

JARANAN CULTURE AS A MEANS OF ROLE-PLAYING FOR CHILDREN AGED 4-5 YEARS

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DOI: 10.29313/ga:jpaud.v7i1.11771

Abstract

This study aims to describe a finding made by researchers regarding jaranan arts and culture as a means of playing the role of children aged 4-5 years in the Sambong hamlet area, Karangjati sub-district, Ngawi district. This research is qualitative research using an ethnographic approach. The results of this study indicate that role-playing can be carried out through jaranan cultural arts activities in the form of playing the role of being a handler, caplokan or dragon snake, lumping horse, wild boar or wild boar, becoming a person possessed, and playing the role of being a pin. The purpose of this study was to determine the form, process, and supporting and inhibiting factors of jaranan cultural art as a means of playing the role of children aged 4-5 years.

Keywords: *Jaranan Cultural Art; Role Play; Early Childhood.*

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Received tanggal bulan tahun, Accepted tanggal bulan tahun, Published tanggal bulan tahun

INTRODUCTION

Early childhood is an individual who is in need of maximum stimulation in the process of growth and development, because growth and development in early childhood can occur very rapidly. The golden period in the child only lasts once throughout the human life span. Early childhood has its own way of learning, because children have the freedom to move, behave and have the freedom to express opinions without any pressure from anywhere (Mayar et al., 2019).

Play an important role to be developed in early childhood. Role playing has an important role in the development of imagination, social skills, emotions and gross motor skills in children. Through role playing these aspects can be internalized within the child and become an important provision for further development. Within the scope of PAUD awareness of the importance of role play has been manifested in the form of children's daily activities.

By playing the role of imagination, children will be trained to develop storylines according to what they are thinking or seeing. Through role playing, the child's brain will work harder to develop their imagination, so that it can optimize the development of the child. According to Supriyati in (Fitriyanti & Marlina, 2019) role playing is an activity for children to play various characters or objects around them so that they can develop imagination or imagination and appreciation of the tools or objects around them. These activities can also stimulate creativity in children, through imagination or fantasies that are created, children can become anything according to what they imagine.

Role playing activities can increase self-confidence in early childhood. Role playing is one of the active play activities in which all children will be actively involved in the role play activities carried out. This is in line with the results of research from (Aryenis, 2018) which explains that role playing activities are carried out to foster self-confidence in children including; Children dare to appear in front of other people, children dare to answer questions, and children dare to express their opinions or ideas to teachers, friends, parents and even other people.

Role playing can hone social skills in children. Children's social abilities can be seen in their empathy, willingness to cooperate, and children's responsibility in role playing activities. This is further strengthened by the opinion of (Ilsa & Nurhafizah, 2020) role playing is able to develop social abilities in children. Children are trained to have the courage to express what they feel and think, so that later it will make children want to work together with friends and be able to express various opinions in front of many people, and make it easy for children to interact with other people.

In addition, role playing activities can train expression and emotion in children. In this role-playing activity, children will change their expressions, feelings, and facial expressions quickly. This is further strengthened by Wiyani's explanation in (Maghfiroh et al., 2020) that expressions that occur in children can change quickly from one expression to another. Children who are in a happy state can change suddenly to be sad or angry according to the emotions they are feeling at that moment. The expressions and emotions that occur in children are influenced by their interactions with other people that affect the child's mood.

Role playing can train gross motor skills for early childhood. In role playing activities, children will do various things that can train their gross motor skills. (Ashifa, 2019) revealed that role play can stimulate children's gross motor development. Children can carry out role-playing activities by adjusting the characters they play and carry out activities such as the storyline they play. Children will interact with their playmates and carry out activities together which make children more active in moving and can develop gross motor skills. In role playing, children will more often move muscles that require great strength, such as walking, running, jumping, squatting, crawling, crawling, turning and so on.

Role playing development can be carried out in early childhood activities, role playing development activities can be developed in any dimension, both in the context of school and culture. The development of role playing can be developed with the application of child-centered learning. In line with this idea, based on the results of initial observations on research activities conducted in Sidokerto Village, Karangjati District, Ngawi Regency, there are cultural activities for the development of early childhood role play. This activity is naturally photographed in an

environment where the people are still closely related to the jaranan culture. This culture is still down to earth and is used to being carried out by the community and is a consumptive spectacle, one of which is the children living in the village. Based on the results of the initial observations conducted by the researchers found that Jaranan is a Javanese identity which is not only culturally meaningful but also has an educational side for early childhood, namely as a means of role playing. Apart from being liked by adults, Jaranan is also liked by many young children. When the jaranan cultural arts performance was held in the village, many young children followed the movements of the jaranan dance. In fact, they are very good at imitating and playing the roles in the Jaranan dance, such as; the role of dragon or caplokan, the role of boar or wild boar, the role of gambuh or spiritual charmer, and even the role of horseman and dancer to the music. Every time there is an early childhood performance, they are very enthusiastic to watch the event, they also buy various tools used in jaranan cultural arts and always play them as a means of playing the role of early childhood.

According to (Pujiningtyas, 2019) reveals that the jaranan art that has been attached to this community has a characteristic, namely possession or the East Javanese call it *ndadi*. The trance occurs when the boar or wild boar dance ends. Trance can occur to the cast, crew, even spectators, so that in arts and culture activities, jaranan requires a handler or commonly known as gambuh to neutralize people who are possessed. Someone who is in a trance will do things that are beyond human reason and cannot be done by other normal humans, such as eating hot charcoal, peeling coconut husks with their teeth, eating broken glass, eating flowers and so on.

Jaranan for the community is seen as having noble cultural values. However, in reality it is different from this, jaranan has educational value for early childhood. According to research results based on opinion (Feby Filga Cantika, 2022) jaranan is an activity that is very suitable as a medium to stimulate motor skills in early childhood, including training children's motor skills in every movement such as agility, flexibility, balance, jumping, and coordination movements between the legs, hands, head and can develop imagination such as expression and emotion in children.

So far there has been research discussing role playing in early childhood, but there has been no research examining role playing research in the jaranan culture. Research from (Lina Amelia, 2018) which discusses "Improving Children's Interpersonal Abilities Through the Role Playing Method Using Finger Puppets in Kindergarten B2 Children in PAUD Save The Kids Banda Aceh" the results of this study explain that the role playing method using finger puppets can improve interpersonal skills in children. Through playing finger puppet activities, children dare to speak and choose a playmate to play their role in the group. Children are able to play their roles with full expression and emotion in accordance with the characters and various professions played.

Research from (Sayekti et al., 2019) which discusses "Implementation of Role Playing Center Learning in Developing the Speaking Ability of Children Aged 4-5 Years" the results of this study explain that role playing centers are able to develop speaking skills in children because in children's role playing centers given the freedom to play roles in accordance with the characteristics played and children can play roles according to their interests. In addition to developing children's speaking abilities, role play centers can help children interact with their friends, develop imagination, creativity, appreciation, empathy for children and children are able to solve simple problems in play.

Research from (Fernandes, 2014) which discusses "Teacher Efforts in Improving the Social Skills of Children Aged 4-5 Years Using the Macro Role Playing Method Through Cooking Class Activities in Early Childhood Education, Kasih Ibu Pontianak Tenggara" the results of this study explain that in using the method macro role playing in cooking class activities can improve early childhood social skills such as working together, sharing, being able to follow teacher orders or instructions given by the teacher, responding and answering various questions from the teacher and being able to express opinions and ideas during activities going on.

Research from (Iswara et al., 2019) which discusses "The Influence of Role Playing on the Ability to Explore Dance Movement in Raudhatul Athfal's Children" the results of this study explain that role playing (Role Playing) is able to explore the ability of dance movements in children. Role playing as an alternative for learning the art of dance in children. Through dancing activities children will be invited more often to explore their movements, so that children do not only follow

the movements made by their teacher, but children can also learn to develop various potentials or dancing talents that exist within themselves and teachers can create active and creative children.

Research from (Masruroh et al., 2020) which discusses "The Influence of the Javanese Language Learning Method Through Role Playing on Child Polite Behavior" the results of this study explain that through role playing activities it can improve polite behavior in children by using language learning methods Java. Playing macro roles is more effective for increasing polite behavior in children than using micro role playing. Through playing macro roles, it is as if children are experiencing the activities in the story they are playing, this is because they are usually related to family life, society and culture.

Based on the views of experts and research results supported by the description of the initial observations above, jaranan is a cultural symbol of the people of Sidokerto Village, Karangjati District, Ngawi Regency which has educational value for children. On the basis of these initial findings to deepen the empirical study of the findings of this study which discusses the Jaranan Cultural Arts as a Means of Early Childhood Role Playing. This study aims to obtain an in-depth description or analysis of culture based on research in the field.

METHODOLOGY

The methodology used in this research is qualitative research. Qualitative research is a study that produces descriptive data in the form of written and spoken sentences from someone about the behavior that has been observed. Qualitative research methods are carried out with the aim of scientifically finding various answers to phenomena that occur in the field. The approach in this study is the ethnographic approach of the Spradley model. The main objective of this research is to obtain a general and in-depth description of the research focus, namely jaranan cultural art as a means of role playing for children aged 4-5 years. This research activity was carried out in Sambong Hamlet, Sidokerto Village, Karangjati District, Ngawi Regency. During this research, the researchers observed the research subjects, namely early childhood who were skilled in carrying out jaranan cultural arts role-playing activities.

This research was conducted in depth to obtain detailed data regarding the research focus, namely jaranan cultural art as a means of playing the role of children aged 4-5 years. Technically, the focus of this research is explored through research sub-focuses, including; 1) the form of playing the role of children aged 4-5 years in the art and culture of jaranan, 2) the process of playing the role of children aged 4-5 years in the arts and culture of jaranan, 3) the supporting and inhibiting factors of art and culture of jaranan as a means of playing the role of children aged 4-5 year. Through data collection techniques observation, interviews, and documentation, as well as the data that has been obtained then analyzed.

RESULTS AND DISCUSSION

According to (Wijayanti, 2019) role-playing activities allow children to gain various important experiences that can lead children to acquire the knowledge and skills needed by children for life in the future. Role playing is known as pretend, imaginary, or dramatic play. The experience children get when playing roles can develop various aspects, namely aspects of physical motor, social emotional, religious and moral values, and language. This role play activity is carried out by children aged 4-6 years. Role playing activities are a form of learning activities that can be carried out by early childhood, because children will be involved in games and make children more active in playing the various roles they play (Jannah, 2018). Sanjaya in (P. Agung & Asmira, 2018) reveals that role playing is a learning method or as a simulation that directs children to create historical events, actual events, or events that will appear in the future.

Based on the results of field observations, it was found that there were jaranan cultural arts activities as a means of playing the role of children aged 4-5 years through the form of playing the role of being a charmer, lumping horse, caplokan or dragon snake, wild boar or wild boar, being a person possessed, and playing the role of being pin. The process of occurrence of jaranan cultural art as a means of playing the role of children aged 4-5 years is through the child's habit of imitating

or imitation and habituation from childhood carried out by the child's parents. This is done as a daily activity for early childhood to fill free time between school and school holidays.

The findings in this study are that jaranan cultural art can be used as a role-playing activity for children aged 4-5 years. The forms of role playing in the jaranan cultural art are playing the role of being a jaranan handler, playing the role of being a lumping horse, playing the role of being a caplok or a dragon snake, being a wild boar or wild boar, and playing the role of being a possessed person, and also playing the role of being a pentul. Early childhood is able to play various forms of jaranan art and culture and imitate them very flexibly and skillfully, they can even explore their expressions and emotions when playing the role of the jaranan.

His research is supported by a statement from (Farida Juniarti 1, 2018) revealing that "*Role playing is imagining behavior, character in the repetition of events that are repeated. Children become actors, imagining to be other people by understanding the role to live up to the characters played in accordance with the characters and motivations formed by predetermined characters*". This is proof that playing a role is imagining behavior and character in accordance with the characters being played by early childhood in this jaranan art and cultural activity, namely acting as a handler, acting as a lumping horse rider, becoming a caplok or a dragon snake, becoming a person possessed, and etc. Based on the views of the child's parents themselves, this jaranan cultural art has positive values for children, such as by doing role-playing activities, children can exercise while being able to introduce culture to children from an early age.

Jaranan cultural art is a traditional art originating from East Java. This jaranan cultural art is very well known among the people, because it has its own charm in the eyes of the public. The uniqueness of the jaranan art and culture, which has various forms so that its demeanor makes people like it. Incredible scenes such as possession or ndadi are things that people always look forward to, because in these trance scenes there are many incidents that normal humans cannot do. In line with the statement from (R. Agung et al., 2019) which revealed that possession is a scene where a spirit or demon is possessed and you experience unconsciousness so you will do things beyond reason. Someone who is possessed or in his body will be controlled by a spirit that enters his body. The person who is experiencing trance will then be neutralized by a handler or gambuh.

In line with research from (Febby Filga Cantika, 2022) which revealed that in Javanese culture the horse or horse is a symbol of courage, strength, and loyalty. The meaning of the word jaran itself comes from the word jaran or commonly known as horse which gets the suffix -an and then becomes the word "jaranan" which is meant to be an imitation or replica of the original horse. This jaranan art is a form of gratitude for the power of dynamism and animism which is manifested in the form of dance, prayer and other arts.

According to Sutrisno in (Slamet, 2019) jaranan culture or lumping horse is a form of traditional community needs starting from ancient times as a means of ritual ceremonies or spiritual needs until now it is used as an entertainment need. Jaranan art has meaning and value which is interpreted through symbols or symbols in which there are three keywords, namely meaning which means the way of life of cultural actors, both physical or instruments that function as tools or means and which are valuable as goals. Third, a symbol or symbol is an agreed sign to represent a certain identity.

The opinion put forward by (Jeklin, 2016) that the types of jaranan arts include buto jaranan, lumping horse jaranan, senterewe jaranan, bodhag jaranan, turonggo yakso dance dance, pegon jaranan. The jaranan performance is one of the folk performances that has grown and developed in the East Java region. Jaranan performances have each form and its own characteristics. In performing traditional arts, jaranan uses different properties and variations of jaranan. This jaranan culture is also a symbol of unifying the people between performers and connoisseurs who are often called people and harmony. The functions of jaranan cultural arts are very diverse, namely ritual facilities, private performances, as a performance or exhibition, as well as traditional ceremonies.

According to (haviva kusuma firdaus, 2019) revealed that the buto jaranan dance was inspired by the symbol of a Blambangan king, namely Adi Pati Minak Jinggo who has a large and dashing body. This can be seen from the form of make-up, clothing and dance properties of the

Jaranan Butonya. (Triyono, 2020) revealed that lumping horse jaranan, is a traditional art performance that uses magical powers with the main instrument being a rocking horse made of dried (tanned) buffalo skin or made of woven bamboo. The bamboo braid is given a motif or decoration and is designed like a horse case. The piggyback is in the form of a cutout of a picture of a horse that is given a rope coiled from head to tail as if the dancers are riding it by tying the rope around their shoulders. The pinnacle of the lumping horse art is when the dancers begin to "*kesurupan*" (trance), want to eat anything, including things that are dangerous and not normally eaten by humans (eg glass/broken glass and grass) and behave like animals (eg snakes and monkeys).

According to (Mahardhika, 2019) Jaranan Senterewe is a dance in a performing art that depicts soldiers riding horses or doing something with their horses. The movements of Jaranan Senterewe have been heavily influenced by the movements of the Remo dances. Meanwhile, Jaranan pegon is a hallmark of art from the Tulungagung area. Jaranan Pegon is a modification of wayang orang art. (Ayyubih, 2017) revealed that jaran bodhag is different from jaranan art in general, because this jaran bodhag art uses rice as a medium to shape the horse's body. According to the manga, (Rusianingsih & Timur, 2020) the shape and meaning of jaranan Turonggo Yakso comes through the property that the dancer is riding on, namely the jaranan (turonggo) with a giant head (yakso). Visual property is a symbol of lust that must be tamed or ridden so that it is not wild.

The excitement of this jaranan cultural art makes young children very enthusiastic when they see it. In addition, they also apply it to everyday life which can be found in children's role playing activities. Children often use the jaranan arts and culture as a means of playing their role, even the parents of the children themselves participate in facilitating various tools used to play the role of jaranan. Parents also really support children in this activity because children can exercise while doing sports, this is the reason for parents to support role-playing activities for jaranan arts and culture in early childhood.

In the art form, jaranan culture has certain meanings, this is in line with the opinion expressed by (richard oliver (dalam Zeithml., 2021) that jaranan kepanang is made of bamboo which has been woven in such a way and painted to resemble a real horse. Jaranan kepanang has a meaning in human life sometimes they feel happy, sad, or sad. Just like the bamboo which is woven to make this braid horse, sometimes it is tucked right, left, up and down, this braid horse also describes human nature which is full of enthusiasm and mighty like a horse. Meanwhile, a caplokan or dragon snake has a scary face and has fanged and ferocious teeth. This form of caplokan illustrates that it is as if he is a ruler who has arrogant and arbitrary characteristics. The shape of the piggy bank describes a person who is greedy and thinks herself.

Based on the research above, it was found that the process of forming jaranan cultural art as a means of playing the role of early childhood is by imitation or imitation and through habituation from the child's parents. Imitation or imitation behavior is an action taken by humans to imitate the behavior of others as a model. This is in line with the results of research from (Fadilla, 2022) that imitation behavior will arise from the results of observations made by individuals on people around them, causing human actions to imitate the behavior of others and is influenced by the five senses such as, what is seen, heard, and felt. Early childhood is very good at imitating, this is proven by the activities or activities that are played, namely playing the role of jaranan, they are able to imitate the various roles that exist in the jaranan art and culture. The process of forming jaranan cultural arts as a means of playing the role of early childhood is obtained from what children see through various jaranan art performances in the surrounding environment and also from these early childhood viewing videos on YouTube. With the video on the YouTube application, children often see it so that children can imitate it properly.

Meanwhile, according to (Barida, 2016) imitation is a technique used to develop the behavior of an individual by imitating what he has seen through the observations of the model that is the object of his observation, this imitation is in the form of an action that produces the movement or action shown by the model. . Another thing was expressed by (Septianna Puteri, 2018) that the process of imitation or imitation can start from a person's admiration for a work so

that this admiration will influence a person and make him a role model or reference to be able to imitate it.

In addition to imitation behavior, the process of forming the jaranan cultural arts also involves habituation from parents. Habituation is an activity that is done repeatedly. In line with the statement from (Abidin, 2019) reveals that habituation is a process of activity that is carried out repeatedly and aims to make an individual accustomed to thinking, behaving, behaving in daily life in accordance with the goals set. Early childhood in this jaranan cultural arts role-playing activity can be seen when the child is one year old who has been introduced to jaranan cultural arts. It is through the habits that are carried out by parents on children from a young age that it is what makes children interested and likes to imitate scenes of jaranan cultural art very skillfully. So that this method can increase habituation in children when carrying out an activity. In the view of (Glading, 2021) which reveals that habituation is something that is often done repeatedly in everyday life, for example, like someone's behavior that is continuously done so that it can cause a habit. Meanwhile, according to M Ngalim Purwanto in (Nur Hidayat, 2016) reveals that habituation is an effort made by individuals to create a stimulus as a source of growth of a person's behavior and is always highlighted to obtain optimal development of his personality. Through a person's habituation it will be easy to imitate a behavior or behavior, attitude, and way of thinking.

In addition, several supporting and inhibiting factors were found for the art and culture of jaranan as a means of playing the role of children aged 4-5 years. While the supporting factors found by researchers are pleasure, being able to introduce culture to children, and facilities being met. This is in line with the statement from (Tubagus Rahman et al., 2021) that the factors that support children's role playing are the interests and enthusiasm of children as well as supporting facilities and infrastructure. In this case, parents have supported children's role-playing activities in jaranan cultural arts.

The first reason is pleasure, this is what makes children enthusiastic about doing these activities. In line with the statement from (Kartika et al., 2019) reveals that if someone is doing or studying something that is followed by pleasure, then this can produce satisfaction after working on or studying it. Pleasure can encourage a person to continue doing and learning until he feels success which then results in a sense of satisfaction with what he has done. According to early childhood, playing the role of jaranan is very exciting so it makes children happy and always plays it. The joy that arises from the child can make the child more shrewd and able to explore the various emotions and expressions of each form played by the child. Through various fun activities or play activities, you can explore yourself comfortably. Comfort itself greatly affects the child's movements when playing, just as if the child does not feel comfortable then the child cannot freely explore his environment so that the child will not feel pleasure in playing.

The second reason is introducing culture to children. Jaranan cultural art itself can help children to explore themselves and express themselves through movement. This is further strengthened by the findings expressed by (Arum & Dyahningtyas, 2022) that the scope of artistic development includes the ability to explore oneself and the ability to express oneself in imagining movement, music, drama, and various other arts. The introduction of culture to children from an early age is very important to do. The introduction of this culture can provide knowledge to children about the various kinds of wealth that exist in Indonesia, one of which is the art and culture of jaranan. This jaranan cultural art has noble cultural values that can bequeathed Indonesia's cultural diversity. With the existence of jaranan cultural arts as a means of playing the role of early childhood, it is able to foster a sense of love for Indonesian culture in children from an early age. So that it can support children to develop their own culture and make children as successors who maintain the preservation of their own culture.

The third reason is that the facilities are fulfilled. The various facilities provided by parents can make children even more motivated to play jaranan. Besides that, it can make children more active in activities and not fixated on smartphones. These facilities can support children in developing motor skills, train children's imagination by imagining the form they play, increase children's self-confidence by playing roles in front of other people, hone children's social skills such as being able to work with friends and be responsible for these activities, and can train children's

expressions and emotions when acting as someone who is possessed. Facilities from parents will support children when playing the role of jaranan. If parents provide various facilities to children, it can make children more happy in carrying out these jaranan role-playing activities. Various facilities provided by parents can make it easier for children to achieve their desires. The availability of these facilities shows that parents really support their children in carrying out these jaranan activities, so that children will be free to explore and be able to develop various aspects of their development.

In addition, there are several inhibiting factors for children when playing the role of jaranan arts and culture, namely, locations or places that are used to move around and also friends who are difficult to invite to play because they don't really like it. Location is an important place in supporting the occurrence of an activity or activities. As in role playing activities carried out by early childhood, this shows that location is one of the inhibiting factors. This is because children will find it difficult to bring various jaranan properties to a place to be used for role playing activities and must return them after playing. As well as some children who don't really like this jaranan, they make the child choose not to do this activity because in art and culture jaranan has several forms that according to children are scary, so that it makes children afraid and chooses not to play these activities. But there are also many children who prefer to watch rather than play and even prefer to play gadgets.

CONCLUSION

The form of jaranan cultural art as a means of role playing is playing the role of being a handler, lumping horse, caplokan or dragon snake, wild boar or wild boar, being someone possessed, and being a pin. This has a positive impact on aspects of child development, namely, training imagination, increasing self-confidence, honing social skills, training expression and emotion, and training gross motor skills in children. Through the process of imitating and habituation from parents to children from an early age. Supporting factors are fun, introducing culture to children, and facilities are fulfilled. The inhibiting factors are locations or places that move around and friends who are difficult to role-play with.

ACKNOWLEDGMENTS

A word of thanks, said by the author to parents and early childhood who supported the completion of this research. As well as thanks also to supervisor I, Mrs. Narendradewi Kusumastuti, M.Pd and supervisor II, Mr. Octavian Dwi Tanto, M.Pd.

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