotic theory. The data analyzed was sourced from the blarak-blarak sempal game, while semiotic analysis was used to analyze the symbols and values in the traditional blarak-blarak sempal game.

## RESULT AND DISCUSSION

### RESULT

The cultural values contained in the blarak-blarak sempal game are obtained from the results of the analysis of the symbols in the game. The following is the result of the symbol identification table in the blarak-blarak sempal game.

TABLE 1. Results of identification of matrix, model, variant, and hypogram in blarak-blarak sempal game symbols

No	Matriks	Model	Varian	Hipogram
1.	Coconut coir	Coconut coir	Coconut coarse fiber-fiber, Coconut shell	Coconut tree
2.	Rotate	Loop	Circle, loop	Motion
3.	Hold	Hold	Chain, join	Movement
4.	Legs	Legs raised	Straightened legs, projected legs	Human limbs
5.	Balance	Balance	Equilibrium, equilibrium	Movement

The data in table 1 shows the symbols contained in the blarak-blarak sempal game to be analyzed. The symbols are described into matrices, then decomposed in models, and divided into variants.

The matrix in the word "coir" has a model, namely coconut coir and the variant that is formed, namely coarse fiber fibers outside the coconut which is used to play the game of blarak-blarak sempal (Digitala, 2024). In the hippogram, the word "coir" has a relationship with the coconut tree. Coconut trees have many parts such as coconut coir parts, coconut leaves, coconut fruits, coconut fronds, and coconut stems. As is the case in traditional games, blarak-blarak sempal requires coconut fiber to play. In the traditional game blarak-blarak sempal requires coconut coir, it is explained that in playing the traditional game blarak-blarak sempal uses coconut coir which is the main tool in the game.

The matrix of the word "turn" has a circular model and the variant that is formed is to move something so that it surrounds and repeats the direction in a game of blarak-blarak sempal.

In a hypogram, the word turn has a relationship with movement. Movement can be described as a change in position or position of the body from one place to another that involves coordinating muscles and the nervous system to produce the desired movement (Rahayu, 2019). Movements can take many forms, such as walking, running, jumping, lifting, or even spinning. As in the game of blarak-blarak sempal, spinning movements are very necessary and influential when playing the game because the player must be able to lift his neighbor and spin quickly to win a game.

The matrix of the word "hold" has a hand-holding model and a variant that is formed that is series and hand in hand closely, strongly, and steadily in the game of blarak-blarak sempal. In the hippogram, the word "hold" has a relationship with movement. Grip in the context of its meaning is the movement to hold an object with your hands or other body parts. As is the case in the game, blarak-blarak sempal involves hand-holding movements which are the main elements to affect the smoothness and strategy in the game.

The matrix of the word "foot" has a model of the foot being protruded and the variant that is formed is the leg straightened and projected so that it meets each other on coconut fiber. In the hippogram, the word foot has a relationship with the human limb. The human body consists of the head, body, hands, feet, and internal organs that have their own functions (Mahendra, 2022). As in the game of blarak-blarak sempal, human limbs such as legs function to support the player's body so that it is balanced and does not fall when spinning.

The matrix of the word "balanced" has a balance model and a variant is formed, namely Solidarity and equilibrium are carried out when playing the game of blarak-blarak sempal. In the hippogram, the word balanced has a relationship with movement because it reflects the condition of the body or object being in a stable state and not tilting or falling (Sadheli, 2021). In the context of the blarak-blarak sempal game, balance is the most important part of the game to maintain a good body position, whether it is when the player is in a sitting position or a standing position.

TABLE 2. Results of identification of matrix, model, variant, and hypogram in the song verse of the blarak-blarak sempal game

No	Matriks	Model	Varian	Hipogram
1.	<i>Blarak</i>	<i>Blarak sempal</i>	<i>Trim-triman</i>	<i>Wit kelapa</i>
2.	<i>Incik</i>	<i>Diinciki, diidak</i>	<i>Ditungangi, ditumpaki, diidak</i>	Gerakan
3.	<i>Mendal</i>	<i>Mendal-mendal</i>	<i>Mentul-mentul, Mental</i>	Gerakan
4.	<i>Keplere</i>	<i>Keplere</i>	<i>Kepleset, geblak</i>	Gerakan
5.	<i>Sandhung</i>	<i>Sandhung</i>	<i>Kesandong, njungkel</i>	Gerakan
6.	<i>Jekluk</i>	<i>Jungkal</i>	<i>Kejengkluk, kejengklak</i>	Gerakan
7.	<i>Jenang</i>	<i>Jenang</i>	<i>Jenang tape, jenang dodol</i>	<i>Panganan</i>

The data on 1 displays the verse of the song in the blarak-blarak sempal game that will be analyzed. The symbols are described into matrices, then decomposed in models, and divided into variants.

The matrix of the word "blarak" which means that dried coconut leaves have a blarak-blarak sempal model and the variant that is formed is "dolanan blarak-blarak sempal dimainke koyo trim-triman" which means "the blarak-blarak sempal game is played like a ferris wheel. In the hippogram, the word "blarak" means a dried coconut leaf associated with a coconut tree. In the context of the blarak-blarak sempal game, blarak-blarak sempal is an activity or game

played by 4-8 people with the main tool being coconut coir. Coconut trees have many parts such as coconut coir parts, coconut leaves, coconut fruits, coconut fronds, and coconut stems.

The matrix of the word "incik" which means stepped on has a model of diinciki and the variant that is formed is "sabut kelapa seng ono ning tengah-tengah ditungangi diidak, lan ditumpaki karo tungkak sikil" which means "Saturday coconut in the middle is stepped on with the heel of the foot". In the hippogram, the word "inch" relates to movement as it refers to the action or result of pressing or superimposing something with the foot or other part of the body. As in the traditional game, blarak-blarak sempal involves the movement of stepping on the paws on the coconut fiber in the game.

The matrix of the word "mendal" which means bouncing has a mendal-mendal model and the variant that is formed is "pas dolanan blarak-blarak sempal kui mentul-mentul lan mental awake" which means "when playing blarak-blarak sempal the body bounces." In the hippogram, the word "mendal" relates to movement. Mendal describes physical phenomena in the movement of daily life. As in the traditional game of blarak-blarak sempal which involves bouncing movements while playing so that balance is maintained and a victory is achieved.

The matrix of the word "keplere" which means to fall has a keplere model and a variant is formed, namely "yen dolanan blarak-blarak sempal ora ati-ati iso kepleset lan geblak" which means "when playing blarak-blarak spal is not careful, it can fall later". The matrix of the word "brisk" which means to fall has a model of kejeglong and a variant is formed, namely "yen dolanan ora ati-ati iso kesandong lan njungkel" which means "when you play not carefully, you can fall." The matrix of the word "jekluk" which means to fall has a tipping model and a variant is formed, namely "yen dolanan ora ngati-ati, sikile iso loro mergo kejengkluk lan kejengklak" which means "when playing not careful, the leg can hurt because of falling." In the hippogram, the words "keplere", "stumbled", and "jekluk", both have the same meaning of falling related to movement. Falling movement refers to a change in position from a higher to a lower position in a sudden and uncontrollable manner. As is the case in the traditional game of blarak-blarak sempal, when the player cannot balance his body while playing it will have the potential to fall suddenly and can cause defeat in the game.

The matrix of the word "jenang" has a jenang model and the variants that are formed are two types, namely jenang tape and jenang dodol. In the hippogram, the word "jenang" is related to Javanese food that is soft or soft. It is the same in the verse nayanyian blarak-blarak sempal, that when we play the traditional game blarak-blarak sempal must be strong and must not be soft in terms of muscles because it can be the main key to defeat.

## DISCUSSION

In Riffaterre's semiotic theory, the first step to analyze it is by reading heuristics and hermeneutics. Heuristic reading comes from the meaning in the Great Dictionary of Indonesian (KBBI) V, while hermeneutic reading interprets the meaning of the word from the connotative meaning contained in the immediacy of expression. The following are the symbols of the blarak-blarak sempal game in heuristic and hermeneutic readings.



FIGURE 1. Coconut Coir (Claudia, 2022)

Based on the heuristic reading, the word "coconut coir" means the coarse fibers outside the coconut. The curved shape of the coconut coir symbolizes softness, prudence, and harmony. According to Javanese, coconut coir has a symbol of strength and stability. In coconut coir there are 2 parts, namely coconut fibers or palm oil and scalp bathok which has many meanings.

Based on hermeneutic readings, gentleness has the meaning of being gentle to others in social relations in society, this is reflected in Javanese culture that is still inherent to this day. According to Javanese culture, caution is reflected in the Javanese expression "salah asah, silih asih, dan silih asih" because Javanese people tend to be careful in making decisions (Mustikasari & Rahayu, 2023). The curved shape symbolizes harmony which means the opportunity to get something, because the Javanese have the belief that when Javanese people want something, they must be intentional because of Allah SWT so that what they want will be a blessing and useful in accordance with the philosophy of the coconut tree which has many benefits to be used as a handle for life (Sholikhin, 2009).

In coconut fibers or palm oil symbolizes togetherness because a person cannot live alone and needs the help of others. Just like the Javanese who are always attached to the principle that in this life, they do not live alone, but are always in togetherness and connection with their families, society, and the surrounding environment. Bathok coconut shell has a symbol of simplicity because in Javanese culture there is inherent simplicity and humility just like Javanese people are known to have simplicity that is reflected in various aspects of their lives. They live their lives with humility, avoid excessive luxury, and appreciate the values of togetherness, mutual cooperation, and local wisdom more. This simplicity is also seen in the way they dress, communicate, and carry out traditions and customs that have been passed down from generation to generation. For Javanese, true happiness does not lie in material luxury, but in inner peace, harmonious relationships with others, and balance with nature.

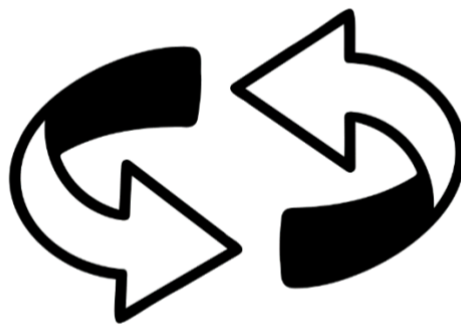


FIGURE 2. Turn

Based on the heuristic reading, the word "turn" means to circle or surround a central point. The philosophy of the meaning of the wheel of rotation is often associated with a wheel of life that is often used as a symbol to describe the philosophy of rotation.

Based on hermeneutic readings, the spinning wheel often symbolizes a dynamic of life in which each individual experiences the ups and downs of a daily life, while in the game of blarak-blarak sempal the meaning of this rotation can symbolize a movement around and repetition which is interpreted as each round in the game of blarak-blarak sempal describes the passage of time and an experience that continues to repeat but there is always renewal. Related to this context, the Javanese people have a view of life related to the revolving life cycle. In Javanese society, there is a saying "aja adigang, adigung, adiguna" which means don't rely on strength, power, and cleverness, meaning that life is dynamic like a spinning wheel, sometimes

at the top, sometimes below, and when at the top, you should not be arrogant because you can fall down because of your own attitude (Wulandari, 2017).



FIGURE 3. Hold

Based on the heuristic reading, the word "hold" means the act or process of holding or grasping something with a hand or other tool. The philosophy of the meaning of holding can be associated with the meaning of responsibility that must be carried out by each individual.

Based on hermeneutic readings, responsibility encompasses about family, society, and a task that has been entrusted to a person. In addition, the word hold can be associated with togetherness and cooperation to achieve a common goal (Andriyani, 2020). Similarly, the meaning of togetherness and responsibility can also be associated with the game of blarak-blarak sempal namely when someone plays, they are required to trust each other to maintain balance in the game.

In the traditional game of blarak-blarak sempal, the meaning of holding this can be reflected as a responsibility to maintain cohesiveness and smoothness in playing the blarak-blarak sempal game with friends by holding hands in a circular form. This teaches us how important it is to work together and protect each other. With the cohesiveness of each team member, the game can run smoothly and get the victory. There is a saying related to the word "hold" which says "sing sapa sregep bakal cepet pagaweane, sing sapa tanggung jawab bakal beres gaweane" the saying in Indonesian discussion means "whoever is diligent will be able to quickly complete his work, and whoever is responsible will complete his task well." This saying emphasizes the importance of responsibility (hold responsibility) and hard work to complete an existing task.

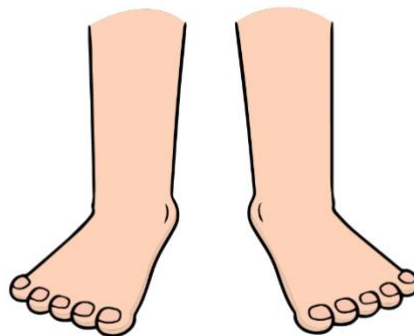


FIGURE 4. Foot  
t

Based on heuristic readings, the word "foot" has a deep meaning that is not just a part of human body language used to walk. In his philosophy, "foot" can be interpreted as a foundation or foundation that is able to support the life of a person.

Based on hermeneutic readings, the feet symbolize a very strong foundation that every individual needs to live a stable life and advance to face various challenges that exist in the future, because without a strong foundation, humans may be easily shaken in the face of various

trials in their lives. This foundation can be in the form of moral values, beliefs, education, or social support that provides stability and direction in life.

The word "foot" can also be associated with the context of responsibility, where the word "foot" symbolizes the strength and stamina needed to carry out a variety of roles and duties in life. For example, a person who has "strong legs" is extraordinarily able to bear the burden of great responsibility, both in terms of work, family, and ability in a community. This teaches us that to be a responsible individual, we must have a solid foundation that allows us to stand firm and take the necessary steps in life (Wibowo, 2014).

In addition, the word "foot" can also symbolize travel and progress. Every step we take in a life on this earth reflects progress toward our desired goals. Without legs, we can't move forward. This journey is not only in a physical sense, but also a spiritual and intellectual journey that leads us to even deeper understanding and enlightenment.

In Javanese culture, the foot is often used as a symbol of stability and direction. For example, in the Javanese proverb "sakil sing mantep nggawa langkah sing kukuh" which is interpreted in Indonesian which is "a steady foot brings a firm step" which teaches us that with a stable footing, we can take a strong decision and action to achieve a balanced and harmonious life.



FIGURE 5. Balance (Jemastock, 2019)

Based on the heuristic reading, the word "balance" has the same meaning of weight or proportionateness. Philosophically, balance reflects a harmonious state in which various elements or forces maintain each other and support harmony. In the context of each individual's life, balance refers to the alignment between different aspects of life such as work, family, physical and mental health, and socio-spiritual activities.

Based on hermeneutic readings, this word balance can also mean having the ability to manage time and energy wisely, so that every aspect of life gets the attention it deserves without sacrificing others (Sugarindra, 2021). This not only avoids fatigue or burnout, but also allows a person to develop holistically and reach their full potential in various fields. In this context, balance reflects wisdom in managing priorities and maintaining a stable emotional balance in facing a challenge in life (Lukito, 2008).

In Javanese culture, this concept of balance is also often associated with values such as "Rama, Shinta, Yudha, Brama" which each represents aspects of life that must always be balanced and must complement each other. This teaches us about the importance of understanding that true success does not only lie in one aspect, but also covers the whole of a balanced and harmonious life. In this case, the word "balance" can also be seen as the result of a deep understanding of oneself and some of the surrounding environment, so that each individual is able to maintain harmony and stability in every step.

Based on the interpretation with a heuristic and hermeneutic approach to the symbols of the blarak-blarak sempal game, it was found that the blarak-blarak sempal game has Javanese



cultural values that are full of meaning. The cultural values found are the value of pleasure or joy, the value of freedom, the sense of friendship, the value of leadership, the value of cooperation, the value of togetherness, the sense of responsibility, the value of courage, the value of social, and the value of responsibility.

The following is a reading of heuristics and hermeneutics in the verses of the blarak-blarak sempal game song.



FIGURE 6. *Blarak*

Based on heuristic readings, the word "blarak" in Indonesian means dried coconut leaves. The word "blarak" has a deep meaning in the context of Javanese culture, especially related to a tradition and social activities of the community. Literally, "blarak" refers to an activity or game that is carried out equally in a team or community. But physically, "blarak" reflects social values such as togetherness, cooperation, and solidarity (Manunggaljaya, 2023).

Based on hermeneutic readings, "blarak" is often associated with a traditional game that is performed in the same way to achieve a common goal (Wijayanti, 2018). For example, in the game blarak blarak sempal which is considered a symbol of togetherness in maintaining balance so that it does not fall when rotated and coordination in playing. In addition, in the context of Javanese proverbs, the word "blarak" is often used to describe cohesiveness and harmony in action. Sayings such as "sing bener nglerak, sing pati nganglaparake" teach that by uniting in carrying out a task or activity, the results will be maximized and provide many lasting benefits for all community members. Thus, "blarak" is not just a physical activity or a toy, but also a symbol of social values and a rich common life in Javanese culture.



FIGURE 7. *Incik*

Based on the heuristic reading, the word "incik" in Indonesian means to step on. The word "stepping" means an act of placing or pressing your weight on something with your feet or lower legs. In depth, the word "stepping" can be interpreted as taking the first step, starting something, or showing dominance (Hidayat, 2013). In the context of life in society, stepping

on it can be symbolized as the courage to start a new journey, face challenges, and make a significant footprint in life.

Based on the hermeneutic reading, the word "incik" has a deeper meaning and is full of philosophy. The act of stepping on land or objects, for example in Javanese traditions, is often associated with respect for nature and the surrounding environment. Stepping on the ground using bare feet, for example, symbolizes a close connection with the earth. In traditional ceremonies, this stepping can symbolize spiritual quotes with respected ancestors and natural forces. The Javanese proverb says "mikul dhuwur mendhem jero" which means "to lift high and bury deeply" gives a view related to appreciating services and covering up mistakes. In this context, "stepping on" can be interpreted as an action that must be done with caution and respect. Every step taken, such as one stepping on the ground or entering a new territory, must be done with patience and respect for the values upheld by society and ancestors.

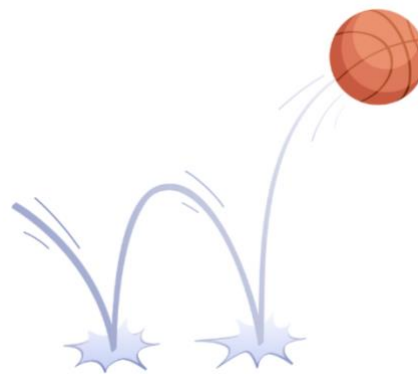


FIGURE 8. Mendal

Based on the heuristic reading, the word "mendal" in Indonesian means reflection. The word bounce can mean an object or object that, after colliding with a hard surface, moves again at the opposite speed or direction. In a broader context, "mendal or mantul" can describe an effect of a person's behavior or actions that in turn affect him or his surroundings. This action reflects the principle of cause and effect in human life, where every action he takes produces a reaction that he also makes.

Based on hermeneutics, the concept of "mendal or mantul" is very relevant to the law of reciprocity. For example, if someone does good to others, that kindness will come back to them in the form of support, respect, or help when that person needs it. On the other hand, negative actions such as hatred or injustice will bounce back in the form of a conflict or a problem. Therefore, understanding the principle of "mendal or mantul" teaches us to remain cautious in an action and always try to spread kindness to others or other living beings.

In Javanese culture, this concept is in line with the principle of karma or "action" which teaches that every action will get a reward. As the Javanese proverb reads "sing sapa nandur bakal ngunduh" which means "whoever plants will pick" illustrates that every action will bear fruit according to the seeds he planted (Firdausy, 2015). This principle is very similar to the concept of "mendal or reflection" where what we do will come back to us, either in a positive or negative form.



FIGURE 9. *Keplere* (Vale, 2022)

Based on the heuristic reading, the word "keplere" in Indonesian is slippery. The word slipped means to lose your balance or slip due to a slippery floor or surface. But in a broader context, the word "slip" can be a metaphor for unexpected mistakes or failures in human life, which occur due to a lack of vigilance or factors beyond control.

Based on hermeneutic readings, Javanese culture has the concept of "keplere or kepleset", which also has a very strong relation. Javanese culture teaches about the importance of balance in a life (Nurchahyo, 2018). When a person experiences "keplere or kepleset", this can be seen as a warning to be careful and introspective. Javanese local wisdom teaches that every failure is part of the inevitable learning process, and that true wisdom comes from the ability to bounce back and improve oneself (Ismawati, 2020).

The Javanese proverb reads "sepiro gedhening sengasara bakal kalakon" which means "how much suffering will be passed" reflects the philosophy that all obstacles or failures, including these moments of "keplere or kepleset", will be overcome with patience. Therefore, "keplere or kepleset" can be interpreted as rain in life, although difficult, will ultimately strengthen and enrich the human experience. This saying teaches that failure is not the end of everything, but an opportunity to continue to learn and grow back.



FIGURE 10. *Sandung*

Based on the heuristic reading, the word "sandung" in Indonesian is a trip. The word stumble can be interpreted as a person experiencing difficulties or obstacles because the foot touches or hits something so that it loses balance and almost or falls.

Based on hermeneutic readings, the word "sandung or stumbling" describes a situation where a person faces obstacles or challenges that interfere with the smooth running of the journey or effort he is making. The Javanese proverb which reads "sura dira jayaningrat, lebur dening pangastuti" which means "all forces can be defeated with wisdom" describes the philosophy of facing an obstacle (Santosa et al., 2018). Stumbling is not seen as a final failure,

but a journey to wisdom and a deep understanding. This is what teaches us that true strength lies in the ability to continue learning and rise from difficulties (Samsul, 2021).



FIGURE 11. *Jekluk*

Based on the heuristic reading, the word "jekluk" in Indonesian is overturned. The word tipped over can be interpreted as losing balance and falling suddenly. In a broad sense, the word "jekluk or tumbling" is interpreted as a failure or a very severe obstacle experienced by humans in their lives. These failures are often sudden and can have a very significant impact on the course of human life on earth.

Based on hermeneutic readings, Javanese culture has various values and philosophies related to the meaning of "jekluk or tumbling". In Javanese culture, failure in life is often accepted with an attitude of *legowo* (sincere and accepting) and the spirit to get back up. In the Javanese proverb which reads "*sepi ing pamrih, rame ing gawe*" which means "not seeking personal gain, but actively in work" reflects the philosophy that in every action and work the main focus must be on effort and contribution, not on personal results or rewards (Afriani et al., 2018). When someone falls over, this saying reminds us that the most important thing is to keep trying and working hard, without being overwhelmed by the failures experienced.



FIGURE 12. *Jenang* (Lukihardianti, 2022)

Based on heuristic readings, the word "jenang" in Indonesian refers to a traditional food made from glutinous rice or rice flour cooked with coconut milk, sugar, and often added with other ingredients such as pandan leaves to give it a distinctive aroma.

Based on hermeneutic readings, *jenang* has many philosophical values such as being used as a symbol of prayer, unity, hope, and enthusiasm in Javanese society (Putri et al., 2019).

This can also be implemented in the blarak-blarak sempal game which must apply every prayer and cooperation in doing the game.

Based on the interpretation with a heuristic and hermeneutic approach to the verses of the blarak-blarak sempal game, it was found that the blarak-blarak sempal game has Javanese cultural values that are full of meaning. The cultural values found are in the form of the value of pleasure or joy, the value of cohesion, the value of patience, the value of friendship, the value of leadership, the value of cooperation, the value of togetherness, the value of courage, the value of appreciation, and the value of responsibility.

## CONCLUSION AND RECOMMENDATION

From the analysis of heuristic and hermeneutic readings in symbols and verses, the blarak-blarak sempal game has significant similarities in cultural values. Both analyses show that the game of blarak-blarak sempal is rich in meaning and contains various important Javanese cultural values, such as joy, freedom, friendship, leadership, cooperation, responsibility, courage, and mutual respect. Although there are some differences in the details of the cultural values found, overall, the two analyses illustrate similarities in understanding the rich cultural meaning contained in the blarak-blarak sempal games that must be preserved and played by children.

The advice from the author is that there are still many traditional games that are not known or rarely played by children. Therefore, the government or cultural inheritors providing information related to the history of traditional games in all regions must be conveyed early by utilizing the site on mobile phones. This makes the main prevention in the fading of Javanese cultures, especially in traditional games.

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