

Compilation *of* Traditional

ASEAN

Children's
Songs, Dances, Games
and Story - Telling



Nhà xuất bản Thế Giới

**COMPILATION OF TRADITIONAL
ASEAN CHILDREN'S SONGS,
DANCES, GAMES, AND STORY-TELLING**

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BRUNEI

**COMPILATION OF
ASEAN CHILDREN'S
TRADITIONAL SONGS, DANCES,
GAMES AND STORYTELLING**

Compilation

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GENERAL INTRODUCTION

COMPILATION OF ASEAN CHILDREN'S TRADITIONAL SONGS, DANCES, GAMES AND STORYTELLING (PHASE II)

The study on Brunei Darussalam Traditional literature has not been widely undertaken until recently with the establishment of University of Brunei Darussalam in 1985. Most of the studies were centered on musical storytelling, poems and quatrains only¹ but not the nursery rhymes or songs.

The nursery rhymes were memorized and sung merely as entertainment during free time as it occurred to oral traditional literature which was also memorized and narrated to children from one generation to another. So it was with games, dances and stories which also give moral education to children and adults alike.

The documentation of traditional literature was actively and continuously endeavored with the establishment of the Language and Literature Bureau in 1962. The Bureau tried to promote the heritage through singing contests and the annual storytelling competition.

The project was initiated in mid 1980 through Mekar Children Singing Contest, initially for the children of the Bureau's staffs and their families. Radio and Television Brunei then took over the project a few years later with the organisation of Bintang Kecil singing contest.

The storytelling competition was also continuously held since 1980 until now.

This compilation project was initially undertaken by Awang Haji Ali bin Haji Kayum several years earlier. The ASEAN committee for Vietnam Culture and Information as the sponsor of the project held several preparatory meetings with the other ASEAN counterparts on the Compilation of the ASEAN Children's Traditional Songs, Dances, Games and Storytelling on 8th to 9th April 1999 (Phase I) and on the 16th to 20th April 2001 (Phase II) in Hanoi Vietnam.

INTRODUCTION TO THE TRADITIONAL LITERATURE OF BRUNEI DARUSSALAM

The Brunei traditional literature to be discussed here² includes poetry and prose. Many people say that the traditional literature is the reflection of the static and bound Malay community. So it does with the traditional literature which is bound in its form and expression. But this does not reflect the superficiality of the thinking of the Brunei Malays.

Most traditional literature is filled with the philosophy of life in politics, economy, social or culture, as depicted in the lyrics of this rhyme:

1. Chong Ah Fok, Hikayat Si Bujang Maliwala, Intrinsic Study, Bahana, June 1996.

2. Dr. Haji Hashim bin Haji Abdul Hamid, Riak Sastera Darussalam, Hikmah Enterprise, 1994, p. 2.

Red Striped Kites
Advancing With Pride
Flying In the Blue Sky
As High As My Ambitions

The meanings concealed in the lyrics are numerous which can only be understood especially by literary observers. For example, kikik Serbang Merah symbolises bravery and determination of the Brunei Malays in daily life.

The children's games also test The Thinking ability and agility. Pasang, Congkak and Simban trained the children to think tactfully in order to win. They too helped to strengthen family ties and harmony of the community. The traditional games were very popular in the early 50's and late 70's until the introduction of electronic games which gradually lessen the interest of children towards traditional games. Moreover, the promotion of the games is almost non-existent.

The popularity of the children's traditional games are influenced by the particular environment of the people. For example, kites are commonly played by the children of water dwellers while spinning the top; marbles and simban are usually played by the children on the ground.

There are 36 types of games in Brunei as mentioned in the collection of Traditional Games of Children of

Brunei Darussalam compiled by Hajah Hasimah binti Haji Hanafi and published by the Language and Literature Bureau in 1993¹.

We found no specific dance for children in our study although there are several traditional dances being commonly performed by children and adults as well.

To date, more than one hundred titles of oral prose or stories being narrated by parents to their children have been published by the Language and Literature Bureau.

Besides, The Museum Department has published anthologies of children stories or folklores - Pertuturan I, II and III². University of Brunei Darussalam published the Folklor Kampong Ayer which was undertaken by the Department of Malay Literature of the Faculty of Literature and Social Science and published by the Education Technology Center of University of Brunei Darussalam in September 1998³.

The ASEAN Literary Anthology, entitled Bunga Rampai Sastera Rakyat Brunei, Volume IB, edited by MUSLIM BURMAT, and published with the cooperation of the ASEAN Committee on Culture and Information in 1992, contained 30 stories and some have been compiled.

1. Hajah Hasimah binti Haji Hanafi, Inambang, the Collection of Traditional Games of Children of Brunei Darussalam, published by Language and Literature Bureau, Brunei Darussalam, 1993.
2. Matasim Haji Jibah, Compiler of Pertuturan, published by Museums Department, Special Issue. No. 17, 1985 Section 1 and 2.
3. Prof. Dato Dr. Haji Hashim Awang, Editor of Folklor Kampong Ayer, the project of the Department of Malay Literature of the Faculty of Literature and Social Science of University of Brunei Darussalam, 1998.

**A BRIEF BACKGROUND
OF NEGARA BRUNEI DARUSSALAM**

Negara Brunei Darussalam has existed as an independent sultanate since 511 B.C., together with The old Palembang in Sumatera and Truma Negara in Java. According to the Chinese annals during the Sui Dynasty (581-619 B.C.), Brunei was known as "Po-Li", situated in an island in South-east of Canton. Hsu Yun Tsinu, a Chinese historian who conducted research on Chihtu and Tan-tan noted that both countries were situated in the east coast of Malaya (Kelantan) and west of "Po-Li".

Negara Brunei Darussalam was a British protectorate in 1847. Then in 1888 in order to uphold the survival of Brunei, Sultan Hashim Jalilul Alam Aqamaddin signed an agreement which proclaimed Brunei as a British protectorate commencing in 1905. Additional agreements stated that Brunei would be governed by a British Resident in effect from January 2, 1906. The Resident would become an agent and representative of Her Majesty the Queen's government under the British High Commissioner in Borneo. In principle, the Resident acted as the advisor to the Sultan, but the fact was that the country's administration was solely under the British control.

The Constitutional Agreement was signed on September 29, 1959 between the Brunei Government and the British Government who was represented by His Excellency Sir Robert Scoot, the British Commissioner-General for South-east Asia at the Lapau in Bandar Brunei.

According to the 1959 Constitution of Negara Brunei Darussalam, the natives (citizens) were comprised of the Brunei Malays, Kedayans, Belaits, Tutongs, Dusuns, Bisayas and Muruts.

Upon independence on January 1, 1984 Negara Brunei Darussalam was accepted as a member of ASEAN. Then on January 15, 1984 Negara Brunei Darussalam was accepted as the forty-fifth member of the Organisation of Islamic Conference (OIC). Negara Brunei Darussalam celebrated its National Day anniversary on February 23 each year. On September 21, 1984 Negara Brunei Darussalam was officially accepted as the one hundred and fifty—ninth (159) member of the United Nations Organisation (UN).

Negara Brunei Darussalam has approved the National Cultural policy in a cabinet meeting in 1992 by which it underlined the Malay Islamic Monarchial concept as the basis of endeavour towards excellence.

1. Jamil Omar, Pehin Orang Kaya Seri Maharaja Dato seri Utama (Dr.) Haji Awang Mohd. Jamil Al-Sufri, "Liku-Liku Perjuangan Pencapaian Kemerdekaan Negara Brunei Darussalam, History Centre, 1992: MS XVI,
2. Ibid. Pp: 84 - 85,
3. Ibid
4. Sumadi Sukaimi, Haji, Working Papers in Seminar on Malay Language, Literature and Culture and Literary Seminar III MASTERA in conjunction with the 40th Year of Inception of DBP, Organised by Language and Literature Bureau, 21-24 May 2001.

GEOGRAPHICAL LOCATION OF BRUNEI

Negara Brunei Darussalam is situated in the north of Borneo Island, with an area of 5,765 kilometres. Negara Brunei Darussalam has a common border with Sarawak of Malaysia to the south and Sabah to the east whereby all the three countries are on Borneo Island.

Negara Brunei Darussalam is made up of four districts, - Brunei and Muara, Belait, Tutong and Temburong.

The population of Negara Brunei Darussalam in 1996 is about 301,800 comprised of Malays, Chinese, Indians, Ibans, Europeans and other races. The Malay Language is the official language while English and other languages are widely spoken. Nearly 90 percent of the population are Muslims while the rest are Christian, Buddhist and Hindus.

The country's main exports are oil and gas which make up of 98 percent of the country's revenue. Brunei exported its products via Muara Port and Brunei International Airport at Berakas to Japan and Korea.

THE TRADITIONAL SONGS OF CHILDREN OF BRUNEI DARUSSALAM

Each of the seven ethnic groups of Brunei Darussalam - Brunei Malays, Kedayans, Belaits, Tutongs, Muruts, Dusuns and Bisayas has its own nursery rhymes which are almost identical to each other except for the language and dialect used. While the musical instruments used with the songs are similar.

The songs are commonly sung while playing, rowing and lulling a baby to sleep. Negara Brunei Darussalam is especially known with quatrains and poems.

Traditional songs are well-preserved not only in connection with spirit but in several other matters such as to comfort a girl, to accompany traditional dance, sung while paddy planting and harvesting, setting fish-traps while playing traditional games, during traditional rites, such as giving birth, baby bathing and shaving, engagement, wedding, etc.

Some traditional songs of Negara Brunei Darussalam could be used as research materials on the study of several features of continuity from the traditional to modern literatures.

The similarity between poetry and traditional song as an incantation is only in form. The similarity of traditional songs with modern poetry is as shown in the last sentences in this songs:

SUM-SUM BAT

Sum-Sum bat
 A basket with a hole
 Si Kasum is plugging
 Under the cashew tree
 Sum-sum bat
 A basket with a hole
 Si Kasum is jumping
 bitten by a mouse

The most interesting features of the songs are the rhythm in the

1. CONTECH, University of Brunei Darussalam and Brunei Press Sendirian Berhad 1997/98 Second Edition. pp 19 - 22.

repetition of words, phrase, phrase structure and number of syllables or lines. For example, the repeated word is Si Kasum and the repeated phrase is SumSum Bat.

The original and modified versions of the songs - Manja-Manja Piabong, Giling-Giling Kucapi and Dian Sekotak are as per Annex¹.

THE TRADITIONAL GAMES OF CHILDREN OF BRUNEI DARUSSALAM

There are indeed many traditional games in Brunei being played by children and adults alike. Most of the equipments used in the games are made of wood, bamboo, coconut shells, sand, leaves, stones and shells. Besides, some games require the use of physical strength.

Among the games using wood are Congkak, Passing and spinning top. Congkak and Passing are made of hard wood such as Bullion, Imps, Salina Batu or at least teak wood, which is not too hard but has a fine and smooth network of veins.

Congkak and Pasang are indoor games. While kite flying, top spinning, Kuit and Ridi are outdoor games. The indoor games requiring the use of physical strength especially for the boys are Kaki Pulas, Gerudi and Besurung (pushing) with the hand.

There are several games being accompanied with songs such as the Bit-bit Ucing, Inambang, Su Surapit and Tami Duduk.

Bit Bit Cat

Bit Bit Cat

A cat is mewing

Underneath a stove

A cow's hair is burning

Climbing up a tall house

Mew mew.....

Main Inambang

Bang nainambang

Telayu layu utai

Si kambing meradang

Di patuk tembarukai

Ketiban bungkus

Simian is normally played by young girls. On the other hand, Congkak is usually played by young boys. If young girls participate in the game played by young boys, then, the girls are called sigau or tomboys.

The games are usually played during a gathering, festival, night of vigil, during wedding, designation ceremony, circumcision and moving to a new house in the evening before sunset (Maghrib prayer) during the normal days.

In the game Inambang, there are six ways of determining who should start the game.

One way is bercus (cus) which could originate from the the word "choose". According to Kamas Dewan², Cus means the sound of air escaping from the ball tube (the ember poured with water, etc; a swift movement like winds, etc. So, this has

1. Anthology of ASEAN Literature, WARISAN PUISI MELAYU BRUNEI, Compiler, Lutfy Abase, The ASEAN Committee on Culture And Information Publication 1991, pp 28-30.
2. Kamas Dewan, third Edition, published by Dewan Bahamas and Uptake Kuala Lumpur 1996, p. 257.

no connection with the way to start the game.

Another way is to pull any leaf rib being held by the team's leader in the game. The one who pulls the longest leaf rib will play first.

Another way is by bertuluk using coins or broken pieces of vases, pots plates etc. These things are called as Buah, or Ampal. In Bertuluk with coins, both teams are asked to choose either head or flower. The head is the front of the coin with the picture of head of state or other pictures such as flower, state emblem, state flag etc. The back side only contains either writing or the coin's denominations - 5, 20 and 50 cents. When both team leaders have chosen the sides, then the coin will be tossed up to decide who will start the game. Meanwhile in the use of pieces of broken pots, vases or plates, both team leaders will also choose either the opened or closed sides to start the game.

The games Simban and Congkak are very popular in Brunei Darussalam. The guide book on Congkak and Pasang is published by the Museums Department of Brunei¹.

THE TRADITIONAL STORIES OF CHILDREN OF BRUNEI DARUSSALAM

The folk literature is the literary works of a particular group of society narrated orally from one generation to another (Zaliha Shari and Kamiah Haji Ahmad 1993 p. 77). Thus it is also known as oral literature.

The term "folk" means a group of people who possess the features of physical as well as cultural identification which differentiate them from other groups.

In Brunei Darussalam we call folk literature pertuturan, pertuturan and berpitarahan which literally mean story telling.

Some scholars however confine the meaning of folk literature as a group of people or society which is probably a closed society with moderate traditional civilization who hold firmly to the old culture and may be a part or a group of a large society.

The folk literature is often equated with oral literature. However, according to Md. Taib Osman, the meaning of folk literature is more confined when compared to oral tradition (Mohd. Taib Osman 1972a: 159). The folk literature is often seen as something which has been long dead, as a heritage or remnant. Its usage is also limited to the traditional stories which are normally narrated to the children when they are about to go to sleep.

These folktales are usually narrated during a particular time and not during the day when they are busy with daily chores (Matasim Jabah 1985: 3).

In Brunei Darussalam, the government departments such as the Language and Literature Bureau, the Museums Department and the University of Brunei Darussalam helped in the dissemination of the

1. Permainan Pasang, Compiled by Zainal bin Haja Daud and Dying Hajah Saffariah binti Haji Metassan, published by the Museums Department 1990, pp 1 - 2.

folk literature through publications. The Information Department too published them through Pelita Brunei. In the 60's and 70's Radio and Information Department produced dramas adapted from the folk tales, such as Dewa Lombong Minyak, Gimbang Kula, Bujang Si Gandam, Dayang Si Nandong, Cucu Datuk Kedundung, Dewa Bukit Salilah, (Haji Nayan Muhammad, Beriga January - March 2000: 25).

The folktales were produced (by Awang Abdul Wahab bin Muhammad) in the form of syair (poem) and serial dramas. The popular program was aired weekly at night after the eight o'clock news for half an hour or for forty-five minutes. The repeat broadcast would be a few days later.

The oral tradition on the other hand carries a wider meaning, which includes narrative and non-narrative stories and also any form of cultural oral expression. These includes lipur lara (console), comedy, myth, legend, idiomatic expressions, pantun (quatrains), phrases, customs, folk songs, folk dances, folk dramas and folk games, sign language, etc.

In conclusion, folk literature is part of the oral tradition which is considered as cultural expression. It has direct connection with various aspects of culture such as religion and belief, laws, leisure time necessities, economic activities, kinship system and the structure of social value (Safiah Hussian and others 1988: 293 - 394).

A folktale entitled A Tortoise and A Monkey is presented here for ASEAN readers as per Annex III.

ANNEX 1

TRADITIONAL SONGS OF BRUNEI CHILDREN

ORIGINAL SONGS

1. Manja-Manja-Piabung

A spoiled child
beaten when growing up

2. Giling-giling Kucapi

Strum a lute
his ears are hairy
where the Indian died
at his father's in law

3. Dian Sekotak

A box of candles
kept in a hall
the short Indian
was asked to dance

MODIFIED VERSIONS

1. Manja-manja piabong

A spoiled child
beaten when growing up
as cunning as a mouse deer
pretending to die swarmed with worms

Chorus

Piabung ungguh-ungguh
linggayung pohon bangkita
study extremely hard
to become useful person

A spoiled child
as cunning as a mouse deer
never tell lies
otherwise you will be beaten

Music

A spoiled child

beaten when growing up
as cunning as a mouse deer
pretending to die swarmed with worms

Piabung ungguh-ungguh
linggayung pohon bangkita
study extremely hard
to become useful person

a spoiled child
as cunning as mouse deer
never tell lies
otherwise you will be beaten.

2. Giling-Giling Kucapi

A Strum a lute
his ears are hairy
my brother read the quran
he read it very clearly

Chorus

My brother is happy
reading with his friends
my mother is also pleased
my brother is very keen in learning

Strum a lute
his ears are hairy
my brother read the quran
he read very clearly

My brother is happy
reading with his friends
my mother is also pleased
my brother is very keen in learning

Music

Strum a lute
his ears are hairy
my brother read the quran
he read very clearly

My brother is happy
reading with his friends
my mother is also pleased
my brother is very keen in learning

Strum a lute
his ears are hairy
my brother read the quran
he read very clearly

My brother is happy
reading with his friends
my mother is also pleased
my brother is very keen in learning

3. Dian Sekotak

A box of candles
kept in a hall
a short boy
was asked to dance

A box of candles
kept in a hall
a short boy
was asked to dance

Chorus

Wearing a singlet
as well as shorts
dancing improperly
knocking against the threshold
Wearing a singlet
As well as shorts
dancing improperly
knocking against the threshold

Music....

A box of candles
kept in a hall
a short boy
was asked to dance

A box of candles
kept in a hall
a short boy
was asked to dance

Wearing a singlet
As well as shorts
dancing improperly

Wearing a singlet
as well as shorts
dancing improperly
knocking against the threshold.

up the six stones altogether once. A player must perform *bertuluk* after each stage and continue to play until his game is *dead*.

The game is considered *dead* when a player fails to catch the stone during *bertuluk* or when his hand touches another stone whether the stone is moving or not while he tosses up or catches the stone. A player is allowed to let fall the stone on the back of his hand and then continue to toss up other stones. A player who resumes after his game is dead will only play with the remaining stones he gets in *bertuluk* and he must continue at the stage where he previously stopped. The first player who completes one hundred games win.

ANNEX II

MAIN SIMBAN (STONE TOSSING)

Determination of the first player

This is determined by a method called *bertuluk*. This is the tossing up of all the seven stones with one hand and then catching them with the back of the hand. Then they are tossed up again to be caught with the same hand. A player who catches more stones than the other will play first.

How to play

The first player will scatter all the seven stones on the floor. Then he picks a stone to be tossed up. In the first stage, a player will pick up one stone at a time. When all the stones have been picked up, the player will perform the *bertuluk*. The stones collected during *bertuluk* will be counted. Stage two, a player will pick up stones in twos. Stage three, a player will pick up stones in threes. Stage four, a player will first pick up two stones and then four. Stage five, a player will first pick up a stone and then five. Stage six, a player will pick

CONGKAK

Things used in play

Congkak resembles a small prahu - 88 cm long, 14 cm wide and 8 cm high. There are 16 holes on it, 8 holes in each row. Each hole is 5 cm in diameter and 3 cm in depth. There is a *gadong* (*congkak* pieces storage) each at the front as well as at the rear. The *congkak* pieces in the *gadong* will be picked up by players during the game.

Congkok pieces are comprised of 128 small stones - 8 pieces for each hole. Long ago, people used dried seeds of *kambayau* fruit as *Congkak* pieces.

For the water dwellers, they used snail shells found in the vicinity. But nowadays, they use easily obtainable small stones.

Rules of game

Prior to the start of the game, both players decide on their respective

gadong and the direction of the game to be played - either clockwise or anticlockwise.

Before the start, each hole will be filled with 8 *Congkak* pieces (small stones). *Gadong* will be left empty.

Players should pick (move) all *Congkak* pieces from any hole and put one piece in each hole as well as in the *gadong*. The *gadong* of each player should only be filled by himself.

The game is considered dead if the last piece fell in an empty hole. The game could be continued if the last piece fell in the hole containing the pieces or in his own *gadong*.

How To play

Players are in a sitting position facing each other. One player may start the game (as agreed) when all the *Congkak* pieces have been put in the holes in the same number. The player begins by picking up all the pieces from one of his own 8 holes. Then all the pieces are put each in all the next holes. If the last piece falls in a hole with contents (pieces), the pieces in the hole are then picked up to be put each in all the next holes.

When the last piece falls on the player's own *gadong*, he may resume the game by picking up any pieces from his own hole and putting them back in the next holes. The pieces in the *gadong* must not be picked up for distribution.

If the last piece falls on an empty hole, the player is considered *dead* and his opponent has his turn to start his game. Both players play in turn until the end. In each turn a player

must pick and move the pieces from his own holes.

The play will end when all the *Congkak* pieces have been put in *gadongs* and other holes are empty. The pieces are then counted and the player who has more pieces is declared the winner. When the game is to be resumed again, the loser starts the play.

ANNEX III

A TORTOISE AND A MONKEY

One day a tortoise was crawling in a jungle. His body was round and covered with a hard shell. He had four legs but short ones. Although he crawled very slow he was intelligent.

Then, he saw a river. He stopped for a while to have a bath and bask in the sun. Suddenly he saw something floating slowly in the river. The object came closer to him. He knew it was a banana tree.

He quickly went down to the river. He took the banana tree. He dragged it to land. He planned to plant the banana tree but could not carry it by himself to his garden. He tried to find his friend for help.

Finally, he met a monkey. He told the monkey his intention.

"I got the tree floating in the river", the tortoise told the monkey. "Now help me to carry the banana tree to a garden. I want to plant it".

The monkey bowed his head in thought. He wanted to get the benefit for himself too. Then, the monkey said, "If I help you I want to have a share of this tree if you agree."

Without thinking over carefully, the tortoise agreed with the monkey.

They carried the banana tree together to the tortoise's garden. When they arrived at the garden, the tortoise said, "Now let us dig a hole three feet in depth. Then we will plant this tree."

"Oh, hold on," said the monkey. "I disagree with that. Didn't we promise that I will also get my share?"

"That's true", responded the tortoise. "We will share the fruits. When the tree bears fruits, we will share the fruits", the tortoise added.

"No!" The monkey argued. "I want this tree to be divided now. I take half of it and you will get the other half."

The tortoise had to agree with the monkey. While the tortoise was cutting the tree into two parts, the monkey kept on looking at the top part with leaves. He thought that part was the best and could bear fruits.

The monkey hastily said, "I want the part which has leaves on them!"

"Take it," replied the tortoise.

The monkey did not say a word. He at once took his part and went to his garden. The tortoise also took the other part. He planted the tree in his garden.

Several days later, the tree planted by the monkey withered. The tree died. The banana tree grown by the tortoise started to bear root and shoot.

After some time, the tree grown by the tortoise started to bear fruits. The fruits were getting bigger and at

last ripened. The tortoise wanted to take the fruits but he could not climb.

Once again the tortoise had to ask for the monkey's help.

"Oh! Dear monkey, can you climb up and pick the bananas for me. I will give you five pieces of banana as reward", the tortoise said.

The monkey pretended to agree in order to take revenge because his banana tree did not bear fruits.

"Don't mention the reward, I like to help you," answered the monkey. He then climbed the tree and reached up between the fronds.

The monkey started to eat some bananas. He did not care about the tortoise who was waiting down the tree.

"Hey, give me some of the bananas!" the tortoise called out.

"Please wait, I want to taste your bananas", replied the monkey. He ate the bananas greedily.

The tortoise kept on persuading the monkey but none was dropped by the monkey. The monkey even laughed much loudly.

"Serve yourself. You cheated me once. You gave me the bad portion. Now, serve yourself. I want to eat all these bananas", said the monkey proudly.

"Don't do that", persuaded the tortoise. "I did not cheat you but you are the one who cheated yourself".

"Please throw some to me".

"Ha, take this", said the monkey rudely. He threw the banana skin onto the tortoise.

The tortoise avoided the banana skin and could not do anything. He was very upset with the monkey. He left the monkey. He wanted to teach the monkey a lesson. The tortoise collected some thorn twigs. He scattered them around the banana tree. Then, he hid behind a big tree.

The monkey did not know what the tortoise did. His stomach was full. He wanted to go down. He quickly jumped down to the ground and stepped on the thorn twigs. He jumped and screamed in great pain.

The monkey felt that he was made fun of by the tortoise. He then left the tree angrily to look for the tortoise.

The tortoise who was hiding behind the big tree was amused and broke into laughter.

The monkey heard the tortoise laughing. So he ran to the big tree for the tortoise.

"Now you must be punished because of your wickedness", said the monkey angrily. "Choose your punishment. Do you want me to beat you with a walking stick, or hit you with a mortar or throw you from the top of a mountain? Don't waste time!" said the monkey.

"I choose all", answered the tortoise boldly. "Because all your punishments will not be effective to me because I have a thick and hard shell. I'm scared of only one thing. Don't throw me into the water because I can't swim", said the tortoise sadly.

"Are you afraid of water?" asked the monkey. He laughed loudly. "Now I will finish you by throwing you into the water".

"Please forgive me for my wrong doing", pretended the tortoise.

"No forgiveness", replied the monkey loudly. "You must die".

The monkey carried the tortoise to the riverbank. He threw him into the water.

"Berrr!" the water splashed. The tortoise sank into the water. The monkey could not see him. The monkey cheered happily.

After some time, the tortoise emerged on the water surface. He said to the monkey, "Thank you my friend. Thank you for throwing me into the water. Don't you know that I'm in fact living on land and in the water?".

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GLOSSARY

The meanings or definitions given in the glossary are in accordance with the context in the articles, songs, games and folktales.

A

- Ambok = Monkey
Ampal = Fruits, bigger than the other fruits of a tree

B

- Baju sampang = Singlet
Balai = Long building used to conduct classes and other activities
Balahan = Broken pieces of glass

Batuluk	=	A method to determine the starting of the game
Basarung	=	A game for children and adult with the fist
Bercus	=	A method to determine the starting of any game
Bit-bit ucing	=	A game accompanied by movement and song
Bubu	=	A type of equipment to catch fish
Bubus	=	Having hole such as on cloth, shorts etc
Flower	=	The front part of the coin with the picture of the head of state, flower, flag etc
Buntak	=	Short

D

Diangdangan	=	A type of traditional folk-song
Dipatuk	=	Bitten by the snake etc

G

Gasing	=	A type of traditional folk-game
Giuk	=	Caterpillar
Giling	=	Shake the head from left to right

K

Kacip pulas	=	A type of children's game using two fingers (finger wrestle)
Kaling	=	Indian
Kampong Aying	=	Water Village
Kampong Darat	=	Referring to the ethnic Kedayans
Kepala	=	The front part of the coin
Ketibaan bungkus	=	The movement of folding the feet in the children's game
Kikik	=	Kite
Kuit	=	A type of traditional game

L

Layu	=	Wither, drooping
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M

Mian Inambang	=	A type of the children's traditional game and song
Malayah	=	Open
Mangalai	=	Dancing
Manja	=	Pampered

Membris	=	Approaching swiftly from the left or right
Mengabab	=	Upside down

P

<i>Palanduk</i>	=	Mousedeer
Pamantung	=	Threshold
Pasang	=	A type of children's game
Penuntunan	=	Fond of study and learn quickly
Pertuturan	=	Telling story
Piabung	=	A type of light spongy wood
Po-li	=	Old name of Brunei during prehistoric era

R

Rantang	=	Clear
Ridi	=	A type of children's game

S

Saluar Puntung	=	Shorts
Sapi	=	Cow
Serbang Mirah	=	Red stripes on kite
Sigau	=	Boy or girl who likes to mingle freely with opposite sex
Simban	=	A type of children's game
Sum-sum	=	A type of children's game and song
Sumbang	=	Improper behaviour committed among family members

T

Tabung	=	To hit strongly on the back
Tahantuk	=	Knocking against something accidentally on the head
Takiding	=	A type of basket to carry fruits, paddy, etc
Taruh	=	To keep

U

Usin	=	Money
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CAMBODIA

ASEAN CHILDREN'S TRADITIONAL GAMES, SONGS, DANCES AND STORYTELLING

Cambodia

INTRODUCTION

The Cambodia's history has been dated back to thousands years ago. It is recognized that an uncountable number of traditional children's games, songs, dances and storytelling were recorded in this country. Unfortunately, all forms of documents relating to our ancestor's and research on the traditional games, songs, dance and story telling were almost totally destroyed during the more than two decades of civil war in Cambodia, especially during the Khmer Rouge regime. Even-though there is so few documents left behind, the games, songs, dances and storytelling are still recalled by our old people, a base for the recent and current researchers.

Through the Cambodian older people, the games, songs, dances and storytelling have been passed from one generation to the next. That's why, today we can see children are still playing, singing and enjoying those games, songs, dances and storytelling amidst a tremendous modern games influx into the country - such as video games, computer games and electronic toys.

According to our research, it is sometimes so much more difficult to divide or separate between the Cambodian traditional children's games, the songs and the dances.

Commonly, when they play a game, a song and a dance will follow or the song will go together with the game such as the games of *Chaol Chhuong* and *Lak Kan-Sheng* (Hiding the Towel). Some songs and dances would come after the game only with pre-conditions.

GAMES:

The Cambodian traditional children's games are generally recognized as the best way for moral and physical exercises along with cheerfulness. They make the children healthier and more intelligent. They are mostly handed down from one generation to another rather than created by the children themselves.

The research reveals that Cambodian traditional games have their own special characteristics. Most games and toys are adapted from natural materials found in and around their houses. With their creativity, those things could be transformed into fantastic playthings in a very short period of time such as the game of *Chaol Chhuong* which use a Krama or towels for a plaything while *Kite Catch Chick* uses only firewood and a lighter.

SONGS AND DANCES

Songs and dances are considered as one of the most important parts of the children's life. In the countryside,

one always hears children sing the songs from the top of the trees or on the back of the cattle that they are herding. Sometimes they sing in groups and sometimes they sing in rotation between the boys and girls. At the same time, some children are making the music by their own mouth or playing the musical instrument which they created by themselves. The songs that they sung could be Rom-Vong, Rom-Kbach, Saravann, Lam-Lao or the traditional songs of Basak, Mohori, Ayei or Yike, etc....

The children's songs and dances play an important role for health, cheerfulness and even happiness for the children themselves and the community. Where there are children singing the songs, those places may become the haven of the elders. The voice of the children's songs is the symbol of peace and happiness for the community.

STORYTELLING

Storytelling is one of the most favorite entertainments for Cambodian children. Most storytelling is done by the older people rather than by the children themselves. The children wish to hear the stories while they rest under trees during their full-day herding of cattle. Their parents and grand parents also like to narrate the traditional stories for them during the night or off-work hours. Sometimes, especially during the harvest season, the storytelling is narrated in exchange for labor. It means that their parents, grandparents, uncles, aunts, or other elders know that the children like the storytelling, so they ask

children to work and they will tell the children stories.

Most of Cambodian Traditional stories reflect culture, tradition, habit, living condition and society of each regime of the country, and are recognized as the precious tools for self-education, especially for behavior changing. After hearing the stories, the children will have some deep thinking and they will be able to sense and separate between what is wrong and what is right, what they should do and what they should stay away from. This is the real meaning of the Cambodian traditional storytelling.

TRADITIONAL GAME: CHAOL CHHUONG

Chaol Chhuong is a Khmer traditional game which could be played by children and adults during, and especially, the Khmer New Year festival. When the country is in peace, stability and good security, the game could be started playing one month before and will last 15 days after the New Year's Day. The numbers of players could be 20 to 30 persons and divided into two groups - boys' group on one side and girls' group on the other side. They are apart from each other approximately 8 to 10 meters. Normally, this distance is measured by foot-steps rather than the meter or foot measurements.

Chaol means "throwing", while *Chhuong* is a material made by the most versatile of Khmer traditional garments, "*Krama*", which is rolled into the coconut-shell size to create the game of *Chaol Chhuong*.

Commonly, the game starts with the boys singing a song first. The song

is varied from time to time depending on their capability in creating the song, but the common song is *"I throw the Chhoung at the height of the top of coconut's tree, while the girls are standing altogether waiting to catch brother's Chhoung"*.

After finishing the song, the boys shout to alert the girls by the words *"Chhoung- Oeuy-Chhoung"* and then they throw the *Chhoung* into the air at the girls' side. The girls must catch the *Chhoung* before it touches the ground. On catching it, she must throw it back straight toward the boys' side - with the aim of hitting one of them. If a boy is hit, all the boys must sing a song, while the *Chhoung*-hit boy must dance so as to bring the *Chhoung* to the girls, especially to the girl who threw the *Chhoung*. If the *Chhoung* that the girl threw did not hit anyone, the game will be restarted by the boys.

At half-time, their roles change, with boys doing the catching and the girl doing the throwing with the starting song.

The game of Chaol Chhoung always draws a large audience keen to hear the humorously improvised songs with laughing and cheering.

TRADITIONAL GAMES: KITE CATCHES CHICK

The *"Kite Catches Chick"* is a game that is extremely popular among children throughout the country. Its popularity emerges from its easiness, because no other material is needed for playing the game, except the fire-wood and a lighter. The players only use their own energy to achieve their cheerfulness.

The game could be played by unlimited players, but normally they play with approximately 4 to 10 players. Playing the game, one healthy child becomes the chicken and another healthy child becomes the kite, while the rest become the chicks. All chicks have to hold onto each other behind the hen, while she tries to protect her babies from the kite who is running around trying to catch them one by one starting from the end of the line.

The game is started with burning down a small pile of firewood for starting the fire. The kite sits close to the fire, the hen with her babies behind walks around the kite while singing a humiliating song to the kite. After finishing the song, the hen asks for fire from the kite with the following conversation:

- Hen: Grand mother/father may I beg for fire
 Kite: The fire would be extinguished
 Hen: Beg for a piece of fire
 Kite: The fire wood goes away
 Hen: Beg for *"Taek By"* (the water of rice-soup removed for the hot pot before the rice is well done)
 Kite: The dog licked
 Hen: Beg for a knife
 Kite: Not yet improvised
 Hen: Beg for papaya
 Kite: Not yet planted
 Hen: Beg for tobacco
 Kite: Not yet dry
 Hen: Beg for plowshare
 Kite: Not yet produced.

After replying to all these requests, the kite sits still next to the fire, while the hen and her babies start walking around the kite again by singing a following song:

- Catch the babies of the kite, playing with the chick (followed by "Aloy ! Aloy !")

- When mother comes back, get the chick to be hidden (followed by "Aloy ! Aloy !")

- Didn't know where to hide, hide it on the bed, (followed by "Aloy ! Aloy !")

- Awake up from sleep, hit the chick "Tong Tang" .

When finishing with the song, the hen begs the kite for the fire again. The conversation between the hen and the kite goes as follow:

Hen: Grand mother/father, I beg for fire

Kite: The crow took and dropped it in the river.

After hearing the answer, the hen and babies walk around the kite again and sing another song which means " dear kite, no need to beg, you will never get a chick to eat". After the song ends, it is the turn of the kite to beg for a chick from the hen.

Kite: I beg for a chick on the front line

Hen: The father does not allow

Kite: Beg for the chick at the end of the line

Hen: Separating babies are allowed, but only you have the capacity to catch them.

After hearing that the separating

babies are allowed, the kite starts to chase the chick on the last line, while the hen tries very hard to protect her children. It is no doubt that the child on the last line always tries to move very fast to get away from the hand of the kite even though there is protection from his/her mother.

A strong and healthy kite could be able to catch the chicks one by one until all chicks break away from the hen and the game is restarted again.

It is not surprising that the game could be continued for hours with great fun and loud laughing.

TRADITIONAL SONGS AND DANCES: *RAM-VONG*

Ram-Vong is the most popular traditional dance for the Cambodian people. The dance can be performed by both children and adults, and at every occasion, especially, during off-work hours, under the full-moon night of the harvest season and other traditional festivals such as New Year's Day, Water Festival, *Bon Phachum Ben* and wedding ceremony etc...

There is no limit for the dancers, but it depends on the space. Normally, there are approximately from 10 to 30 dancers at a time. To dance with this song, an organizer puts a small round table decorated with a jar or a basket of flowers in the middle of the table to allow all dancers in pairs to dance around the flowers. Occasionally, the dancers exchange their dancing pairs for fun and for friendship.

SONG: THE FAN TOUCH THE WIND

Watching the fan touch the wind

The wind touches the body, it feels cool

The sun is setting (twice)

When it is getting dark, everyone of us gets dancing

We dance ! We dance ! We dance !
We ! We dance ! We dance ! We dance !
We dance ! We dance !

SONG: THE BLACKBIRD

The blackbirds, what are you eating *Kong Kong* (followed by "*Hi-Sa-ra-young*").

The blackbirds, what are you eating "*Kong Kong*". You eat *Dambang's* fruits and playing with you friend. (followed by *Ey Sao-Sao Le- Ey Sao-Sao Le*).

Their wings are dancing, their mouths are making music (followed by "*Hi- Sa-ra-young*").

Their wings are dancing, their mouths are making music. And are playing on the branches of the trees. (Followed by *Ey Sao-Sao Le- Ey Sao-Sao Le*).

STORYTELLING: RABBIT WANTS TO EAT BANANAS

Long ago, there were an old lady carrying a basket of bananas on her head on her way back home from her farm through a dense forest. On the way, she thought that she would sell the bananas in exchange for good food for her weak husband who had become the housekeeper.

At the same time, there was a rabbit coming out from the forest and saw the ripe bananas in the old lady's

basket. The rabbit felt so hungry and wanted to eat those bananas. He thought for a while and he got an idea "pretend to be a dead rabbit" and then he ran faster and pretended to be a dead rabbit along the street near the forest.

For the old-lady, she was very happy when she saw a dead rabbit lying near the street while she just thought about good food for her weak husband. With this rabbit for food her husband would be very happy. And then, she put the basket of bananas down from her head and put the rabbit on the bunch of bananas and got the basket back on her head. Then she continued her journey back home in a very good mood.

For the rabbit, when he knew that there were no people around the lady, he got up and ate all the bananas in the basket and then he jumped down from the basket and ran quickly into the forest. The old-lady did not feel any thing happening in the basket, because she was so busy with thinking about the food for her husband and the bananas from her farm.

When she arrived home, she called her husband for help and looked at what she got from their farm and the forest. After putting the basket down from her head, she was very surprised "the rabbit has disappeared and the bananas left their only skins" and then she shouted "I was cheated by the rude rabbit".



The boys are rolling Krama into the coconut shell size to create the Chhuong



The Chhuong is ready for playing



The girls are catching the Chuong



The girls sing a song and throw the Chuong for the boys to catch



The boys are catching the Chhuong



A boy is throwing the Chhuong to hit one of the girls



The girls are dancing to bring the Chhuong to the boys after the Chhuong hit one of them



The hen and chicks walk around the kite and sing a song



The conversation between the kite and hen during the game



The kite is catching the last chick on the line



Song and dance: Ram Vong



Song and dance: Ram Vong



Song and dance: Ram Vong



Storytelling: Rabbit wants to eat banana 1



Storytelling: Rabbit wants to eat banana 2

INDONESIA

COMPILATION OF ASEAN CHILDREN'S TRADITIONAL SONGS, DANCES, GAMES AND STORYTELLING

INTRODUCTION

DEFINITION OF CHILDREN'S SONGS, DANCES, GAMES AND STORYTELLING AS A FOLK-CULTURE ACTIVITY –GENRE.

Actually folk-culture is a part of various collective (folk) cultures in the world, which are spread through generations between the collectives, including in Indonesia, both in oral communication and in examples together with gestures. Generally, the tradition of folk-culture is designated by the following characteristics:

- a. The spread and the inheritance are performed orally
- b. Traditional character, meaning it is spread either in relative or standard methods
- c. Consists of numerous versions or variants
- d. Anonymous character, which means the creator is unknown
- e. In formulation or pattern form
- f. Being useful for the life in its supporting collectives
- g. Pre-logical character, meaning it has its own logics inappropriate to the one of knowledge
- h. Belong to a certain collective
- i. Generally, plain and easy characters.

From the understanding of folk as "A group of people" who owns the characteristics of both physical and

cultural identifiers, thus folk-culture does not only belong to the old or adults but also to children of a collective. In a collective, therefore, we find childrens songs, storytelling, games and dances. Below we will discuss every form of folk-culture, particularly the one that becomes the part of children's activities.

CHILDREN'S TRADITIONAL SONGS

Brunvand groups children's songs into the unreal lyric folksongs. In general this kind of song includes the religious ones, the songs with good advice and also the ones for babies and children. Meanwhile, children's songs mean the ones performed by children in daily language and in simple rhythm. They express the condition of the song creator's surroundings, both coming from the outside as society, nature, and from the inside of his/her own mind in the form of idea, thought, perception about what he/she undergoes and comprehends in society, ethic, education, humor and entertainment. It is no infrequent occurrence that children's songs are taken together with a game such known as "dolanan" in Javanese tradition.

CHILDREN TRADITIONAL GAMES

Every nation of the world commonly has many traditional games (folk-game). This involves

folk-culture since it is obtained by oral heritage. This prevails especially in children games. The games usually stand either upon body languages such as running, jumping or upon simple social activities, such as counting, throwing a stone in to a hole or upon chance breaks such as shooting dice. Relying on features of the game, they divide into two big categories, namely, the ones for the purpose of playing and the others for the purpose of competing in which they are organized and played by 2 children or more and also specifically regulated. Exceptionally, those for the purpose of competing split into:

- a. game of physical skill
- b. Game of strategy
- c. Game of chance.

CHILDREN TRADITIONAL DANCES

As far back in human history, nearly every race in the world has particular folk-dances as a social association arena. These dances are passed down from one generation to the next generation. Although most of Indonesian dances basically are in the forms of tradition ceremony, joy celebration of a successful harvest, ritual ceremony, there are other kinds of children's dances that reflect the life in a children's world which is full of happiness and simplicity. Frequently, the dances are created upon natural body language such as running, jumping or children's simple social activities. Since they tend to illustrate children's daily activities, it is difficult to separate between games and dances because in most of children's activities, singing, playing

and dancing are often integrated. Nevertheless, there are other regions in Indonesia such as Special District of Jogjakarta, South Celebes that have many children's dances and they usually are presented on special occasions amongst others in celebrating school grade promotion, or in commemorating other holidays.

CHILDREN TRADITIONAL STORYTELLING

In Indonesia, there are several animals that often become the actors; among them are the mouse, deer, ape, a group of fowls and many more. Those animals are described as smart, funny and even sometimes tricky. The opponents of those smart animals are described to be naïve actors, which are usually the target of the smart animals' tricks. In Indonesia, they are crocodiles and tigers. A special form of animal tale is fables. Fables contains morals, that is good and bad teaching of deeds and attitudes. For instance, the helped animal treats the helpers, or the ungrateful animal will return into its cage. These are the morals parents often tell their children about, in order to implant conduct of life. Compared to the tale acts of humans, animal tales are more popular for children. Moreover, it gets a better space in their hearts.

HISTORICAL DEVELOPMENT

PLACE AND ROLE OF THE ACTIVITY –GENRE IN THE EVERYDAY LIFE OF THE CHILDREN

The genre of folk-culture plays such a significant role in the building of human personality. Songs, games, dance and storytelling are not merely a discourse of entertainment or

recreation, but by singing, playing, dancing or telling story activities are an effort for children to recognize the tools of cultural value. Actually, children learn to comprehend and to be aware of their social position and role starting from family life.

By singing, playing, dancing or telling stories, it also means helping children to prepare themselves in facing their social role in the future in developing community. Additionally, it is believed that the activities can ease parents in implanting children's attitude and skills comprehensively. For example, through a role game and dance which introduce children to obligatory values like difference between boys' duty and obligation and girls'. From the side of child's solidarity, it can develop when she/he joins with his/her friend at the same age. Doing an activity together is a benefit, since children may develop friendship, sportsmanship, loyalty and democracy as one of members of a community.

THE ROLE OF CHILDREN'S TRADITIONAL SONGS, DANCES, GAMES AND STORYTELLING IN THE PROCESS OF SHAPING THE LOCAL CULTURAL KNOWLEDGE OF THE CHILDREN

As a pedagogical device, folk-culture also intends to be an attempt of cultural cultivation toward children. Either successful or not for someone to civilize or communicate effectively with other societal members greatly depends on parents' capability in preparing their children to associate with other societal members from when they were born up to an adult age. Ancestors' cultural heritage in the

form of traditional songs, games, dances, or storytelling, in essence, is a highly effective discourse to express cultural messages, to implant attitude and cultural knowledge to children so that later on they are capable of playing social roles as their position in association of the wider community. The fact has clarified the position of folk-culture activity genre as an educative media, especially when a child has been introduced to a formal institution like school. Consequently, the wealth of national culture of singing, dancing, playing and telling story activities needs to be re-socialized not only through school but also through family and community.

ANALYSYS OF THE PROBLEMS

CURRENT SITUATION

Now, there are lots of cultural aspects being left by its supporting collectives, including folk-culture activity genre that the children perform. Based on Indonesian experts' observation, it acquires such unclear draft on the existence of folk-culture activity genre above. In big cities, we can say that nearly the genre is no longer met, children who were born and grow up in such cities are no longer introduced to the folk-culture as their parents were. In fact, the extinct genre especially in big cities is the result of some reasons such as: every single day numerous new products of modern technology emerge in the middle of the community and gradually reallocate the traditional products that include various

traditional playing tools, songs on cassette, artistic equipment and books of common western values. Narrower playing field or arena for children that is caused by intensive residential development has eliminated the opportunity for them to socialize themselves with their friends' surroundings such as playing or doing other activities requiring wider space. Briefly, nowadays children "have no spaces to play". Contrary to the urban situation, in villages children, apparently, still perform traditional activities of playing, singing, dancing and telling stories with friends. Usually, they perform such activities as they go home from school, madrasah, or in the afternoon when they gather in a yard. (Generally house yards in villages are still quite large that can be used for a children games arena).

RELATION BETWEEN CHILDREN'S TRADITIONAL SONGS, DANCES, GAMES AND STORYTELLING AND PRIMARY SCHOOL'S EDUCATION

Nowadays there are many educative institutions that soak up western – oriented values. There are many of the younger generation who have taken off from the root of their culture. Additionally, they are blind of values which their ancestors used to hold in high esteem. This is the factual reason that excavating, revising and broadening values derived from various genres of national culture can be of outstanding place for the next generation. The obligation of educators, especially in Primary School, is to help parents, society and government in preparing

children to live in humanism, in devotion, having high conduct of life, being active, creative, responsible and optimistic people. Those values certainly are not taught theoretically in front of the class, but it will be more interesting when they are taught through genres in folk-culture because obviously it simplifies the expected values. In Indonesia today, the government has arranged curriculum by involving regional cultural treasure genre, called by "muatan local" (local subject).

THE DANGER OF DISAPPEARANCE

A modern values system together with new products that are presented in various ways influences the systems of national values and tradition. Globalization affects on the disappearance of folk-culture from social life, among others it is shown that most of the younger generation and children today know very little about their ancestors' heritages, which actually gave color to their lives. Such conditions and situation have resulted in complaints from many parents who judged that there is chaos in their children's behaviours. Children would not be capable of living in the middle of a complex community with various cultural backgrounds. This is obvious because that socialization between races is supported by different values, and it requires cultural understanding as a frame of reference. Children as a national generation would lose their way, particularly in the well behaved and mannered. This is because the

absence of special subjects at formal educative institution. The only way likely maintaining the value socialized process is by socializing with others in activities of playing, singing, dancing and telling story. Eventually, the greater worry is definitely the possible disappearance of personality as a cultured nation.

SUGGESTION

POLICIES FOR PRESERVATION, REVITALIZATION AND PROMOTION OF CHILDREN'S TRADITIONAL SONGS, GAMES, DANCES AND STORYTELLING

To preserve, revitalize and promote the folk-culture activities genre above, initially it requires an understanding of cultural values, major concepts and beliefs (cultural well being) so that it is possible, both effectively and creatively, to support and develop national culture without covering itself from the influence of foreign culture. Now, many groups have tried to save and record this genre, for example by collecting and inventorying various genres of folk-culture by:

- Collecting all types of writings/books/articles written by people on Indonesia folk-culture
- Collecting materials of folk-culture directly from the source of any societal group member who has treasures of folk-culture, and then it is published or filed.
- Giving elucidation particularly for families and parents about the important things in understanding cultural values contained in folk-culture.
- Holding festivals of children's songs, games, dances and storytelling regularly. Educative institutions at

kindergarten, primary school and other private institutions that are interested in developing children's playing psychology conduct this activity better.

- Appealing to the writers to focus their attention on the source of cultural treasures of themselves, like raising up children with domestic stories.

- Making use of mass-media to promote all information about activities relating to a children's world such as reviews of storybooks, children's dances, songs, and games as well as in the form of pictures, photographs or illustrations.

- Performing cultural cooperation with other countries. This is one of the efforts to know each tradition mutually, to develop friendship and to adopt one another's positive values for cultural development in the country concerned.

CONCLUSION

Entering the 21st century with different challenges and changes of value order, from the traditional to the contemporary, it is necessary to prepare all social members, including children, who subsequently will be the next world's residents. What we need is not only the preservation in the domain of science and technology mastering, but also of mind and behavior. However, it not only needs science and technology to be capable of mastering nature, but also stability of behavior /moral to be present in life harmony.

Our task is how to make use of technology for the necessary saving

of folk-culture as valuable prize. We deeply realize that nowadays children are the generation wishing everything to be done absolutely quickly, effectively and efficiently. Looking at the world optimistically and instantly, they find it difficult to catch the message concealed within tradition. Thus, it is an alternative

for the idea to set folk-culture in a new appearance and technology of 21-century allows us to make a great deal to save tradition, for example by revealing folk-culture activity genre for children as an educative interest with a computer, or other more sophisticated media of communication.

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RESEARCH METHODOLOGY

In order to acquire data organized into a compilation, it uses the following folklore research methods:

Pre-Research – Before performing the research, namely entering the field /place/area as the field work, previously it classifies research design particularly those relating to necessary folklore type recording.

Area determination – This is very important considering that Indonesia consists of greatly varied races and different folklore assets. Determining folklore types to be excavated in accordance with research purposes (children storytelling, myth, songs, games and dances). Preparing registry tools and recorder covering, writing

tools to take data register of children stories, songs, games and dances. Another supplementary tool is videotape. Determining and selecting respondents who really comprehend various types of folklore to be observed. Making reference study to reinforce the theory and folklore research method, providing it is relevant with the research purposes.

Field Research – In acquiring data desired, it makes interviews with the selected respondents. Any information derived from the respondents is taken into note and recorded as fully as possible (if the folklore takes forms of story, game and song description). Making observation to see an event, if the folklore takes forms of dances and songs using movements. The observation to the performance of folklore forms itself (dances and songs) typically is concerned with the movements or to its pattern having a nature of two or three dimensions. It also pays attention to difference of dancing movements of the related dancers.

Most of supplementary tools used in this research are cameras to take pictures and videotape to make motion pictures. As music and song frequently accompany the children's dances and games, so it uses a tape recorder as well to take a voice recording.

Stage Of Arranging Draft. Every 4 (four) kinds of folklore materials collected and selected, subsequently, is typed carefully in accordance with a Guideline of Research Work agreed in Preparatory Meeting -Compilation of Asean Children Songs, Dances, Games and Story Telling.

I. POK AMAI-AMAI

/ / 3 3 3 3 / 2 I I 2 3 3 3 /

puk a mai – a mai, bela- lang
kupu-kupu

/ 2 I 1 2 3 3 / 2 1 1 2 5 /

si ang ma kan na si kalau
malam minum susu

The above song is widely popular in many areas of Indonesia. It is sung by children while looking after their younger sisters/brothers, for the purpose of comforting the younger sister or brother they are looking after. This "Pok amai-amai" song is usually sung when taking care of a child who begins to be capable of laughing and clapping hands. The older brother/sister cradles the child in his/her arms or takes the child in her/his lap, while he/she is holding the two little hands in harmony with the rhythm of the song guiding the child to clap hands. Both brother/sister and the younger sister/brother whom she/he is talking care of while singing the song seem to be so happy.

II. PRANG-PRING

Prang-pring tebulu-bulu gadung

Upe pucuk upe pinang

Mancing sama cacing

Kena ikan keting tekumprang
tekampring

Piso raut gagang gading

"prang pring" song is sung by boys and girls of about 6-12 years old. While singing it, they are sitting with outstretched legs by turn; one of the children claps his/her own knee and another child's knee while carrying on the song when they reach the last

sentence of the song, the players with their arms entwined are screaming "kura" then they lie down together until they all are stretched out on their backs.

III. BULAN ANDE-ANDE

Slendro

Notasi Kepatihan

// 3 6 6 5 3 5 / 3 5 3 6 5 3 5 2 /

Bu lan an de an de me tu
a sa ben so re di

/ 3 5 3 6 5 2 / 3 5 3 6 5 3 5 : //

O pah i ja ngan gu de nek
kurang golek a de we

Translation: Ande-ande moon,
please come up every afternoon

Given a reward of gudeg soup, if
it is not enough just find yourself

This "Bulan ande-ande" song is famous widely among children in East Java, especially Surabaya. 6-12 year old boys and girls often sing this song. They sing when they play in the evening under the full moon. It is sung over and over again and once in a while the children look at the shining moon.

IV. AMPAR-AMPAR PISANG

Ampar ampar pisang pisangku
belum masak

Masak sabigi di hurung bari-bari

Cok manggale cok, patah kayu
bengkok,

Bengkok dimakan api,apinya
cangcurupan

Nang mana batis kutung dikitip
bidawang

Nang mana batis kutung dikitip
bidawang

This song is usually sung in the evening and in the lead of a 10 – 11 year old child. Four or five children of 4 up to 10 years old sit closely together by stretching out their legs. Mother or grandmother leading the children sits in the middle facing them. The mother's or the grandmother's hand clap the children's legs one by one, and the clapped leg should be folded over. Thus, they do the same things over and over again until all the children's legs on the ground are folded, meaning the song and the play are over.

V. ORAY-ORAYAN

// : 0 5 4 5 4 4 4 / 3 4 5 1 5 1 : //

Oray oray an lu ar le or
mapay sawah

// : 0 2 3 4 3 4 4 4 / 5 4 3 2 . 2 : //

En tong ka sa wah pa rena
su medeng beukah

5-10 year old kids frequently sing this song together. In fact the song reflects Sundanese cultural wisdom that conceives universal value as good and bad. Although a song more greatly implies literary value, Sundanese traditional creation/songs often identify its closeness to natural surroundings.

"Oray-prayan" song, introduces children implicitly to flora and fauna "Oray" (snake) is a creeping animal, which is unexpected to disturb fruits of rice plants. In this way, it seems that the creator sensitively look at surrounding world in order to take a part in environmental preservation.

1. KICIR-KICIR DANCE

Kicir-kicir is one of the dances that come from Betawi ethnic (Jakarta) group. This dance describes the children who are full of joy and innocence whenever they are playing together. The name of Kicir-kicir is taken from a song used to accompany the dance. The music is specific of Betawi people influenced by various ethnic groups such as Sudanese, Chinese and also a little of European music.

2. MA INANG PULO RAMPAI DANCE

This dance comes from the Malay people of West Kalimantan. This dance is created to be educational material for children so that they grow up to become people of noble character. This dance is not only beautiful but also contains rhythmic, dynamic elements, and basic movement technique of legs and arms. The children's ability in doing this dance is the basis to learn other more complicated dances. This dance is done in pairs because its purpose is also to socialize.

3. BONDHAN DANCE

This dance was born and grew up in Surakarta, Central Java and describes the motherly instinct of every woman. Bondhan dance movement reflects behavior, habit, and the conspicuous motherly instinct. This is shown in the movement when the little girl is playing with her doll and umbrella. She looks as though she is really holding and babysitting her little baby sister/brother with love and affection.

For Surakarta people, the Bondhan dance is very well known

and taught at several educational institutions as one of the subjects to accompany them in growing with the noble character of a woman.

4. GIRING-GIRING DANCE

This is one of gantar dance from Bentian tribe in East Kalimantan. So many teenagers and children dance in the position of lining up, circling and crossing. When they dance, their bodies are low down until their knees fold a little with both arms stretched to each side. The right hand holds a bamboo stake and the left holds a stick. Index finger and thumb hold the stick, while the palm of their hand facing the lower side holds the bamboo stake. The movement is divided into three counts. At the first of the three counts, step forward in the same direction as the leg doing the first step. Stop at the fourth count and close the legs. Do this in turns starting by the right leg followed by the left one. This movement describes the villagers planting rice in the field.

Costumes worn by the dancers are ta'ah and lahung clothes. The dance is accompanied by kelentangan, gong, gendang and iring-iring song.

5. BADINDIN DANCE

Badindin dance comes from West Sumatera, it describes the characteristic of togetherness. This characteristic should be implanted in the children in early childhood. This is very important for the children to be ready to live in the larger society.

This dance is accompanied by West Sumatera specific music and Badinding song.

1. GATRIK

This game is known well by Sundanese people in West Java. Moreover, computer games have not been familiar to them, Gatrik is one of alternative games that many people are fond of. In the afternoon, a group of 8-14 year boys usually play this game. It is in a large field or in a yard that is quite large. The tools simply consist of two concrete bricks. Gatrik is a competitive and agility game. Competitive means that this game joins two groups against each other in competition with one another to be the winner. The playing method is so easy. Now let us track it.

The players of 2-8 children are divided into two teams presuming that force is harmonious. Each team is not more than 4 to 5 persons. Starting the game, the two leaders do such kinds of lottery, known as sut, in order to decide which team gets the first play and which team is the keeper. Then, the children determine the amount of certain numbers (if each team has 5 persons, usually it is dealt that the amount is 500). This total number shall settle on the winning limit of the play. Subsequently, the two teams place their own position. The playing team gathers within the player's line, while the guarding team takes position at guarding area (see figure 1).

Then, the first player starts the game. The method is as follows:

Stage 1: The short bamboo sticks are put on the two bricks in the cross position, while the longer stick is held (usually with the two hands), and slipped between the two bricks in the

position to lever the short stick (see figure 2).

Subsequently, the longer bamboo stick is thrown out with force that the short stick is flung away and flies over to the guarded area. The guarding players will try to catch the short stick before it falls down on the ground. If one of the players is able to catch it, then the position changes, that is the previous playing team changes into the guarding, and as the opposite side. However, if the short stick is not caught and falls on the ground, the guarding player should pick it up and then throw it forward with the target of the longer bamboo stick placed across on the two bricks (exactly as the initial short stick position). If he hits the target, the position is changed over, but if he does not then the game will carry on to the next stage.

Stage 2: The short bamboo stick is repositioned on the bricks as the initial position. Similarly, the longer sticks held by another player. Then, the player makes a short stick throwing as the first stage does. The guarding players should retry to catch the short stick while it is in the air. When it is caught, the players' position change occurs, but when it is not, the guardian should kick or hit the shot stick to the position of player's line limit, before it touches the ground. Next, the distance of the site where the short stick falls from the player's lining limit is taken into measurement and will be accumulated to the result achieved by other players of his/her team. When the first player succeeds in playing the game to the second stage, it is the next player's turn.

Thus, every member of both team plays the game respectively.

When there is a playing position change, namely the previous playing into the guarding, grades achieved are not withdrawn, but are carried on to the next measurement as the team gets the chance to play.

WINNING – LOSING SPECIFICATION

Either winning or losing this game is determined by which team that achieves the total number agreed at initial game. Number collection is achieved by taking measure of the distance between the site where the short stick falls and player's line. And the means is the longer bamboo stick.

Consequently, the losing team should carry the players of the winning team on their backs. The distance is settled on by which the winning team members respectively throw the short stick (without using the tools). The site where it falls down will be continued by the second thrower who does it in the same way. Thus, all team players make a throwing respectively. The site where the short stick falls down at the last throwing becomes the limit to where the losing team should carry the winners on their backs.

can have a meaning as something ridden and in a male sense. Thus, "Jaran Teji" game means "male horse ridden". However, horse here is not a real one, but children (players) who take roles as toy-horses. A group of 8 – 13 year old boys usually play this Jaran Teji game. They consist of 8 persons that are divided into two groups; each group consists of 4 persons. Considered to be equal in physical and strength balance, they make this group division. Three of the four persons become the toy-horses and another one becomes the rider. It is a very simple game since it does not need any tools and rules as well. It only needs physical strength because the toy-horse should be able to carry his friends on his shoulder. Besides, it requires cleverness and capability to read a rival's position and strength. Therefore, only boys play this kind of game, it is not for girls. For the details, let's find out about the game.

GAME COURSE

First of all, each team determines one of them to be the rider. After achieving this agreement, three persons who take roles as horses arrange the following positions: one stands in front as the horse's head, while the two others stand side by side behind the first boy as the horse's body. The boy that stands on the right sticks out his left hand straight to the front holding his friend's shoulder, while his right hand are under his friend's right hand in front of him. The player who stands on the left, straight out his right hand and holds his friend's left shoulder in front of him, meanwhile his left hand holds on to the player's left hand in front of him. After forming this position, they

2. JARAN TEJI

(MALE HORSE RIDDEN)
(CHILDREN'S GAME OF BALI)

A horse's strength and superiority apparently has emerged as an inspiration for children in Bali to create a game subsequently called "Jaran Teji" game. "Jaran" is a Balenese word that means a horse, while "Teji"

squat to allow the rider to get on the toy-horse. Pat or headband worn by the rider will be the rival's target. After the rider is on the horse, the toy-horse stands up to take action. When the two teams are ready, they start to take action. The two toy-horses push one another, while the two riders pull one another trying to knock down his enemy/rival or seize away his rival's pat/headband. There are some provisions in which every player should obey by the time of taking action, they are: In action, the player who is the horse must not kick the rivals. The rider must not push and or hit the other rider.

WINNING-LOSING SPECIFICATION

Principally, this game is a competition to seize away the pat or headband worn by the rival. Another target is to try to bring down the rival rider from his horse. When one of them can bring down either rival, the team who manages to do so is the winner. Likewise, when one of the riders can seize away either rival's pat or headband, the winner is the team doing so. In this way, there are two ways to determine the winner of this game, that is firstly if either player is able to bring down the other, and secondly if either player is able to seize over rival's pat/headband. However, if the game takes a long time, and there is no winner or loser, they will take a rest for a while in order to make strategy and tactics. They can even change the player's position between the rider and the horse, it depends on the agreement within the team itself. It means that they can replace the earlier player's position as the rider into the horse, or vice versa. However, it does not allow

replacing the player with a new player. After the two teams take a rest and arrange the new strategy, the game goes on. The defeated team will have sanctions, that they must carry their rivals on their shoulders the distance agreed at the beginning of the game. Thus, the game keeps going on without a time limitation. Hence, it can be played time after time.

3. GALA MARUNDA (WALKING AND GUARDING)

CHILDREN'S GAME OF THE CAPITAL DISTRICT JAKARTA

8-15 year old kids usually play it in the afternoon or in the evening as they finish reciting Koran verses. To play this game there should be at least 5 kids, both boys and girls. From the point of its characteristics, it is categorized into an agility game in which it specializes in agility of movement. It is an uncomplicated game and it does not require any tools either. It only takes a large field of about 4x4 meters or more. Significantly, it allows 4-5 children to run freely. They usually play it in either a house or a school yard. They make a playing arena in that field by drawing square straight lines in which each side has a measure of approximately 2.5-3 meters or about 5 steps by children's feet. Then in the four corners of the square they make a room or space at about 60 Cm curve limit and precisely in the centre they make a circle more or less 60 Cm in diameter. When it is played on the ground, they usually make lines by means of twigs of wood or sometimes stones. When it is played on a harsh field, the children often use chalk to draw the lines. Four rooms in each square

corner are the safe place for the players who get turns of "walking". It means by the time the player is in one of the rooms then he/she should not be attacked or touched. Meanwhile, the neutral circle is the room of the player who gets a turn at "guarding".

METHOD AND RULE GAME

There are some rules which every player must not break: This is such an agility game and speed in competition between the "walking" players and the "guarding" player. Consequently, it needs agility and speed at movement of any player. Methods used to settle on playing and guarding turns are by *hompimpa* (game of chance with hands). The five children who want to play stand in a circle while shivering their right hand palms. Commanded by words of "*hompimpa... alaihum gambreng*". At the same time as they utter the word "*gambreng*", they together stick out their hands to the front with the opening palm position upwards or downwards. The winners are the positions that are more than another position, and they have rights to occupy the "walking" room/space in the square corners. If there are two people left, game of chance is made by *sut* or *suten* (using fingers: little finger, index finger and thumb). The defeated one will take the guarding room in the central. The guarding player's feet might not step on even pass the "guarding" limit (central circle line). If his footstep on or out of the central line, then his hand touching the "walking" players is considered illegal or failure. Every "walking" player must not just keep

being at a standstill in the safe room. They should make eliciting movement and try to move from one room to another. Now let's see how to play it. After doing the game of chance (*hompimpa*), every player goes inside the respective room, that four players of "walking" turns take the four rooms in the arena corners, and that the player of a guarding turn takes the movements that attract the guarding player's attention in order that he can run over to the other rooms. Since every corner is narrow and it is not possible to be occupied by more than one player, by the time there is a player that runs into another player's room, one should move to another room. For example, a player of room A moves successfully to room B, so the player in room B should quickly move to room C while avoiding him/herself from the guarding player's touch. And it goes on in the same way. Meanwhile, the guarding player keeps trying to touch or attack the walking player who is moving in the room. In this case, the guarding player's foot must not touch the guarding limit line (central circle line). When he is able to touch the moving player, it states that the player is "dead" and he must replace his position to the guarding player. The player, who is able to move to the four rooms without a single dying within a playing period, is considered the winner. Afterwards, the game goes on over again. It continues until the children are tired or satisfied with playing it. In this game, there is neither winning nor a losing consequence, meaning there is no prize for the winner and there is not any sanction for the loser. It

is just that the winner feels proud and on the other side the loser appreciates it.

1. SINCERE FRIENDSHIP

A squirrel makes a nest in a coconut tree on the riverbank, and everyday he jumps over the tree which slopes down to the river to get food. Every time he passes over the tree sways and small ants fall into the water where a snakehead has been waiting for the ants. Since ants eaten by the snakehead always fall down every time the squirrel is there, then the snakehead thinks that his fortune is because of the squirrel's kindness. "What a kind squirrel he is, he likes helping friends, though we don't know each other", the snakehead thought. He really wants to meet the squirrel to say thanks, but it is difficult for him to achieve his wish, because the squirrel lives in the tree whereas he lives in the water. One day, the snakehead summoned up his courage to go to riverbank; with great difficulty he lifted his body up on to the land. As the squirrel saw a fish floundering on the ground, soon he jumped down. He felt a great pity for that animal. Then he asked: "Oh, buddy, how could you be like this? Are you sick or being chased by a crocodile?" Hearing to what the squirrel said, the snakehead felt deeply glad and the words touched him as well. He was so happy to see and talk to the animal in which he considers a friend. "Thank you for your caring, friend. We've been neighbors so far, yet we haven't known each other, anyway I can feel your kindness.

Every morning as you jump over the tree, fall down ants for my meal. Therefore, I thank you so much", the snakehead stated. The squirrel laughed but his emotions were touched. He said: "That's unintention, so you don't need to be so deeply indebted to me, but any way, I'm glad to have such an honest friend like you". Since then the two different kinds of animals are involved in friendship. They take care of each other sincerely.

THE SQUIRREL WAS SICK

One moment, the squirrel had not showed up for days, and the snakehead wanted to look for him and find out about his condition. The green frog never thought that there was such a deep friendship between the squirrel and the snakehead. Therefore he was willing to help the snakehead finding the squirrel. Having jumped over here and there at riverbank, finally the green frog found the squirrel lying ill in a hollow under an old coconut trunk. With the green frog's help, the snakehead came crawling to see his friend.

"What are you suffering from, buddy? Perhaps I can get you the remedy." The squirrel was touched deeply seeing the snakehead's coming, moreover hearing his helping to get some medicine. Then the squirrel said that he had been ill for three days, without eating or drinking. The only medicine that could cure his illness was a hen's egg, but he did not want to bother his friends. Green frog who had been a part of them was willing to find it providing it was not too far from the river. However, snakehead refuses

the frog's assistance. For him, his friendship with squirrel was worthier than his own life. He thought it was he who should find the medicine, because squirrel had done a great help for him, snakehead asked for some time to make his effort. He was sure that there was a way to get a hen's egg without crawling here and there, and without being afraid of the dryness of land. Near the riverbank, there was a place where a farmer's family used to bathe, wash and drink. When the two daughters of the farmer came to get water with a jar, suddenly snakehead got an idea. This was a chance to go to the farmer's house, he thought. Then, as quickly as lightning, the snakehead got into the jar. The two girls enjoyed talking and paid no attention at all of the water they scooped up. They kept walking while carrying the jar to their house. Once they arrived, the jar was put in the kitchen, no one knew about the snakehead's presence. Hearing the hens' cackling and the chicken's chirping, the snakehead knew that he was in the right place, slowly he stuck out his head to peep at the surrounding. Luckily, there was a basket filled with some eggs. However, the snakehead had to wait for the appropriate circumstance. When night came, while all the people and livestock were sleeping, the snakehead came out of the jar. He crawled more closely to the egg basket and took an egg. He put it in his mouth. Then he crawled to find a way home to the river. The journey was such a torture for that fish. He made his effort by wriggling his body while pulling with his two front fins. Thanks to God suddenly it

rained heavily wetting the ground and refreshing that dried fish's body. Gladly the snakehead drifted through a watercourse running to the river. In short, the fish had taken the egg successfully; immediately he gave it to the squirrel so that the unfortunate animal could eat it. Thanks to the egg gotten by his friend the squirrel recovered from his suffering.

2. CASSOWARY'S STORY

Actually, the cassowary belong to the group of birds that can fly as other kinds of birds do. But because of that birds' unjust behavior to his friends, this bird lost his wings for good. According to the story told from generation to generation in the community of Onin Peninsula, a very long time ago cassowary was a bird that could fly in the sky looking for food in the trees. Moreover, cassowary could also go down from the trees and look for food on the ground. In this way, it seemed that the cassowary was the only bird that had rights to eat fruit on trees and at the same time to find food on the ground. This, eventually, caused other birds that had no chance to fill their stomachs to feel jealous due to this giant bird's behavior. One more thing that hurts the other birds' feelings greatly was because the cassowary always used its wider and longer wings to cover the tree which had the most fruit, consequently other small birds had no chance to enjoy the fruit. Sometimes, being proud of herself, the cassowary shook the tree so that all the fruit fell down to the ground and then she enjoyed it happily all alone on the

ground. Such a greedy characteristic of the cassowary increasingly worried the entire world's community of birds, hence there emerged an idea to hold a conference among birds in order to solve the problem, and particularly to reduce the cassowary's greediness. It was Wapur's idea and at the same time he also acted as the leader of the conference. After the birds completed all of the conference preparations, then the day was determined for the conference occasion to come. It took all day long and by turns each conference member offered their suggestion on ideas about the method to be performed to destroy the cassowary's greediness. However, none of them were in agreement. Finally, as the way out to overcome the unsettled problem, the leader of the conference, who was Wapur, lodged his suggestion. He suggested that for the sake of all the birds' interests, he was willing to have a duel with the greedy cassowary. He wanted to compete with tactics and strength against the giant cassowary. Although most of the conference doubted this suggestion of that pigeon which was so much smaller than the cassowary, since it was getting late, finally they accepted it.

The pigeon's idea was to invite cassowary to compete in their flying skills in order to find out who was able to fly farther and longer than the other in the air, but before that, each party had to give time for the rival to break the other party's wings. Storytellers said that before the competition, the clever pigeon prepared dried twigs to be slipped

under his wings prior to both of them breaking its rival's wings. The idea was agreeable to the conference and approved as the only way to trick the greedy cassowary. As the conference was over, they made an invitation to the cassowary that he could be able to be present at the competition agreed to by world's community of birds. Other birds having heard about the competition were looking forward to the time it would begin. The Cassowary came immediately because she was deeply sure about herself in dealing with anyone, anytime and anywhere. And proudly she asked the gathering birds, "Hey, where is my rival? I want to know how does he look and if he is able to compete against me". As she knew who her rival was, she said: "That tiny bird is against me, such a big and strong bird? Hahahaha....". She made fun of the pigeon. Finally, it was time to start the competition and bird visitors from all over the world crowded into the place. The clever pigeon had prepared her trick without the cassowary's being aware. Both of them took their place on a tree that was tall and prominent of other trees. When everything was ready, the master of the competition gave out an announcement that as the absolute requirement in which every contestant should obey was that they should break the rival's wings mutually. Thus, the cassowary would be allowed to break the two wings of the pigeon first and then the pigeon would have her turn to break the two wings of cassowary. The cassowary accepted this requirement well. Subsequently, the cassowary took her first turn to break the

pigeon's wings. Instead of the crack of the pigeon's bones; it was of dried twigs slipped under the pigeon's wings, that was heard. The pigeon screamed out as if she felt so much pain that the stupid cassowary believed that the pigeon's wings were no longer functioning. Then, it was the pigeon's turn to break the cassowary's wings. This time the pigeon really broke them so that the cassowary screamed loudly because of the pain. And actually, the cassowary's wings were broken.

The cassowary had not realized about her wings and when they

started the flying contest, apparently the cassowary could not fly as before. At once she fell down on the ground while the pigeon flew freely to the sky fluttering her two wings happily. From that moment the cassowary understood that she had lost her superiority since she could no longer use her wings to fly. She could merely walk on the ground.

All that remains now is the beautiful memory, that the cassowary used to be able to fly, enjoying the beautiful sky; however from now on she can only walk on the ground and is no longer called the king of jungle.



Storytelling 1



Storytelling 2



Storytelling 3



Gatrik 1



Gatrik 2



Gatrik 3



Gatrik 4



Gatrik 5



Badaku 1



Badaku 2



Badaku 3



Sajangkal 1



Sajangkal 2



Sajangkal 3



Sajangkal 4



JaRan Teji 1



JaRan Teji 2



JaRan Teji 3



Gala Marunda 1



Gala Marunda 2



Gala Marunda 3



Kicir Kicir 1



Kicir Kicir 2



Kicir Kicir 3



Ma Inang Pulo Rampai 1



Ma Inang Pulo Rampai 2



Bondhan 1



Bondhan 2



Bulan Ande-Ande



Gring Gring 1



Gring Gring 2



Badindin 1



Badindin 2



Badindin 3



Yapong 1



Yapong 2



Yapong 3



Pok Amai Amai 1



Pok Amai Amai 2



Prang Pring 1



Prang Pring 2



Ampar Ampar Pisang 1



Ampar Ampar Pisang 2



ORay-ORayan song

LAOS

INTRODUCTION

The traditional songs, dances, games and story - telling are not only a kind of entertainment but also help us to understand about the culture, customs, history and everyday life of people.

Laos, the site of the ancient kingdom of "Lan Xang" (Million Elephants), possesses a rich literary tradition dating back to 15th - 16th century AD. Works have survived in the libraries of some 2800 Buddhist monasteries scattered all over the country. As for their content, they comprise not only religious text, but include the whole range of popular, learned and literary writings such as works about history, traditional law and customs, astrology, magic, methodology and rituals, traditional medicine and healing as well as poetry and a huge number of epic stories and folktales.

The richness of the Lao culture in music, traditional dances, traditional games, plays, storytelling and other popular expressions is known in a general way, but little is documented in modern Lao language and thus rarely shown to the public. As these traditions and the material process are rapidly changing to the general process and development as well as from the influence of western cultural expression, therefore, Lao PDR

government has policy both in preserving cultural heritage and developing its own culture.

The Government has consistently promoted traditional songs, dances, games and story - telling amongst children by its educational policy as it: curriculum, cultural activities in Children's Cultural Centres and by National Reading Promotion Projects of the National Library since 1990. Printers and publishers have published quite a lot of books to serve the public, as well as a number of books for children including stories, tales, poems, games and songs.

However, there are oral traditions, for example: especially folktales, poems and games that are dying out at a terrifying speed. Probably within the next two or three decades these living traditions will be disappear forever in Laos as elsewhere in the world, and since it is an oral art it cannot be revived, if Lao people do not strongly preserve them.

Nowadays, the Government has been setting up a number of institutes, centers and projects to research and promote the national cultural heritage and ethnic groups' culture. Art and literature which have assumed a national, popular and progressive character have developed strongly. There is a lively reflection of social reality, depicting the people's

creativity, hard work, valour and national unity of the multi-ethnic Laos people.

These research works included a folk dance "Lam Vong Lao", an ethnic children's game "Ahok Ahong" and folktale "Hong Ham Tao" (The Flying Turtle).

These essays were written by Mr. Soubanh LUANGRATH, Director of Children's Cultural Centre and video was shot by Mr. Douangdy KHANTHAVILAY, Mr. Phiphat PHAMOUANG and team.

**LAOS FOLK DANCE
LAM VONG LAO
(Circle dance)**

The "Lam Vong" means to dance in a circle, might have its origins in a military dance from the reign of King Chao Anou, 1828 or it could have originated from a ritual ceremony performed twice a year during the third and sixth months of the lunar calendar, in which the participants dance around a central pole. This ritual is recorded in the 17th-century epic "Thao Hung Khun Cheuang" as an animist ceremony accompanied by Dong Son bronze drums and Khene, to propitiate the phi muang ('city spirit'), phi phuta ('ancestor spirit') or phi xeua ('clan spirit')

Lam Vong is a dance that was first found in 1945 - 1950. Lam Vong is a mixture of several gestures and movements from different Lao traditional dances.

Laos's people used to make a huge fire around which they dance together to the rhythm of khene, drum, flutes, clapping and singing for

any ceremony, any feast to celebrate, an important day, a victory or a good harvest season.

Nowadays, it is performed on festive occasions whether Pimai (Lao New Year) or a family reunion. Please note that there are 8 steps in each movement and after 6 they turn and face each other. Girls start the movement with the right foot and the accompanying boys with the left foot. Rotating hand movements are synchronised with corresponding foot movements.

The "Yen Sabai Xaona" is one of the famous "Lam Vong" songs in Laos. Its content describes the happiness of farmers' daily life and the countryside.

**YEN SABAI XAONA
(Happiness of Farmer)**

**Rhythm: Lam Vong
Poem : S. Soubanh**

Hao man look xao na
Ba back kun tai
Lai kouï long tong
Ha kin you tam pa dong (Repeat)
Meua fa kum long
kong oeui na pai ha heuan

Pai wa you ban na
Nan xeuin chit chai leu wa peo kai ya
Ban na me kao me pa (Repeat)
Man tieng na mung nga
lom pat yen sa bai
Ao! Yen sa bai yen sa bai xao na (Repeat)

Yam souï nang lang kouï bak done
kab kap kab kone fon lam pao khene

Tae lan tae lan trae...
 O wa nong eui nong pu king kom king
 Sao vieng chan pu leu xeu
 Ma houam meu pom ai
 Ka yai ban paeng mouang tor nong na

Sook kor sook leuat lam
 Neo tang pen tam sang xee veet xao na
 Peo ai kam tam peua xat pa xa (Repeat)
 Ok haeng tant na tan pai eut hew
 Ao! Yen sa bai Yen sa bai xao na (Repeat)

LAO CHILDREN'S GAME
 Ahok Ahong

This is a traditional game of "Meui" ethnic group in Lao PDR.

Place: A ground.

Players: 10 boys or girls.

Equipment: One round stick in 3 cm of diameter and 150 cm length.

Occasion: Free

Method

1. Draw a circle in 2 m of diameter.
2. Select one person as leader of the play.
3. Leader stands the stick to the ground and all players catch it with one hand.
4. Everybody says the traditional poem as follows:

Ahok	Ahong
Chakong	Maeng vanh
Chakan	Cha koi
Mak deuan	Mak dao
Ya hood	Tood sa

After each word of the poem, the leader points to a player's hand. If the last word falls on a certain hand, that person is free as a "mouse" and continues until the last person, who will be a "cat".

5. Leader carries the "cat" with the stick around the "mice" who are sitting at the edge of the circle.

When passing, the mice ask:

- Do you sell your cat or not?
- No, this is my golden cat.

6. Leader leaves the "cat" at the centre of the circle. Suddenly the cat tries to touch the mice that pass the line.

Rule

The mouse which was caught by the cat will be a cat in the next round of play.

LAOS FOLK TALE
 Hong Ham Tao

(The Flying Turtle)

A long time ago there was a beautiful pond. There were many animals, birds and fish in the pond.

They enjoyed their lives because the pond was clean and there was plenty of water and food to drink, eat and swim.

There also lived a big fat turtle and his best friends, two swans.

One bad year came with very little rain. The rivers and streams that flowed into the pond dried up. As a result, the pond became smaller and the food was rare to find.

One day the turtle met these swans at the pond.

"Mr. Turtle, you are our good friend. We must tell you something. We are going to move to a new pond. My brother and I flew all around this land and we found a very nice pond. The pond has a lot of fresh clean water and there are other swans and turtles to play with. We want you to come to the new pond with us" said one of the swans.

"How far away is it?" asked the turtle.

"About five kilometers," said the swan.

"Five kilometers? You swans have large wings. You can fly there in just a few minutes. But we, turtles, have very short legs and we have to carry heavy shells on our backs. It will take months for me to walk to the new pond." said the turtle sadly.

"We have an idea" said the swans. Then they laughed and smiled. They would have clapped their hands if they had hands to clap, but they flapped their wings instead because of a very clever idea. "It is a wonderful idea. We will take you with us. You can fly with us."

"How? I don't have wings. Who ever heard of a flying turtle?"

But the turtle said "I like the idea of flying. I would like to be a bird flying through the air, plunging into clouds and looking down at the pond. It would be fun to be a bird!"

"Here is our plan. My brother and I will bring a long stick. We will carry the stick in our beaks.

"You will bite the stick in the middle. We swans will be on your sides. Then we will flap our white wings and fly to the new pond. We will carry you in the sky. Isn't that a wonderful idea?"

"Do you mean I will fly?" asked the turtle.

"Fly? Well, yes, I guess you will fly. It will be fun. You're not afraid, are you?"

"Afraid? Turtles are afraid of nothing," said the turtle. And the turtle, again, thought about flying in the air, free as a bird.

"Now, Mr. Turtle, listen. This is very important. You must not open your mouth"

"It is very important that you do not open your mouth. Do you understand?"

"No problem," said the turtle.

The swans brought a stick. Both swans held the stick by the end in their beaks. The turtle walked slowly between the swans and bit the stick in the middle.

"Let's go, Mr. Turtle," said the swan. "Now remember, don't open your mouth."

The swans flapped their wings and flew up into the sky. "This is great!" thought the turtle. "I am really flying. Look at those trees. Look at how small they are! And there is our pond, it looks like a little pool of water. And there are some children! Well underneath, on the ground."

A young boy, Keo and a young girl, Kham, were playing in their garden.

"Do you think it will rain today?" asked Kham.

"I don't know. Those clouds don't look like rain clouds. Hey, what is that? Look at that! Those are swans and they are carrying a turtle. Look at that! Swans carrying a turtle!" said Keo.

"Swans carrying a turtle? I have never seen that. Where?" asked Kham.

"Over there," said Keo, pointing to the animals in the sky.

"Oh! I see," "A turtle is carrying two swans!"

"No! The turtle is not carrying the swans. The swans are carrying the turtle," said Keo.

"No! I can see it with my own eyes. The turtle is carrying the two swans!" argued Kham.

"No! The swans are carrying the turtle!" replied Keo. "No! The turtle is carrying the swans!" argued Kham.

"Don't be silly," said Keo pointing again at the animals "turtle can't fly!"

Kham and Keo were arguing and arguing and arguing and they spoke louder and louder and louder.

The children argued so loudly that the turtle flying above heard them!

"That young boy thinks that the swans are carrying me," thought the turtle. "But I can fly! I am flying now! I am carrying the swans.

Yes, I am flying and I am carrying the swans! No, the swans are not carrying me. I am carrying the swans. No, swans are not carrying me."

"Yes, I am sure, I am right," argued Keo pointing again to the animals, "the swans are carrying the turtle,"

"No... oo oo oo oo oo," Said the turtle.

The turtle opened his mouth and he fell down from the sky, through the clouds, the trees and then the ground below. He hit a sharp stone right next to Keo.

Splat!

The turtle fell from so high that it hit the ground very hard and exploded into pieces.

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Lao traditional folktale “Pu Gneu Gna Gneu” (Grandfather and grandmother) 1



Lao traditional folktale “Pu Gneu Gna Gneu” (Grandfather and grandmother) 2



Lao traditional folktale "Pu Gneu Gna Gneu" (Grandfather and grandmother) 3



Lam Vong 1



Lam Vong 2



Lam Vong 3



Lao traditional dance "Phao Lao"
(Lao ethnic groups) 1



Lao traditional dance "Phao Lao" (Lao ethnic groups) 2



Lao traditional dance "Champa Mounang Lao" (National flower) 1



Lao traditional dance “Champa Mounang Lao” (National flower) 2



Lao traditional dance “Champa Mounang Lao” (National flower) 3



Lao children's game "Khai Tau" (Turtles' eggs) 1



Lao children's game "Khai Tau" (Turtles' eggs) 2



Lao children's game "Khai Tau" (Turtles' eggs) 3



Lao children's game "Ba kii loun" 1



Lao children's game "Ba kii loun" 2



Lao children's game "Ba kii loun" 3



Lao children's game "Mark Tee" 1



Lao children's game "Mark Tee" 2



Lao children's game "Mark Tee" 3



Lao children's game "Mark Ba" 1



Lao children's game "Mark Ba" 2



Lao children's game "Mark Ba" 3



Lao children's game "Ahok Ahong" 1



Lao children's game "Ahok Ahong" 2



Lao children's game "Ahok Ahong" 3

MALAYSIA

COMPILATION OF ASEAN CHILDREN'S TRADITIONAL SONGS, DANCES, GAMES AND STORYTELLING by Elezaa Zainuddin, Kuala Lumpur

INTRODUCTION

It is very interesting and fascinating to observe children practice the traditional activities. Watching them jumping or dancing around, singing aloud; playing among themselves, using simple tools from their surrounding world creatively and innovatively and applying methods that they could think of, so as to master the activities, somehow, brings us back to our nostalgic children's life. Children's minds are always thinking, wondering and working. Therefore, we should encourage children to continue practicing traditional activities as these activities help them to develop their creativity, physical skills and more important, their mental abilities.

Children's traditional activities exhibit the nature of the community and their culture, which carries values of cognitive and speak for the people's mind. Every activity has its own beauty, meanings and purposes. Apart from filling up the spare time, these activities help children to develop their thinking to compete, to learn the philosophy behind it and to appreciate the meaning in it. Generally, the concept of children's activities is

categorized as folk games and folk play. Both categories have comparative similarities and differences. The activities play as means of communication in developing emotional maturity, collective aspiration and in strengthening the spirit of brotherhood, whose form make the foundation and strength of the community.

PROFILE OF TRADITIONAL CHILDREN'S ACTIVITIES

HISTORICAL DEVELOPMENT

There is no evidence as to when, where and how the traditional activities started. According to Soon Siew Fuang in *Koleksi Permainan Tradisi Kanak-kanak* (2, 1990), it is difficult to give an exact date as when the children activities began and how they have started. But it is believed that these games have been practiced and orally been spread throughout the communities, from one generation to another for hundreds of years. For instance, the game of *sepak raga* (kicking a rattan ball) has been played over four hundred years. This game was mentioned in the 16th century during the reign of Sultan Mahmud Shah.¹

1. According to history, Hang Tuah (a Malay hero) and his friends were playing *sepak raga* game. While they were playing a minister passed by, the rattan ball accidentally hit the minister's head and he was very annoyed.

In those days, children were left to be on their own when parents go to work in the daylight. Apart from schooling, children do their own activities. They gather themselves in the neighborhood and initiate pastime activities. The activities would eventually bring joy, happiness, excitement, education and a sense of freedom to the children. These activities have values of their own beauty, perspective, cognitive and moral. Every activity has its own meaning and objective such as:

- a) To nurture and develop thinking exercise;
- b) To understand the philosophy of their own mind;
- c) To handle responsibilities;
- d) To imitate the adults doings;
- e) To communicate,
- f) To solve problems;
- g) To compete;
- h) To develop interaction among friends; and
- i) To understand and tolerate of each other's emotion.

These aspects indirectly develop and strengthen the relationship within the community as and when they grow up. The activities are then passed down to the children through oral tradition from one generation to another. Most of the activities are found common throughout the country, although some of them may have little difference in the lyrics or the steps or names, or the rules. However, most of these activities are known among the older generations and those who were brought up within the descendant. After all, the children's traditional activities of each

region are unique and they constitute special legacies to the country.

The activities are basically based on the following characteristics:

- a. Passed down from one generation to another.
- b. Owned and shared by members of the community.
- c. Follow common and simple tunes, choreography, methods, rules and morale.
- d. Easy and able to practice, anywhere, anytime.
- e. Easy and simple but need good memory and high mentality - develops intelligent quality.
- f. Require skills, agility and competency of hands or/and legs
- g. Require ability to use common sense instead of energy.
- h. Practiced to fill pastimes.
- i. Mentoring the nature and using instruments found from the surrounding.
- j. Content of activities are suitable for children at all ages.
- k. Interesting
- l. Possess elements of simple creativity and imagination.
- m. Entertaining to the players as well as the audiences.
- n. Possess certain philosophy, meanings, values and morals.

Objectives of the activities are to:

- a. Initiate interaction among the children.
- b. Develop friendship and nurture respects among friends.

- c. Develop spirit of co-operation within friends.
- d. Activate recreational activities and entertainment at pastimes.
- e. Develop good health, physically and mentally.
- f. Train the children to think with patience, calmly, precisely before taking an action.
- g. Nurture children to be responsible, reliable and honest.
- h. Nurture spirit of competing and struggling in achieving successes.
- i. Develop spirit of brotherhood and neighborhood.
- j. Develop spirit of helping each other.
- k. Learn to be independent and strive to success.
- l. Develop self-discipline.
- m. Learn to sympathise and empathise
- n. Train to be patient, calm and truthful.
- o. Learn to respect friends whether they are in the group or the opponents.

The activities are categorised into four categories, i.e.:

1. Children's Traditional Songs
2. Children's Traditional Dances
3. Children's Traditional Games
4. Children's Traditional Story-Telling

CHILDREN'S TRADITIONAL SONGS

Children's traditional songs are categorised as folk songs, which are like folk arts based on oral tradition.

It is an art form created through human's life. Most of the songs are presented with meaningful expression. Most of the songs give pleasure and satisfaction, composed out of capability and talent. One can feel and enjoy its value by going through the arrangement of their lyrics, the words used, rhythm, movement, their tempo, the melody and the overall composition of the pieces.

The phrases or lyrics normally comprise elements found within the surrounding, depicting the happenings or describing the chosen subject matter. The songs are composed as to appreciate the nature of the surrounding or/and the local culture. The criteria of the songs are usually simple, catchy, short verses and in a happy mood. Themes of the songs are about animals, food, flora and fauna, fishes, birds, cosmos or human and children themselves. The content, which has its own significances, indirectly helps to develop love towards the surroundings, traditions, community, country and their roots.

Most of the songs were meant for communication, education, morale and most of all were meant for entertainment to the children. In olden days children as well as the adults used songs to communicate. Verses of quatrains or poems were gestured to express their feelings. These phrases were delivered with simple melody and rhythm, which emphasized the mood. The adult sings lullaby for infants and small children to put them to sleep, to comfort or to console them or just to play with them. These activities develop closer relationship between

both parties. Besides, the rhymes particularly help to educate the children about surroundings, learn about life and develop their vocabulary at the very early age. In fact, while entertaining the children and going through the lyrics, the adults also enjoy themselves as well as enhance their experience. Of course, through this activity both parties benefit themselves in developing good morale because most of the songs are meant to teach good deeds.

Traditional songs were commonly used to communicate and some of them were used to make games more organised and entertaining. Special songs were composed to accompany specific games. Even, in balloting games they created special songs to make the lots more interesting. These songs were normally common amongst the children within the same community or region. They grew up as well as they played and they sang together. From here, they developed togetherness, shared many common aspects about life, bonded a very close relationship and therefore shaped a community of common but strong cultural background.

There is no exact number or record of how many children's songs found throughout the peninsular, Sabah and Sarawak of Malaysia but the songs can be categorised into the following groups:

1. Lullaby, e.g. *Tepuk Amai-Amai, Buai Laju-Laju, Tumbuk-Tumbuk Emping, Genggam Gamit, Timang Tinggi Tinggl, Endoi Endoi Cak*

The elder children or parents or

grandparents sing the lullaby to infants or toddlers as to comfort them or to put them to sleep or while playing with them. The elderly usually gracefully swing the "buai" (cradle) while softly singing lullabies to put small children to sleep or perhaps will tickle the toddler while playing with them. They also do other activities with the small children as to entertain them.

2. Nursery Rhyme, e.g. *Oh Bangau Oh Bangau, Enjit-Enjit Semut, Sepuluh Budak Hi tam, Anak Ayam Turun Sepuluh, Suriram, Lagu Tiga Kupang*

Parents or the elderly sing these songs to the children and the children normally practice the songs at home or whenever they gather themselves. They enjoy singing the songs with family members or friends. Children usually sing common songs because of the oral tradition and most of the songs are very simple for them to learn.

3. Songs depicting behaviour of fauna, e.g. *Lompat sikatak Lompat, Anak Rusa Non', Ikan Kekek Oh Bangau Oh Bangau, Anak Ayam Turun Sepuluh*

The lyrics of the songs comprise traditional quatrains, each of which normally has four lines of sentences. Two of the lines as hints (*pembayang*) normally depict aspects from the nature and the other lines will tell the meaning of the songs. Indirectly, children will learn about nature from reading the *pembayang*, and this activity helps the children to

understand the message of the songs. From here they could also encounter with nature, recognize the names of plants, understand the relationship of plants to life and culture, cultivate the aesthetic of sensibility and converse with the nature.

4. Songs to describe food and flora, e.g. *Kueh Koci, Musim Buah-buahan, Tanya Sama Pokok, Hujan Rintik Rintik, Genggam Gamit, Lenyang Kangkung*

Lyrics of the songs depicts the shape and form of the food or the flora. The songs may also describe the characteristics of the food or the flora. Singing these songs could bring joy to the children and indirectly learning more about the subject matter.

5. Patriotic songs or appreciating the nature, e.g. *Gunung-gunung Melayu, Air Pasang Dalam, Bintang Kecil Senjakala, Oh Rulan Mana Bintang*

The lyrics of these songs normally tell about the surroundings, particularly about the nature or the nation. Simple words are used to enable children to feel the environment of their nature. The blends of the melody, the lyrics and children mind harmonise the situation so that it develops love towards the nation as well as towards the surroundings and the nature.

6. Songs to show respect to the adults, e.g. *Anak Itik Tok Wi, Burung Kakak Tua, Lagu Tiga Kupang, Tom Tom Tumbuk, Anak Rusa Nani, Hujan Rintik Rintik*

The composition of these songs were meant to entertain the young while nurturing them to develop love, respect and care towards the elderly. Most of the messages are about considering and respecting the elderly and others before us.

7. Songs to accompany games, e.g. *Jan Jan Jala, Tom Tom Tombak, Sudu Sudu Itik, Nenek keboyan, Lang Lang Mutok, Ceng Ceng Gula Batu*

The children sing certain songs while they play. The songs are usually meant for specific games. About 50% of the children games are accompanied by specially created songs. Sometimes different groups of children from different areas may use different songs to accompany a similar game.

8. Songs with a story line (story-telling), e.g. *Nenek Kebayan, Lang Long Mutok, Anak Itik Tok Wee, Oh Bangau Oh Bangau, Sepuluh Budak Hitam*

Verses or rhymes of these songs normally tell about something or someone or a place. Some songs are short and simple while the others are with long verses, but the melody is always very simple and repeated in every verse. Some of the songs are used specifically to accompany some particular games.

9. Songs to tease, e.g. *Lenggang Kangkung, Nenek Kebayan, Oh Bulan Mana Bintang, Tang Tang Tut, Burung Kakak Tua, Tumbuk Tumbuk Emping*

These entertaining songs are usually used to tease or to make fun of another child or group of children. The songs also use for forfeiting. This develops the courage and challenge in a child to try his or her best not to be a loser.

10. Songs to nurture good deeds
e.g.: *Rasa Sayang Eh, Lagu Tiga kumpang, Suriram,*

Hujan, Rintik Rintik, Anak Rusa Nam Lompat Si Katak Lompat

These songs comprise many aspects of nurturing the good deeds such as: to respect another, love others; develop good manners, good discipline and getting rewards for being good.

CHILDREN'S TRADITIONAL DANCES

Dance is regarded as the first art form invented by human beings because it does not need any supporting props except the human body. It is a universal form of non-verbal communication. It forms an integral aspect in social unity and serves as religious or secular purposes. In fact previously the older people used dance as a tool to communicate with the souls of their dead relatives. By observing the movements of the dances we are able to read the characteristics, value, norms, emotion and nature of a community. The surrounding and its functions used to determine the forms and the styles of a dance.

Dances in the Malay world began with simple ritual movements, gradually developed towards folk dances and court dances, which were

then more refined and complexed in its movements. It is believed that long before Hinduism there were various ritual forms practiced by the early population who believed in animism. These ritual movements comprise dance movements, which are presumed as the foundation of the dance forms of today. Later, dance in Malaysia has, in sequence, undergone the influences of at least three main cultures; i.e.: the Hindu, Thai and Islam.

Substantially, dance serves in two functions, secular and spiritual. As spiritual, dance is used as a channel to communicate and invite animism spirit. Where as the secular dance is used to educate and to convey stories of fairy tales, legends, traditions as well as entertainment. Dance is divided into four divisions i.e.: Dance drama, Court dance, Folk dance and the Modern dance.

Although the structure of all the dances reflects the culture of a tribe, which involves its religion, socio-economic and political aspects, traditionally, it is found that no specific dance or specially choreographed movement is associated with children under 12 years old. The adults mainly practice the dances or artistic movements. Somehow, these dances are not forbidden to children. The dances like court dances and folk dances are found practiced by children on several but specific occasions. They normally danced the simple and lively dances like *Joget, Inang, Endang, and Canggung*. But these are the dances, which have certain, and specific steps and movements. It is found that not many children

were exposed to dance activities. Furthermore, these dances are usually not simply practiced by the children on their own freedom or as leisure. Somehow, there were some groups of children familiarised to the rhythm of the various traditional dances.

For children's activities, dances are more incorporated with movements in their games and songs. Even though the dances are not as organised, the children normally follow certain steps and movements specially arranged for specific activities. They move according to the rhythm, tempo and its melody. Usually while singing or playing, the children act or do simple movements or gestures to describe the lyrics and music, accordingly. For example; while singing a song called *Ceng Ceng Gula Batu*, three children have to stand one legged, intersecting each other's legs and facing outwards, in a circle. While singing they hop and turn around and around according to the rhythm.

Another example is a game called *Nenek Kebayan*. A number of children as chorus will standing in a circle, facing inside. One child becomes "*Nenek kebayan*", standing in the middle, blind folded. When the game begins, the chorus starts moving in a circle, following the rhythm of the song they sing while the "*Nenek Kebayan*" stands still. As they finish singing the second verse, simultaneously the children squat down within the circle. Next, the "*nenek kebayan's*" turns to sing and moves towards the squatting chorus to search for his or her replacement. He or she will catch one of the

children and guess his or her name. "*Nenek kebayan*" keeps on singing and searching until he or she successfully guesses the child's name.

Other traditional dances or movements for children are like *Jong Jong Inai, Tan Jon Jala, Lang Long Mutok, Lompat Si Katak Lompat, Jinqkri Nona, Ikon Kekek, Wau Bulan*.

CHILDREN'S TRADITIONAL GAMES

Traditional games exhibit a cultural heritage of a community, which has its own beauty, cognitive, moral and symbolised mentality. Every game has its own meaning and objectives. It is not only as leisure but the more important value is to teach and to develop thinking ability, struggling and competing ability, and to appreciate its philosophy and the ideology of the games.

Generally the traditional games are divided into two categories, which comprise folk games and folk plays. Both categories have some similarities and differences. Apparently, the games are used as a communication tool to develop maturity of emotion and common ambition. On the whole the games contribute to strengthening the spirit of brotherhood, which is the root of studying in rural community.

Historically, it is difficult to claim a clear and exact source of the origin of the traditional children's games in Malaysia but it is believed the games have existed and been played since hundreds of years ago. For example, the *Congkak* is believed to have been brought in to Malaysia for more than hundreds of years from Middle East

countries and has been regarded as one of local traditional children games. There has never been any proof or written evidence about the matter and therefore no definite statement could be made. But it is undeniable that the games were delivered, disseminated and spread throughout the community orally, mouth to mouth from one generation to another.

Some of these games were created out of imagination and the creativity of the community. Some of them are still in practiced, particularly among the children living in the rural area. These activities are found common among children of the past generations from all parts of the country. Some differences may be in the names of these activities or the rules or the phrases. As part of Malaysian cultural heritage, the children's traditional games have their own objectives and functions. This leaves positive effects on the development of children's life, spirit and mind. Like in other activities, games help children to develop themselves in many good aspects such as:

- a. Develop modesty; they initiate friendship within the children of the community and nurture respect among themselves. They develop spirit of brotherhood or neighborhood, spirit of co-operation and develop spirit of helping each other.
- b. Discipline; they develop self-discipline by following rules and regulations of the games. Taking turns and taking their own responsibilities in the games

should help the children to improve their discipline.

- c. Intelligence; children develop their intelligence by striving to master or to win the games. Apart from being smart and agile children could also develop good health, physically and mentally through these recreational activities.
- d. Challenge; children develop their spirit to take up challenges in order to overcome the opponents. This is a process of nurturing the sense of responsibility, honesty, creativity, innovative and patience.
- e. Independence; children learn to be independent when they struggle to win their game, particularly in the individual games. One has to really strive using his own thought and effort to be able to achieve his goals.
- f. Compassion; in the process of making a game a success, the children learn to sympathise and empathise, besides nurturing themselves with values of sincerity, patience and respecting each other.

Tools

Children of the olden days usually use simple tools, cheap and easily available from the surrounding. They use pebbles, sands, coconut shells, marbles, rubber-bands, cock, small boxes, twigs, discarded items, leaves or tools made from plants they could find around them. However, some of these items are not easily found in the urban, for example the

palm-sheath is used in the *Tarik Upih* game as a vehicle or rubber seeds normally used in *Congkand* and many other games. In fact some of the children in the urban areas have never seen or heard about either palm-sheath or the rubber seeds.

Every material used in a game has particular functions and it is suitable to the game, place and time or they would rather not use any. Tools were prepared before they start playing. Due to the development and changes of the surrounding, children creatively use alternatives to the material that is difficult to obtain. For instance, tiny sacks of sands or beans are now used to replace pebbles to play *Batu Seremban*.

Generally, traditional children's games are significantly cheap and easy to practice when compared to contemporary games. Children would not have to spend so much money to buy toys or the tools to enable them to play.

Place and Time

Place refers to the area or space needed for the particular types of games. Outdoor games usually need a bigger area or space compared to the indoor games. Most of the indoor games only need a small space and they usually play on the floor. Some of the games are like the *Enjit - Ervit Semut, Tom Tom Tumbuk, Sudu Sudu Itik, Congkak and Seremban*.

Outdoor games are usually played at the outside of the house, where there is an open and spacious area for children to enjoy themselves.

They normally play either in the fields or in the house garden, in the courtyard or in the area under their houses. For boys especially, they like to play in the shrubbery area near their housing area or near rivers. Outdoor games are like the Rounders, Police Sentry, Hide and Seek (*Tor Nusuk*), Throwing a Can, Chasing Game (*Tor Duduk or Tor Patung or Acikai*), *Teng Teng, Lang Lang Mutuk, Jong Jong Inai, Galah Panjang, Sepak Bulu Ayam, Ceng Ceng Gula Batu, Cina Buta, Main Pondok or Masak Masak, Tarik Upih and many more*.

However, some games can be played indoors as well as outdoors. Sometimes, indoor games are played in the courtyard to allow many players to join the game. It is often that a small group of less than ten children play the indoor games and teamed games are normally played outdoors. Children play whenever they are free. Traditionally, there is no specific time for children to play. They play at any time, in the morning, afternoon, evening and also at night. But time may suggest or influence the type of games to be played, whether an indoor game or otherwise. Usually, outdoor games are played during the daylight.

Duration of the games varies according to the type of games. Games with many stages will normally take longer time to end than the games with one or two stages. Sometimes, the number of players in a game will also decide the duration of playing. The time taken to end a game will also depend on the agility, competency and the skill of the players. The skillful and agile players

would not take such a long time to win a game. A game may last a few minutes or as long as a few hours. The players themselves decide whether to start or to end a game and also decide on the duration of the play.

Number of Players

The games are usually played by children below twelve years old. There is no specific rule to discriminate any player of any age from playing in a group. All children should be allowed or encouraged to play. Sometimes, the adults play children's games and they play together with the children. The number of players varies from one game to another. There are games for a single player but more than one player plays most of the games. There are many games that allow many players to join at a time and most of them are the outdoor games. Some of these games require the players to divide themselves into two or more groups. To do this, they use balloting games to decide on a fair grouping.

Balloting Games

Before a game begins the children are required to ballot or vote to determine grouping or to decide upon turns for players. The purposes of this ballot or vote are to:

- a. Decide turns among players - who shall play first, second and so on.
- b. To decide the pairs or groups - choosing players for every team.
- c. To decide roles of players - who shall become the leader or follower,

the chaser or the victim, the winner or the loser.

The Malaysian traditional games have their own peculiar ways of deciding the order of the play before a game can start. The methods are very simple and most of the times they require no equipment at all.

Categories of the Games

The games are categorised into the following categories:

- a. Balloting Games - to decide turns for players. E.g.: *One Two Som, Lai Lai Li Tham Plom, Di Di Di, Chat Chi Lut Art Art, Rip Rip Ram*
- b. Indoor Games - games that are usually played indoors. Some of these games are playable outdoors. Eg: Hide and Seek, *Dam (Malay Chess), Congkak, Seremban, Enjit-enjit, Semut Sudu-Sudu Itik*. Girls are usually found playing these games because in the old days, girls were not encouraged to stay outdoors.
- c. Outdoor games - games that are usually played outdoors. Eg: *Lang Lang Mutuk, Teng Teng, Jan Jan Jala/Jong Jong Inai*. These games are usually monopolised by boys. Those days, boys were rarely found staying at home at their leisure time.
- d. Games for Girls. Eg: *Mengulek, Congkak, Masak-Masak, Jan Jan Jala, Teng Teng, Tom Tom Bak, Tom Tom Tumbuk, Enjit Enjit Semut, Ceng Ceng Gula Batu*. Generally, these games are quite

gentle and suitable for girls to play. Most of these games are very simple to play but they contain the softness elements. Like *Mengulek and Masak Masak*, these games nurture the children to become a good sister or mother. (Those days', girls above 7 years old did not play as much but were busy doing housekeeping. Most of them were expected to prepare meals for the family, wash clothes, clean kitchen utensils and look after their younger brothers and sisters. However, they were able to play after having done with their chores but only allowed to play nearby. They usually played with the family members, very close neighbors or very close friends.)

- e. Games for Boys. Eg: Flying Kite, Top Spinning, Fish Fighting, Police Sentry, *Galah Panjang*, Konda Kondi, Sepak *Cap Teh*. Boys between seven to twelve years would rather play outdoors. They play anywhere within the area or nearby places where games are possible. These activities would teach these children to become aware of their surrounding, familiar to their nature, appreciate them and most of all, naturally teach them about life. Most activities are very exciting, adventurous, and educative but some could be very risky and dangerous. In addition, the activities develop good health, healthy experiences and stipulate creative minds among the children. Their activities are:
- (1) Playing and exploring in the jungle e.g.: shooting wild birds and other wild creatures such as iguana, squirrels and sometimes even monkeys. They use catapults or hand-made traps.
 - (2) Playing in the river or old mine pools, ponds, swamp areas, moats and paddy fields; these are exiting and adventurous activities for the boys. They swim and play chasing games in the river and old mine pools. They also catch fresh water fishes, snails and prawns and put the creatures to fight.
 - (3) Playing in the shrubbery and bushes: looking for spiders and putting the spiders to fight.
 - (4) Playing in the premise of their own home (outdoor) or in an open ground, near the housing area to play among family members or with friends from the neighborhood.
- f. Games for all. Eg: *Konda Konde*, *Congkak*, Hide and Seek, Chasing Games, Throwing Tin, Stick Game, Pulling a Palm Sheath.
- g. Games with Rhyme. Eg: *Enjit Enjit Semut*, *Buai Laju- Laju*, *Nenek Kebayan*, *Jan Jan Jala*, *Jong Jong Inai*, *Sudu Sudu Itik*, *Tom Tom Tumbuk*, *Tom Tombak*, *Air Pasang Pagi*, *Ceng Ceng Gula Batu* .

CHILDREN'S TRADITIONAL STORYTELLING

Storytelling Songs are found in the following categories:

- a) Legendary e.g. *Pak Pandir, Lebai Malang, Hang Tuah, Pak Kadok Si Luncai*
- b) Fairy Tales e.g. *Sang Kelembai, Badang, Badang Putih Bawang Merah, Batu Belah Batu Bertangkup*
- c) Series of Fables e.g. *Ayam dengan Helang, Rubah dengan Serigala, Siri Sang kancil Merak dan Gagak*
- d) Religious e.g. *Life Story of the Prophets*
- e) Patriotic e.g. *Hang Tuah, Hang Jebat, Badang*
- f) Musical e.g.: *Musang dengan Ayam, Nenek Kebayan, Lagu Tiga Kupang, Sepuluh Budak Hitam, Oh Bangau Oh Bangau*

Children's traditional storytelling is categorised as folk art that is based on oral tradition. It is an art form created through human life. Most of the stories are presented with meaningful expression. The contents give pleasure and satisfaction, arranged out of capability and talent. Its value is felt through observing the story lines, use of the words, plot, roles, messages, and the overall performance of the piece.

The theme or title of the tales normally comprises elements found at the surrounding, depicting the happenings or describing the lifeline of the subjects' chosen. The stories were created mostly to appreciate or to learn the good aspects from the nature of the surrounding and the local culture. The criteria of the stories are short, simple and easily understood by children. Themes used

were based on animals, food, flora and fauna, fishes, birds, cosmos, humans and children themselves. The content, which has significance, indirectly helps the children to get to know and understand more about their surroundings, traditions, community, country and our roots.

As in other activities, most of the tales are used for communication; education, morale and most of all are for entertainment among the children. The adult narrates the stories to the children or the elder one will tell stories to the younger children. These activities normally happen while it rains or while they are resting after they finish playing or at night. Every child crowds around the storyteller and listens to him. He who tells the story is always a good narrator who tells the stories with full expression that makes the children absorbed with the situations.

This activity develops closer relationship between both sides. Besides, the narrations help to educate the child, in particular, in getting to know of the past happenings and develop his or her vocabulary. This activity also somehow helps the child to receive early education about life at an early age. In fact, while entertaining the children, the adults could also enjoy themselves and enhance their experiences. Of course, through this activity both parties benefit themselves in developing good morale because most of the stories or tales were meant to teach good deeds.

There is no record of an exact number of traditional stories available in Malaysia. But, it is

believed that there are more than a hundred of traditional stories found within various areas of the country. The stories are divided on the basis of states, provinces, tribe groups and influences. Some storytelling forms were delivered through songs and games, which were more entertaining. These songs were common amongst the children within the same community. They normally sing out the story and play together as they grow up together. From here, they develop togetherness, bond a very close relationship and share many common aspects about life and therefore they form a very strong community with cultural background.

In the olden days, stories were told at a child's bedside, by the moonlight or a campfire or at a gathering of the tribe. The stories normally speak of love, laughter, honour and traditions. The stories taught us about our life, our surroundings, our people, ourselves and also about other places. We could learn a lot from dictating or listening to these stories and sometimes it brought us, the children, to have our adventurous and wonderful imaginations.

CURRENT SITUATION

Looking at today's life development, Malaysia is facing the same dilemma, in which the people are striving to keep up with modern life style. This means that most people are trying to leave their tradition and follow foreign culture and in this country the people are more influenced by the English style. The later generations are

influenced by the western life style that is the American way of living. They are greatly proud of bringing up their family following western culture. For instance, they are proud of using forks and spoons for eating, they no longer have the courtesy of respecting the elderly even in their own family, they do not wear sarongs and leave out many customs of the tradition. Eventually, the children are closed to traditions and the majority of them are far away from children's traditional activities.

This happens to the people living in town centers and big cities. There are also many other factors that cause the hindrance for people from disseminating the traditional songs to the family members. Today, parents of a family have to work hard to earn their living and are very busy coping with modern living. Collecting assets for the family is a priority, which leaves leisure with family members not being taken care of. Whilst working hard, children are left at home to play on their own within their own home. They mix with friends only in school because while at home they are not allowed to stay out for safety reasons.

Today, children are considered lucky if they are allowed to play in the playground within their housing area. There, the children are provided with built-up playthings. But still this opportunity does not allow the children to practice any of the traditional activities. These playthings would of course initiate the children to play safely, but it would not allow opportunities for them to learn about their surrounding

and the nature and would not encourage them to develop their creativity in applying them to their life. Moreover, at home they would be exposed to whatever is offered by the electronic games and media.

And eventually, the children have no chance to enable themselves to even get to know of their ancestor's traditional songs or other activities.

Today some pre-schools and primary schools in the rural areas, include some traditional activities in their curriculum, particularly traditional music. The children practiced the songs and other activities in classes or in schools, during tea break and continue practicing among themselves after school. These activities will help the children to get to know and encourage them to learn traditional activities. Even though some children are involved with these activities, it may not be fully felt, understood or appreciated. This may due to some aspects such as:

- a) Not knowing meaning of the content in the phrases
- b) No experience of the actual scenario
- c) Not familiar to the activities

A Malay proverb says, "*Tak kenal maka tak cinta*", which means one would not love something that he is not familiar with. So as with the children's activities, one will tend to like the activities the more they are exposed to it.

Traditional Songs

Normally, songs that are often heard will probably be hummed and

eventually the songs will be in the person's mind. Today, children are fed with music played by the electronic media over and over again and every now and then. Most of the melodies played are of popular music. As the songs are so familiar to the children or even to the adults, we become so familiar to it that we could easily catch the songs, memorise them, and so be with them. So, if the traditional songs are treated likewise they may stay evergreen within us despite the competitions from other songs.

Initially, traditional children's songs were meant for entertainment while delivering the imagination and experiences of the writers and the composers. But today these songs should be used as one of the tools to teach the young generation to learn about the experiences of the older generations and behaviour of the nature which some of them have never even heard about or glanced at. The songs also contribute to the unity of the local population where all share the same values. It is because of the content that is based on common resources from the surrounding or the essence of local ecology; and the use, the dialect, custom, legends, mythos or symbols, colours and other local values.

Today, in the globalisation era, Malaysians are very creative and continue to create and compose songs for children with new surroundings and influences. As a result, the aesthetics of the new songs have some difference, the sound is modern and the melody is westernised. The situation is worst when many Malaysians tend to ignore traditional

songs, prefer or feed their children with western children's songs. This is happening in such a great extent that not only the songs are exposed to the electronic media but also the parents who teach or sing to their children. The repertoires are commonly used by most of private pre-schools in their syllabus. Therefore, today we cannot deny that these English children songs are far more popular than the traditional children's songs to the local children.

In most of traditional children's activities, songs play a very important role. Whatever the activities are involved, the songs used are adapting, smart, reviving, stimulating and environment friendly to all of us. Moreover, geographically Malaysia is a small country and as a result we the Malaysians share almost the same surrounding throughout. This is also part of the reason that these traditional songs are seen as a bridge towards the unity in the community. Therefore, it is not too much to say that children's songs play a very important role as a means to nurture and develop patriotism in oneself towards their nation. Looking at the development of today, children's traditional songs should be disseminated further to help in controlling and being used as strategy towards preservation and conservation of local culture and as a tool to slow down if not to counter the domination from foreign influences.

From the study, most of the traditional songs listed in the questionnaire were familiar to the respondents of above twenty years old. As for the children of twenty years and below, these songs seems to

be quite strange, particularly to those who lived in the urban areas. This is partly due to early education when they were at their nursery schools where most children were sent to English medium private pre schools. So, the children were mainly exposed to English language and songs and it is not surprising that they were brought up with songs like Twinkle Twinkle Little Star, London Bridge is Falling Down, Marry Had a Little Lamp, Ring a Roses, Old Mc Donald Had a Farm, Tideo, Hickory Dickory Dock, Polly Put The Kettle On, Humpty Dumpty, Head and Shoulder Knee and Toe, and many more.

Traditional Dances

Today, as is happening in other traditional children's activities, the considered programmed movements or children "dances" are extinguishing. Although the activities involved play a very important role, adapting, smart, reviving, stimulating and environmently, friendly to all of us, many adults not are prepared to deliver them over to the younger generation. Looking at the development of today, children's traditional dance should be enlivened so as to help to preserve and to conserve the local culture. These assets can be used as a tool to control or slow down if not to counter the domination of foreign influences.

From the questionnaire, most of the traditional dances listed did not seem very familiar to the respondents of below twenty years old compared to traditional songs, particularly to those who lived in the urban areas. Some might be familiar to the songs but not sure of its game or its

movements. The children were mainly more exposed to contemporary dances or movements and it is not surprising that they are familiar to Ring a Roses, Jack and Jill, R.A.P dance, Break dance, Hustle and other contemporary western styles.

Traditional Games

There are many games and activities found in this country. These games bring joy, happiness, excitement and education to the children. Although these games provide healthy exercise for children development, Malaysians today are not prepared to let their children have a chance to practice them. This is due to lack of space, lack of area to explore, the condition of the surrounding, lack of safety aspects and lack of guidance by the adults. Parents are not very knowledgeable of the activities and conscious of safety aspects, and therefore are not prepared to allow most of the above-mentioned activities to be practiced by their children, especially those in the urban areas. Furthermore, it is of no surprise that many children in the modern era do not know the existence of these traditional games.

Traditional Storytelling

There are more than a thousand stories in this country. These include the newly written children's stories, old and modern fables and translated versions of children's stories from foreign countries. Most of the stories, tales or fictions are delivered through books and are rarely orally transmitted or delivered through storytelling. Children have to do their own reading by themselves to get to

know the content of a story. This means that children of today miss out the sessions of storytelling which were often done orally by the adults or the elderly to the young kids. They miss one of the very important sessions for older children where this experience of interaction normally happens at noon, late evening or when there is rainfall. Children really enjoy this session, which really brings joy, happiness, excitement and education to them.

But today, children rarely experience this session because there are many other more important routines or activities to do before they retire to bed. Today, children normally are busy with their schoolwork, tuition, study and watching television programmes, watching videos and playing with electronic games. So, they would not spare their time to listen to storytelling and have to do a lot of thinking and imagining. Furthermore, the elder people of the family or the neighborhood are busy with their own agendas to sacrifice for storytelling sessions with the children. After all, they themselves, especially the young parents are not very knowledgeable of the stories and probably have none of the collections in their own syllabus. Therefore, it is not surprising that many children in the modern era have never heard of the traditional storytelling.

Today, most people of the modern world live in urban areas. The traditional activities and culture are not in the list of today's life necessities and even being "pushed" aside or forgotten or not known at all.

Moreover, parents are likely to demand that their children to study and give little encouragement to play. Probably, the young generation should not be blamed for this ignorance and hindrance. Parents and grandparents of today are busy working, earning for a better living. As a result, there is neither space nor time for them to play or to deliver the experiences and knowledge of the legacies to the juniors.

There are many new children's activities being introduced worldwide. The technology and development in communication have enabled everyone to take part in the worldwide activities, athletic and scientific activities which are now developing very rapidly. No doubt, these developments are essential to keep us up to date but indirectly these influences will drag us further and further from our own heritage. The changes and development in all aspects of the nation has contributed many new activities to the population including the children. Every new development contributes values of its own to the development of our children. Like it or not we have to accept them just because the situation gives us no alternatives. Part of the reasons, we the older generations, who are familiar to the inheritance, have less chance to deliver our knowledge and experiences.

Generally, the conditions of the traditional activities in Malaysia at present are as follows:

- a. Sorts of traditional activities have been reduced significantly. Some of them have already

disappeared or are not seen any more.

- b. Even though the activities are carried on in some rural areas, but they are decreasing, unpopular, particularly where television broadcasts are available.
- c. The society perceives that traditional activities are out-of-date, worthless and not prestigious as occidental activities.
- d. Traditional activities are presented or performed in ceremonies, festivals or celebrations.
- e. Some conservative families still motivate their members to carry on and appreciate traditional activities.
- f. There are very few experts in traditional activities available for scholars to refer to.

SUGGESTIONS

It is said that play during early childhood promoted the development of the side of the brain. A person's personality is formed through a balance attained between development of the right and the left sides of the brain. Children normally develop fine sensibilities and intuitive powers through learning by experience, through play and other activities, while they learn how to reason and make judgements by studying and acquiring a wealth of knowledge. Therefore, if a child spends an ample amount of time playing and other traditional activities, he or she will grow into a healthy adult with a

good balance in the right and left-brain development.

As traditional activities play a very important role in developing children to become contributive adults, we should encourage and insist on revitalizing the activities. The responsible bodies should take serious efforts to make this possible. Proposals are as follows:

1. Policies on activating the children activities should be incorporated into the teaching system in the pre-school and primary schools level. This responsibility probably can be shouldered by the Ministry of Education.
2. Public and private bodies that are responsible for information, communication and public relation should help to promote and disseminate the information about the matters to the general public. These sectors may help to influence the public of the importance and benefit of the activities.
3. Encourage scholars to do more research works in the related area and then propagate the information or reports and resources to the general public.
4. Teach the activities through the electronic medium such as-,
 - a) Television: Children programs
 - b) Video recording
 - c) Compact Disc recording
 - d) Audio Tape recording
 - e) Video Games
 - f) Computer Games

5. Provide the public with the Web site for the activities.
6. Every new housing area should be advised to provide suitable space for children to gather and initiate these traditional activities.
7. Encourage many seminars, workshops, conventions and festivals to collect the resources and then revitalise and reactivate the activities among the public.
8. All traditional activities should be documented in the form of books and other forms of publications, video and audio recordings for preservation purposes.
9. Mass media should be encouraged to give equal attention to occidental activities as well as to the traditional activities so that the general public, particularly the children, have alternatives to activate the traditional activities.

CONCLUSION

Every child needs to have activities. In practicing these activities children use a variety of things available in their environment. They can also do without any tools. Traditionally the children play during their spare time, any time of the day, mostly afternoon. They need space because most of the activities involve a lot of movements and many are competitive. Some are creative, need some mental activities and are artistic with singing and dancing. But most of them are cultural, for example the activities that depict the adult's way of life (*masak-masak*).

Unfortunately, traditional activities are facing alternative modern recreations and plays. They also have to face the fact that many open spaces, particularly in big cities, have changed into buildings, etc. The traditional activities are diminishing, filled up with modern or "electronic" activities and they need special efforts to save them.

In conclusion, the traditional children's activities bring values to children such as joy, happiness, excitement, experience and education. On top of all these values, the activities provide healthy exercise for children's development, their mental creativity, intelligence quality and develop their own identity. Furthermore, these activities help to develop children to prepare to face challenges and able to tolerate ability of their opponents.

I hope that this regional workshop could contribute to the dissemination and preservation of these activities among the people, particularly to the children of this region. I can envisage that this regional workshop will help in developing and maintaining the importance of the traditional children's activities among the children of the region. Probably these documents could be brought forward to the attention of the people in the other parts of the world. There is a probability that some of the games could be played and popularised worldwide.

I am sure that this regional workshop will contribute to the preservation and documentation of the legacies. The documents will at least be the evidence of its existence to the later generations and provide a chance to visualize and appreciate their traditional activities. From here, some genius will probably take up the challenge to uphold these inheritances and develop them into a modern version or convert the concepts into digital forms.

Hopefully this regional workshop could also contribute to the prevention of further influences from electronic activities to our culture. This proceeding shall be a guide to our people to try again to disseminate and preserve our assets among the children of the region. Of course this regional workshop will continue to strive to develop, sustain and revitalise our children's traditional activities. May these struggles show us the evidence of success!

*Asal kapas menjadi benang
Asal benang menjadi kain
Baralig lepas mesti dikenang
Biar jangan berganti yang lain!*

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GLOSSARY

Malay Language

English/Interpretation

<i>Sepak raga</i>	Kicking rattan ball
<i>Cak Teh</i>	Feather shuttle
<i>Batik Lampung</i>	Light Batik
<i>Konda Kondi</i>	Name of a game
<i>Sepak Ceper GetahKek Cok</i>	Kicking feather shuttle
<i>Teng Teng</i>	Jumping with one leg
<i>Jong Jong Inai Jong Jong Inai</i>	Name of a folk song

<i>Mak Ipong Rajawali</i>	Name of a bird
<i>Jan Jan Jala</i>	Name of a folk son
<i>Seremban</i>	Tossing stones
<i>Congkak</i>	Name of a game
<i>Galah panjang/Toi</i>	Long hand (Blocking game)
<i>Ceng Ceng Gula Batu</i>	A game hooking of legs
<i>Cina Buta</i>	Blind Chinese
<i>Main Pondok</i>	Name of a game
<i>Masak Masak</i>	Play cooking
<i>Tor nusuk</i>	Hide and seek
<i>Tor Duduk</i>	Chase and sit
<i>Acikai</i>	Chasing game
<i>Tor Patung</i>	Chase and freeze
<i>Tarik Upih</i>	Pulling a Palm Sheath
<i>Papan Congkak</i>	Congkak Board
<i>Nenek kebayan</i>	Fairy godmother
<i>One Two Som</i>	One Two Three
<i>La Da Li La Tham Pom</i>	Balloting rhyme
<i>Lat Ta Li Lat Tham Plom</i>	Balloting rhyme
<i>Rip Rip Ram</i>	Balloting rhyme
<i>Rangkaian – rangkaian Periuk</i>	Name of a game
<i>Pong Pong Along</i>	Name of a game
<i>Main Getah</i>	Rubber band game
<i>Main Biji Saga/ Biji Asam</i>	Seed game
<i>Kepit Sodok</i>	Name of a game
<i>Merebut Negeri</i>	Fight for a state
<i>Bedil Buluh</i>	Bamboo gun/shooting
<i>Meriam Buluh</i>	Bamboo cannon
<i>Sepak Raga</i>	Name of a game
<i>Bebat tangan</i>	Arm Wrestling
<i>Gelek Tempurung</i>	Rolling coconut shells
<i>Pong Pong Along</i>	Name of a game
<i>Rangkaian Rangkaian Periuk</i>	Name of a game
<i>Cok Cok Kendung</i>	Name of a game

O Bangau ! O Bangau !

Kenapa Engkau Kurus?

Macam Mana Aku Tak Kurus?

Ikan Tak Timbul

O Nasi! O Nasi!

Kenapa Engkau Mentah?

Macam Mana Aku Tak Mentah?

Kayu Api Basah

O Ikan! O Ikan!

Kenapa Engkau Tak Timbul

Macam Mana Aku Nak Timbul?

Rumput Panjang Sangat

O Kayu! O Kayu!

Kenapa Engkau Basah?

Macam Mana Aku Tak Basah?

Hujan Timpa Aku

O Rumput.! O Rumput!

Kenapa Engkau Panjang?

Macam Mana Aku Tak Panjang?

Kerbau Tak Makan Aku

O Hujan! O Hujan!

Kenapa Engkau Timpa Kayu

Mana Aku Tak Timpa Kayu

Katak Panggil Aku

O Kerbau! O Kerbau!

Kenapa Tak Makan Rumput?

Macam Mana Aku Nak Makan?

Perut Aku Sakit

O Katak! O Katak!

Kenapa Engkau Panggil Hujan?

Macam Mana Aku Tak Panggil Hujan?

Ular Nak Makan Aku

O Perut! O Perut!

Kenapa Engkau Sakit?

Macam Mana Aku Tak Sakit?

Makan Nasi Mentah

O Ular! O Ular!

Kenapa Engkau Makan Katak?

Macam Mana Aku Tak Makan?

Memang Makanan Aku.

Ten popular balloting games

1. Lai Lai Li Tham Plom or Lat Ta Li Lat Tham Plom or La Da Li La Tham Pom: The palm is treated as white and back of the hand is black. All players stand in a circle facing the center, while chanting "Lai Lai Li Tham Plom" together, the children sway one of their hands. As they finish saying "Plom", everyone shows out white or black. The odd palm will be the first player or the

leader or be the victim. This method is also used to select members of a team. Those showing white will form a group and the others will form another group.

2. One Two Som: This is the traditional method used by two players to determine who shall begin the game. While standing the two players hide their hands behind their back or head so as to hide the symbols formed. They both will then say out.

"One Two Som" or "One Two Juz". At the end of saying "Som", the players simultaneously bring forth their symbols to confront one another. Traditionally there are 3 symbols or formation of fingers used by the children, i.e.: the bird (out-stretched fingers brought closed together), the water (out – stretched palm) and the stone (a clenched fist). Conditions of the games are as follows:

- a. Bird and Water – Bird wins because bird drinks the water
- b. Bird and Stone - Stone wins because stone kills the bird
- c. Water and Stone – Water wins because stone sinks
- d. Bird and Bird, water and water, or stone and stone – Re do

3. Di Di Di Daun Keladi: One person will sing "Di Di Di, Daun Keladi, Siapa Terbit Dulu, Dia Tu Jadi." The player, which the word "Jadi" falls on to will be the victim or the loser.

4. Rip Rip Ram: One person will stretch out his palm. He and all the other players put their forefinger in the middle of the palm. They then chant together "Rip Rip Ram". He will then clench his palm and try to catch one finger. The person of finger that is caught is the loser. If more than one finger is caught the process is repeated until the victim is decided.

5. Tossing something: Normally they toss a coin

6. Throwing "Gundu": A point is set. Every player is required to throw their "gundu" or stone towards the set point, and the nearest "gundu" to the point is the winner.

7. Balloting numbers: All player will pick a ballot that contains a written number in it. They will take turns according to their ballot.

8. Pulling out sticks: Normally they will use small sticks like toothpicks. One of the toothpicks is shortened. The one who picks the short stick is the loser.

9. Grasping something in a fist: Someone will grasp something in his or her fists. The rest of the children will have to guess in which fist he holds the thing. Those who guess it right are the winner, and finally leave the last person to be the loser.

10. Counting fingers with particular songs: There are many songs to count fingers. All the children will put out one hand with their fingers open and put it on the floor. Normally, one-person will sing while touching all the fingers laid in front of him. When he finishes the phrase, the finger where he stopped will be closed. The singing will go on an on until all the fingers are closed. The first person with all the fingers closed is the winner and vice versa. One of the songs used is "Chat Chi Lut Art Art, Chat Chi Lut Koci Lompat, Nes Tum Nes Tart, Pak Ali Tukang Chat.

Five popular games

1. Teng Teng (Building a Brick House, Dek Cok, Jengket, Tip-Tap Toe) A popular outdoors game for Malaysian, particularly for girls within 6 to 12 of age. Two or more children play it. The players have to draw a diagram on a pavement using chalk or using stick to draw on the

ground. The shapes of the game differ from one another based on its name. (Refer to Diagram 1 to Diagram 5). Each player has a stone, coin or small beaded ring, which is used as her seed or "gundu". The objective of the game is to claim as many houses as possible. How do they play?

- (1) The first player stands in front of the plan and tosses her seed into the space and leaves it there. Using only one leg she hops into space 1 and space 2.
- (2) From space 2 she jumps and lands with feet astride the middle line in space 3 and 4. Then she hops into space 5 and jumps and lands with feet astride the middle line in space 6 and 7.
- (3) Jumping astride she turns around and proceeds to hop into space 5, 4, 3, 2 and 1 in the same way she hopped up.
- (4) Whenever she arrives at space 1, standing on one leg, then she has to pick her seed in space 1.
- (5) Then she will hop into space 1 and hop out
- (6) She continues play by throwing the seed into space 2 and repeats her performance again for the next round. She will continue until she breaks any rule of the game.
- (7) After completing all the rounds she will have to throw the seed into space 8. She then completes her hop to space 6/7, turn around and stand with feet astride at space 6 and 7. There she has to squat and without looking back she gropes and picks up her seed from space 8.

If she succeeds she hops back to the starting place.

- (8) From here she can claim and mark space 1 as her own house or territory. Other players are not allowed to step into one's house, so they have to skip the space.
- (9) She continues to play as long as she does not break any of the rules
- (10) The player who wins most of the territories is the winner

Rules of the game:

- (1) The seed thrown has to lie within the required space. It should not touch any of the lines. If it does, the player loses her turn and she has to hold her seed until her turn of play comes again
- (2) A player should not step on any lines or on other seeds while hopping. If she does, her turn comes to an end but her seed remains in the space it has been thrown into.
- (3) A player has to jump or hop over a space that has an opponent's seed in it but she can step into the space if her own seed is there
- (4) While groping for her seed in space 8, a player must not touch any of the lines nor other seeds and she must keep herself balance
- (5) A player uses both legs to step into her own house but other players are supposed to skip her house
- (6) She will lose her house or it is considered burnt if she forgets to step into her house with both feet.

8	
7	6
5	
4	3
2	
1	

Diagram 1
(Building A Brick House)

6	5
7	4
8	3
9	2
10	1

Diagram 2
(Dek Cok)

6		
7	8	5
4		
3		
2		
1		

Diagram 3
(Jengket)

7		
8	9	6
5		
4		3
2		
1		

Diagram 4
(Tip Tap Toe Game)

Methods of playing *Dek Cok*, *Jengket*, Building a Brick House or Tip – Tap Toe are quite similar to this game but vary from one game to another.

2. Jan Jan Jala Itik or Jong Jong Inai

This game does not need any tool. Many children can play this game at a time.

- (1) The children will select 2 leaders.
- (2) The two leaders will have to stand facing each other. They hold each other's hands and lift them up to form an arch (refer to diagram 5)
- (3) The other children form a row and walk in a circle, passing through the arch. While walking every one sings.

Jong Jong Inai

Jong Jong Inai, Mark Ipong Rajawali
Tersepak Tunggul Inai, Berdarah Ibu Kaki

Semangkok Jeluk Sepinggan Dale
Tak Cukup Pulut Tambah Nasi Dage
Jong Jong Inai, Mak Ipong Rajawali

Jan Jan Jala

Jan Jan Jala Jala Itik Jala Ayam
Berapa Lubang Cacing, Seratus Lima Puluh

Singgah Che Yang Singgah, Makan Sireh Mulut Merah

- (4) When they finish singing the song, the arch will catch the child who happens to be right underneath.
- (5) There, the child has to choose one of the two secret words asked by the leaders and then she will join the group accordingly.
- (6) The process is repeated until all the children have joined the teams. There is a possibility of

one team having more members than the other.

- (7) Next step is to play a tug-a war where the team members standing in a row, holding tightly to each other. The two leaders hold hands, trying to pull the opponent (tug a war).
- (8) The team, which successfully pulled the other, is the winner. The game can be played again but the leader of the losing team will not be elected again.

3. *Nenek Kebayan*

The children, boys and girls gather in the house compound to play “Nenek Kebayan” or Fairy Godmother. The group of more than five will make a decision of whom to play as the nenek kebyan. Method of Play:

- (1) Nenek Kebayan is the loser. She or he will be blind folded with a handkerchief
- (2) Nenek Kebayan then stands in the middle of circle formed by the other children
- (3) The children or chorus will move in a circle while teasingly singing the following song:

*Nenek Kebayan nenek kebyan,
Rambut nenek hai penuh uban*

*Nenek kurus sebab tak makan,
Mulut nenek macam tempayan*

*Nenek nenek sibongkok tiga, Siang
megantuk malam berjaga*

*Mencari cucu di mana berada,
Nenek nak kawin dengan anak raja*

- (4) When they finish singing, the children stop moving, they squat down and remain very quiet.

- (5) Then, Nenek will slowly move towards the children. While singing the nenek will try to get one of the choruses. She sings:

*Cucu cucu tak dapat lari, nenek tua
banyak sakti,*

*Sekarang nenek nak cari ganti,
Siapa dapat dia yang jadi*

- (6) Once a child is caught, Nenek has to make a guess. If the guess is right, she or he will take the Nenek’s role in the next round. But if the guess is wrong, the nenek will have to do it again

4. *Congkak*

The game congkak is popular among young and old throughout Malaysia. Two players play this game and it has variations of rules. A congkak match consists of several rounds of play and this game normally lasts very long before we can decide upon the winner.

Initially, the children used to play congkak on the ground under a shed. On the ground they bore 7 holes on each side with 2 bigger holes at both ends, called “rumah”. Sometimes they use coconut shells or cups or small bowls as holes to play *congkak*. But later a wooden board is designed for this purpose called *papan congkak* (Diagram 8). Saga seeds, rubber seeds, pebbles, glass marbles or tamarind seeds are used as the *congkak* seeds.

Method of play

- (1) The two players sit facing each other on either side of the congkak board. Seven seeds are placed in each of the 14 holes.

- (2) Both players begin to play simultaneously
- (3) Each player take out all the seeds from any hole in his row (*kampong*) and drops one seed into each hole beginning with the hole on the left of the just emptied hole and going clockwise round the board. When coming to her own *rumah* she drops one seed into it but not into the opponent's *rumah*
- (4) If the last seed in that move falls into a hole with seeds in it (whether in his own *kampong* or on the other side) the whole contents are taken out and she will continue distributing them as mentioned in (3)
- (5) If the last seed falls into her own *rumah* she has the advantage to continue distributing the seeds in any hole of her choice in her own *kampong*
- (6) If the last seed falls into an empty hole in her own *kampong*, she has the advantage of processing that last seed plus with the whole content of the directly opposite hole and puts all the seeds into her *rumah*. The player is deemed to be "dead" and ceases playing until the opponent is "dead".
- (7) If the last seed falls into an empty hole in her own *kampong* and the hole directly opposite is also empty, the seed remains there and the player ceases until her returns.
- (8) If the last seed falls into an empty hole in the opponent's *kampong*, the seed remains there and the player stops playing until it is her turn again.
- (9) Both players begin simultaneously only in the first round of the match. If one of the players has to stop in accordance with (7), (8) or (9) the other player continues playing until he meets his fate. Thereupon her opponent starts again and so they play alternately. Each player can only start distributing the seeds laid in the holes of her *kampong*.
- (10) A round ends when all the holes of each *kampong* are empty
- (11) The player, who has made the last move in the round, starts the next round
- (12) After a round has ended, both players fill up again the holes of their own *kampong* with the seeds they have collected.
- (13) The player who has lost some seeds in the proceeding rounds fills up only as many holes in her *kampong* as possible with 7 seeds. For instance, there are altogether 98 seeds. If player A wins 60 seeds, player B should only gather 38 seeds. "A" can fill all her holes in her *kampong* and keep the balance in her *rumah* while B can fill up only 5 of her holes in her *kampong*. The balance of the 3 seeds remains in her *rumah*. The two empty holes in B's *kampong* remains are considered burned and would not be used in this particular round (whichever

seed accidentally filled in those burned holes will then be transferred to the opponent's rumah). If B gains more seeds during this new round and the number of seeds is sufficient to fill up the holes, she can fill them up for the next round and her burned holes are recovered.

- (14) A match is over when one player has not enough seeds to fill up even one of the hole in her kampung. She can therefore be declared the loser. A match can also be declared after an agreed number of rounds. In this case, a player with more collection of seeds is the winner.

5. Tom Tom Bak or Tom Tom TumBuk

Tom Tom Bak

This game is very popular to the population in the north of the peninsular. It needs no special tool and there is no limit to the number of players. Girls and boys often play it or they can just play together. The children can play this game either indoor or outdoor. The game comprises two stages

Stage one:

- (1) The children get together, sitting in a circle
- (2) All the children have to grasp both of their fists and they stagger their fists on top of one another
- (3) The children will then sing:
*Tom Tom Bak, Mak Yong Dedek,
Pecah sebiji, Tinggal serangkap*

- (4) one fist will break and open, each time they finish the verse. This will repeat until all the fists are opened into layered palms, facing downwards.

Stage two:

- (5) The children move their palms in a circle movement and they sing:

Peram peram pisang, Pisang masak layu

Jatuh ke lantai, Semut hungru

Jatuh ke tanah, Ayam gunggung

Jatuh ke laut, Di sambar ikan yu

Nenek oh nenek, Rumah nenek nak runtuh

Rak rak rum!

- (6) As soon as they finish the last sentence, everyone will remain quiet, while one of them will say:

“Siapa gelak aci cubit!” (anyone breaks into a laughter, she or he will be pinched)

- (7) So, everyone will try not to laugh and of course the one who laughs is a loser and will be pinched by all members. And they will play again.

Tom Tom TumBuk

“Tom Tom TumBuk” has some similarity to “Tom Tom Bak” but is more complicated. It is often found played by children in the east coast of the peninsular. This is a game to test agility among the children to react whenever necessary. The game needs no special tool but will undergo two stages. Stage one requires the children to fold their arms to the shoulders

immediately they finished singing. There is no limit to the number of players and it is open to girls and boys or they can just play together. The children can play this game either indoor or outdoor.

Stage one:

- (1) All the children have to grasp both of their fists.
- (2) All the fists are staggered on top of one another, in the middle of a circle
- (3) The children will then sing:
*Tom Tom Buk or Tom TumBuk
Mak Yong Dedek
Pecah Serangkai Pecah Sebutir.*
- (4) one fist will break and open, each time they finish the verse. This will be repeated until all the fists are opened into layered palms, facing downwards.

Stage two:

- (5) The children move their palms in a circle movement and they sing:
*Seiring dua iring, Semangkuk
dewa dewa
Jumpa sireh kering bawa balik ke
Mak Wa
Cak peluk dada*
- (6) As soon as they finish the last sentence, everyone will hold their arms to their shoulders. The last person to do this will be forfeited.
- (7) He will sing to all other players one after another. All these players are still folding their arms. The loser sings:

*Tebang tebang punggung, punggung
mati akar*

*Che'Daud serunai Che' Ali
gendang*

Pecah air laut, Jadi air sungai.

Stage three:

- (8) The loser (A) and other player (B) will say the following dialog:
A: Kayu apa ni?
B: Kayu merbau
A: Nak gergaji ke nak kapak
B: Gergaji
A: (Saw the arms and pull the arm until it is free).
B: Kapak
A: (chop the arms and pull it free and he has to repeat the action until he finishes with everyone)

Four popular story-telling

1. Gagak dengan helang (A crow and a peacock)

A long, very long time ago there lived a group of birds in a wood that was full of very old, big and tall forest trees. Deep in the jungle there was a big open space more like a field where flowed a river. There were many other inhabitants, like the wild animals, insects, fairy godmother and others that shared the wealth of the jungle. All of them normally gathered or met each other in the field or at the river to consume water from the river. They lived in harmony, respected and helped each other. Among them there were a peacock (*Merak*) and a crow (*Gagak*) that were good friends. In the olden days, all birds were white.

Merak has had a habit of looking at himself in the river. Taking the water as a mirror, he used to look at himself and always got sad. One day Gagak, who had been observing his friend getting very sad, asked his friend, "what makes you sad when you look into the water?" "I have always hated myself for I am big with my whole white entangling tails. The others said that I am ugly and boring and most of them did not like making friend with me" said Merak. Gagak felt sorry for Merak, he had a deep thought and said "Don't you worry, probably we can try to solve your problem by asking advise from the Fairy godmother. She had always been very helpful. Why don't we go and see her?" Merak smiled with hope.

They flew to the Fairy godmother's house. Luckily she was doing her gardening at home. Upon their arrival, she smiled because with her magic, she knew what was that in their minds. Merak and Gagak greeted her. The old lady asked, "what is the matter that brought both of you here?". Impatiently Merak and Gagak told their problem. Fairy godmother nodded and went inside the house. Soon she came out with a bundle in her hand. She opened the bundle and there lied a few cans of paints. Then she said, "Take these paints and you may paint each other so that you'll look more attractive and beautiful. Be carefull! These paints are magic paints. It will stick forever and so will be your descendants. And remember that you must always have a good heart and be friendly to others". The two birds were very happy and they thanked the old lady. They flew back to the

field near the river, carried the paints with them.

Gagak was painting the Merak first. He liked doing it. With all his heart he tried his best talent to make Merak a very beautiful bird. Deep in his heart, he hoped that Merak would paint him with better look afterwards. Patiently he did his work and sometimes Merak grumbled with impatience. Eventually, Gagak's good job was done. Once ready, Gagak asked Merak to look at himself in the water. As he bent towards the mirror he was surprised and very astonished with his beauty. He turned around and around, spread his tail, showing off and he almost forgot his turn to beautify Gagak

He was still excited when he started painting Gagak. Deep in his heart he became very proud of himself. He would not want any other birds to look better than him. Then, Merak asked Gagak to close his eyes so that he can do his painting. Obediently, Gagak close his eyes and waited to be colored. As he did so, Merak with spiteful heart, mixed all the paints that changed to black and he quickly poured the paint onto Gagak's body. Too late, whole of Gagak's body turned black

Gagak was in a shock to realize what had happened. He cried and he was very sad to be betrayed while Merak laughed loudly. Proudly he boasted to Gagak, "Let me be most attractive bird here and make a lot of friends and you the ugly one with no one to make you their friend. The others who had witnessed the scene tried to coax Gagak. Every creature was so furious with Merak that they

discriminated him and chased him away. They promised to stay as friends to Gagak. Gagak was so furious that he chased Merak all over the jungle. Merak got very scared and ashamed of himself that he ran to hide himself far away from the community.

Up to now, the Gagak community can be seen flying in any place, mixing themselves with other birds. On the other hand the Meraks have been cursed to have no friend; no one wants to be near them and therefore they are rarely accepted in the zoo. It is said that up to now Gagak has still been looking for Merak. That is why we always hear Gagak calls after Merak "Rak, Rak, Rak" when they are flying. Up to now Merak and his family are still hiding in deep jungles for they are frightened of Gagak to take revenge.

2. Pak Pandir

Pak Pandir was an honest, straight forward moron in Malay fiction. His wits were unsharpened by play and association with others. There were many foolish and stupid things he hid. It is believed that this stupidity was hereditary. The descendants seemed to accept their misfortunes or endurances caused by their foolish actions as a norm and they did not suffer for any of it. Following are the brief of Pandir's stories.

Once upon a time there lived a couple on a dry rice clearing – up in the hill for generations. The husband's name was Pandir and Mak Andeh was his wife (an ordinarily smart woman came from the nearby village). They lived a very poor life.

Mak Andeh used to take care of Pak Pandir because he was not reliable most of the time. Throughout their marriage she had to endure many painful incidents unintentionally caused by Pak Pandir.

In due course she gave birth to a daughter. On her confinement she was very weak for she survived on the available rice only. One day she begged her husband to go a – fishing so that they might get fish to eat with rice. She said that the deer-cricket was fine bait. But he took her to say deer-brisket and went straight into the forest. There he found a stag asleep and after a hard wrestle, stuck a hook into the poor animal's back and threw it into the river for bait!

His wife set him to mind the baby but he bathed the baby in hot boiling water with a fatal effect! Carrying the corpse away in a grass-mat for burial, he dropped it and unsuspectingly buried the mat only; retracing his path he saw the corpse on the path, he failed to recognize it and was confronted by the apparent commonness of infant mortality.

His wife sent him to buy a buffalo for the funeral feast, describing the animal for his information as a grass-eater. Instead, he gave the first harvester he met a handsome price for a sickle and tied it up to a tree in his garden because it had cut him; its horn was so sharp! Next, he was supposed to invite the guests for the feast, the Haji and a few other religious men or, as his wife described them, the white-capped and the bearded ones; he brought home reluctant white-cap sparrows and recalcitrant bearded goats!

After that task, he was commissioned to invite Tok Imam (a Muslim leader). He was given the direction to the Tok Imam's house and warned not to take the wrong turn or he would arrive at an ogres den; of course. He mistook the road and brought the ogres man and wife to the feast! The ogres ate their fill and asked Pak Pandir to send some food to their children. He solicitously hastened off and in excess of zeal choked the ogres' children with buffalo bones. Pak Pandir and Mak Andeh then fled for their lives across the river. The ogres were very angry and chased them but Pak Pandir cried that the river was deep and warned them to cross over in a large earthen water-barrel, in which they swam and drowned. The poor couple was rich forever on the ogres' treasures.

The next blunder he did was to buy husk for rice! He toppled into the river on his return, for noticing ants crossing in hundreds for a log. He reflected how they were so many and he was only one and tried to follow! Another day his wife sent him to buy salt and he put it in a gunnysack. His stomach was aching and while he went to ease his colic stomach he did it in stream water for safety. When he came back to claim the salt he only found the gunnysack lying in the stream.

Afterwards he was entrusted with no more commissions, so he went a-fishing. He killed his catch by knocking them on the head with a chopper, smoked them and hung them in bags in a tree in the forest whither he resorted for secret gluttony. But his wife discovered his haunt. She purposely asked him if he

was afraid, whereupon he averred he was afraid of nothing, neither of tigers nor of ghosts but only of a grunting pig and the fabulous eagle (*garuda*). Even the sound of these creatures his wife was hiding in the jungle started him into terror and carrying off the fishes and then concealing them at home.

In the following days, she doled him out two fish a meal while squatting down with her. At his meals he wanted more and she declared she was hiding fish under her leg: she retorted it was her own flesh she was eating, whereupon Pak Pandir cut a slice off his thigh to taste.

On recovering from the effect of his foolishness, Pak Pandir went into the forest, having the luck to trap five hundred birds on a fig tree he tied them all alive around his body. The birds then flew away with him to the roof of a King's palace, where he was mistaken for a fairy and wedded to the King's daughter but got a sad beating as soon as the secret was revealed.

His next adventure was to pretend he was about to make a journey and induce his wife to prepare him supplies enough for seven days. He took the supplies and secretly returned home, climbed the shelf and lay there seven days devouring his easily earned rations. He came down with his lips torn and tears, leaving his ugly set of teeth exposed. Every night while he was sleeping on the shelf, rats smelt the fishy odor and bit his grimy and hits grimy and smeared mouth. Mak Andeh was very crossed to see Pak Pandir with his ugly mouth.

Pak Pandir met his death where he had been born and died in a hill clearing. For one day he was very hungry (he had always been hungry) he did not notice that the bananas, which his wife had just cooked had not been skinned and ate them whole, which brought on a colic whereof he died. He was buried under the rice mortar.

3. *Bawang Patih and Bawang Merah*

There was once a beautiful, sweet young girl, named Bawang Merah. She was the daughter of a fisherman who loved her dearly. When her mother died, her father decided his little daughter would need a good woman to bring her up and take care of her, and so he married again. His new wife loved him and Bawang Merah, and they lived happily.

A year later, she gave birth to a daughter and they named her Bawang Putih. Unfortunately, the stepmother turned out greedy and selfish, and her daughter Bawang Putih, who was born not pretty, was arrogant and envious. Since the *fisherman often spent his time fishing, the stepmother and the stepsister began to rule the household.* Bawang Merah was forced always to do all the house work like cooking, washing, cleaning up and all other hard work. She was not allowed to dress up or befriend to her stepsister, Bawang Putih. On the other hand Bawang Putih was treated like a princess. Everyday she dressed up and tried to make her look beautiful but her appearance became worst. This made her more furious at Bawang Merah, who turned more

beautiful everyday despite being dressed shabbily in the dirty clothes.

Bawang Merah was very sad and very lonely. After finishing all her housekeeping she used to entertain herself talking to the fishes in the well and other creatures surrounding her. She also used to go to the wood nearby. There she found a magical swing. The *swing* would sway gracefully every time Bawang Merah rode it. She had a lovely voice when she sang. Bawang Putih and her mother knew of what was going on with Bawang Merah and was envious about it but they could not do anything to counter her.

One day, a prince of the Sultan wished to go hunting. His troupe decided to go to the wood near Bawang Merah's house. In the breezy evening while they were resting, suddenly the prince caught a sweet voice singing a very lovely song. Everyone was surprised. So he asked his men to seek for the singer. As they came closer to the sound, carefully they hid themselves to peep and everyone seemed to be hypnotized when they saw the beauty was riding the swing and singing away with a dreamy song. And as quickly they went back to the prince to inform him of the surprise they had found. The prince was quite curious and was interested to find out too.

They went together to the spot. The prince was impressed with what he heard but he could not see her appearance clearly. He decided to approach the singer. When Bawang Merah noticed their arrival, she was frightened and immediately she ran away. She hid herself in the shrub.

The men could not find her. Then they decided to search for the nearest house to solve the query. They were lucky to have found Bawang Merah's house but it was her stepmother and the stepsister who appeared. The stepmother did not allow Bawang Merah to show herself.

When asked about the lovely singing girl, the stepmother quickly suggested her daughter and said that there was no other young lady living nearby. Even though in a doubt, they agreed to believe with the condition that she had to prove the scene. They went altogether to the wood so that Bawang Putih could ride the swing. Bawang Putih was quite reluctant to do so because she knew of her weakness but her greedy mother forced her to do so. After quite some time, she sat on the swing and tried to sing. Nothing happened. She tried to sway the swing but it was too heavy to even to move it. She was frightened and she cried. She was scared that the prince would be mad at her. She sang with an ugly sound and the swing remained stiff.

Suddenly the prince lost his temper. He was crossed that the two selfish and greedy women cheated him. He sent them to search for the right lady. The two frightened women quickly went home to call upon Bawang Merah and they brought her to the swing. Bawang Merah was frightened too. She thought that the prince would punish her as well. She dared not sit on the swing until she was forced to. On the other hand, the prince immediately fell in love with her as he saw her lovely being. And as she sat, the magical swing started to

sway smoothly followed by the lovely song by Bawang Merah. As the wind blew softly, the swing swung faster and the song sounded sweeter. The prince was very pleased and immediately as Bawang Merah came down from the swing he asked her to be his wife. Bawang Merah was very excited but was also scared of her stepmother. The prince understood the situation. He wanted to punish the two women for their wickedness but Bawang Merah chose to forgive them. They thanked Bawang Merah and promised to be kind and gentle to everyone. The prince and Bawang Merah invited her stepmother and stepsister to live with her at the palace and they lived happily ever after.

4. Badang

Once there was a great and famous Malay legend named Badang. He was a very strong young gentleman and a hero of the olden day. He was in an orphanage since he was very young and ended up living with his very poor grandfather. The old man always fell sick when Badang was still young. Badang helped his grandfather even though he himself was very small, thin and weak due to lack of proper nutrition. People and the children of the village had always bullied Badang. But there were two rich men in the village willing to employ Badang upon a very small commission. He worked hard so as to keep alive. He did any job he was asked but did not impress his employers very much because of the little energy he had. Deep in his heart he always wished that he could be a tough, strong and good man so that he could help his grandfather live

a better life, please the people around him and help other people.

Apart from working, Badang used to put his fish traps made of bamboo and leave them in the river over the night. By dawn he would check on his catch. He used to get a lot of fishes. But lately he always found that his trap was empty but with scattered fish bones on the ground. So he thought that there should be a thief who had been eating his fishes. He wanted to find out by himself. One night, he put on the fish traps and then hid himself behind a very big tree. He waited with patience. It was utterly *quiet*, dark and sometimes he felt quite eerie when listening to the sound by crickets and other jungle inhabitants. Suddenly, in the mid-night he heard of a terrifying noise and he peeped from afar. He was so frightened that he shuddered. There, in front of his fish trap he saw a red eyed, hairy, huge and ugly water ghost happily eating his fishes.

Suddenly he got very crossed that he forgot his fright. Fiercely he jumped out and confronted the ghost. He demanded the ghost to return all his fishes that was consumed by the ghost. He roared angrily: "Return all my fishes you had stolen or I shall kill you!". The ghost was shocked and he shuddered to see that the little boy was very brave and was not even scared of him. The ghost begged for his life and at the same time offered to help Badang. "What can you help me? Badang asked fiercely. The ghost said: "I can make you tough and the strongest man in this whole world." "But how could you do it?" Badang asked again. "You only have to eat my vomit and you will become one".

Badang put the offer to a thought. He himself felt like vomiting thinking of the ghost vomit but he was too eager to become the strongest man. He made up his mind. He was so determined that he asked the ghost to vomit. Then immediately he ate the whole lot of the ghost's vomit and he fell asleep.

As he woke up he found his body posture changed and felt strangely strong. He tried to pull out a big tree and he managed. He tried again and he succeeded. He was very happy; he released and thanked the ghost before he went home happily. He reached home and told the whole story to his grandfather. He went to work as his routine but he did a lot and so much better jobs that he was compensated with better commissions. His employer was told about what had happened and he too was very happy for Badang. Later, news about Badang was disseminated throughout the village and the state. He managed anything at all. He was an honest and good man, he did not boast of his power, but instead he helped many people within his capability.

The Sultan of the state heard the news. He was interested to witness the wonder. He called upon Badang to test his strength. He asked Badang to find a kind of vegetable named "*turns*". Turns was only available in a deep jungle. The plant was a very tall tree and Badang was supposed to obtain its shoots. He climbed the tree and managed to pluck the shoots. On the way down the tree, one of the branch where Badang stepped on broke. So he fell off the tree and his head hit the rock. Surprisingly, he was not injured but instead the rock

was broken into two pieces. He successfully brought the shoots to the Sultan. His majesty was so pleased that he rewarded Badang with a suit of good costume.

Some time afterwards, Sultan commanded his people to build a big boat of approximately 15 meters in length. Once ready, they had to launch the boat to the sea. Unfortunately, the boat was too heavy for about three hundreds people to move it. Sultan sent for Badang and insisted him to take up the task. Immediately after the obeisance with his greeting to the Sultan, he tried to push the huge boat. Everyone was astonished but applauded when the boat smoothly slid towards the sea as Badang pushed it.

The news of Badang's achievement spread from mouth to mouth so that it reached abroad particularly to India. At that moment India too had a very great warrior. He and his troupe came all the way from India to challenge Badang. The humble Badang had no choice but to obey the order to fight. He did not take much time to topple the warrior from India, Nadi Bijoya Pikrama. Nadi Bi jaya could not believe that he had lost. To satisfy

him, he appealed to the Sultan to have another challenge. He found a huge rock located in the palace's garden. The title of the strongest man should go to the one who could move the rock. Badang agreed to the condition. Nadi Bi jaya made the first try; with full strength he was able to lift the rock up to his knee length. His troupe members were very proud of him. Then Badang took his turn. Taking deep breath, he bent down to lift the rock. Nadi Bijaya smiled sneeringly because he thought Badang could not even move the rock. Amazingly, Badang smoothly carried it up on his shoulder with very little effort and then threw it as far as to a mouth of a river and it formed a promontory, and *today it is called Tanjung Singapura*. Nadi Bi jaya was stunned but satisfied with the situation and the local people cheered with joy. The Sultan was very pleased with Badang and presented him with a lot more presents for he had made the country famous.

Afterwards there were warriors from a few other countries trying to challenge him. All the fight seemed to avoid Badang and eventually, nobody dared to fight with him. Everyone respected and loved him and he remained to be the strongest man!



Ceng Ceng Gula Batu 1



Ceng Ceng Gula Batu 2



Buai Laju-Laju



Tepuk Amai-Amai



Air Pasang Pagi



Tom Tom Bak 1



Tom Tom Bak 2



Tom Tom Tumbuk 1



Tom Tom Tumbuk 2



Tom Tom Tumbuk 3



Sudu Sudu Itik 1



Sudu Sudu Itik 2



Jan Jan Jala 1



Jan Jan Jala 2



Nenek kebyan 1



Nenek kebyan 2



Story Telling 1



Story Telling 2



Story Telling 3

MYANMAR

THE UNION OF MYANMAR

Ministry of Culture

ASEAN CHILDREN TRADITIONAL SONGS,
DANCES, GAMES AND STORYTELLING
(Country Essay)

Submitted by

U MYINT KYAING

DIRECTOR

THE NATIONAL LIBRARY

ASEAN CHILDREN'S TRADITIONAL SONGS, DANCES, GAMES AND STORYTELLING (Myanmar Country Essay)

INTRODUCTION

Myanmar people have their own traditional songs, dances, games and story-telling. They are also exemplified in the Myanmar customs and traditions in their way of living standard styles. Traditional songs are not strange for Myanmar children, who are very familiar with them at the cradled-age, because most of their mother's songs (*eg-o-o-Aye*) are traditional songs and nursery rhymes.

For Instance:

In the golden moon a rabbit lying-down,

An old man pounding rice.

Look, Look, they say

But let them say

It is all nonsense

To stop my child's crying,

**I'm only pointing out a fanciful
resemblance in the shadows,**

oh fairy of the moon.

Therefore Myanmar traditional songs (such as nursery rhymes) are the first sounds of the Myanmar children in their human being started-lives.

The dance with the hands are also started for the children from the cradled-age such as *Cho-Maing-Maing* sound and gesture. But the

traditional dance which comes from elders including grandparents, parents and dance-teachers, seems to be one of the oldest of art forms, being found in virtually every culture and attested to in records of cultures long extinct. Dance may be performed for a variety of motives: ceremonial, liturgical, magical, theatrical, social, or purely aesthetic. Besides, dance is also the language of the movement and a form of expression that utilizes bodily movements that are usually rhythmic, patterned (although may be improved), and accompanied by music.

Most of the boys and girls from five to twelve years old are very interested in and very fond of their lives in playing games such as traditional and non-traditional games (i.e. T.V games or current situational games). Also these are also studying in the primary (including K.G) and middle school, so that story-telling and listening to the traditional (sometime non-traditional) stories are also compulsory habit in their ways of standard living styles. On the other hand, most of the schools have a story telling time-period according to the school-curriculum of the basic educational system in the union of Myanmar. Besides, the teachers teach not only religious songs but also nursery rhymes and the use of rhymes, songs and verses have been

found to be of great interest to the children specially under twelve years of age.

The Union of Myanmar has an area of 676,577 square kilo-meters (216,228 square miles), the largest country in the mainland of South East Asia, and shares borders with the People's Republic of China in the north, Laos and Thailand in the east and Bangladesh and India in the west. Myanmar's population is estimated to be a round 48 million.

Myanmar language is used by the majority and is the national official language, the Union of Myanmar has 135 nationalities comprised of the Kachin, Kayah, Kayin, Chin, Bamar, Mon, Rakhine and Shan as major ethnic groups with their own languages and living standard styles.

Similarly, Kachin traditional song, dance, game and story-telling are different in form, content and pronunciation to other ethnic groups; they are mostly the same type on expressing of cooperation, sympathy, honesty, faithfulness, happiness, unity, solidarity and conservation for cultural heritage of their own living styles. Furthermore, singing, dancing are also quite different in the form of languages, sound and types, but playing games for children are mostly in the same styles. That is the same characters of our Myanmar people in one family of nation especially for children playing styles according to the traditional life of the Union of Myanmar.

Moreover, Folk-tales of one ethnic group becoming known and retold in another ethnic-group, young and old, will enable them to

know one another better leading to mutual good-will, understanding and perhaps affection. Therefore the story-telling is not quite different in all national groups of Myanmar people. Taking part in those rich national cultural identity activity, this essay will give a good knowledge to all ASEAN people for the describing of the everyday life, national customs and habits, national behaviours and the character of Myanmar children, specially under twelve years of age, in those eight major ethnic groups.

HISTORICAL DEVELOPMENT

The term 'culture' can be categorized as Tangible Culture and Intangible Culture. The art of dancing, theatrical performance, singing and playing music, arts and crafts, literature, language, stories, symbols of customs and commemorations are included in the Intangible Culture. Myanmar is rich in cultural heritage which dates back nearly 2000 years of Pyu era since the 1st century A .D. Myanmar culture is also the basic foundation of the entire life style of Myanmar and acts like great barricades not to be overwhelmed by any influences of other cultures and traditions and can be documented as one of the major roles in Myanmar society. Myanmar has sustained its traditions and culture although she has gone through many changes during the long course of her history for ever.

According to the statistics of population in the Union of Myanmar, Buddhism is about 89 percent.

Normally, we can say that Myanmar Culture is interrelated with the teaching of Buddha. Traditionally, Myanmar Buddhist Culture has been preserved and transmitted from one generation to another by the family and nation of Myanmar community. "Be humble to those senior in age, pay respect to those of the same age and have sympathy on those junior in age" - is regarded as one who is cultured, or can prove how Myanmar has mutual respect in accordance with the moral conduct of a person by the customary teachings.

The children may become the father of the country leader one day. In the everyday life of the Meaner Children (below 12 years old) they are studying in schools and houses, playing in free time, singing, dancing and story-telling as they wish. Most of the Myanmar Children have their own living styles with habits or characters according to their family's life style. In this essay our eight major ethnic groups of Myanmar Children such as Kachin, Kayah, Kayin, Chin, Mon, Bamar, Rakhine and Shan will be described.

Kachin people live in the northern state of Myanmar and most of the Kachin Children play in the mountainous area, the same as to the Kayah, Kayin, Chin, Rakhine and Shan, because most of the Myanmar Country, approximately 75 percentage, is mountainous area. Normally, Bamar and Mon ethnic groups live in the plains with the majority of population numbers. Although Myanmar Children's (including those eight major ethnic groups) singing & dancing are quite different in the form of languages

and types, playing games for children are mostly in the same styles. That is the same characters of our Myanmar people in one family of the nation, especially for children's traditional playing styles. Because most of the children like playing very much and mostly the playing games are not quite different types according to the Myanmar traditional life.

In the story-telling or Myanmar folk-tales, there are four types of groups according to the Myanmar literature. They are -(1) Jataka tales (2) tales with some moral messages of religious background, adapted from Sanskrit and Pali sources (3) Proverbial tales and (4) Juristic tales.

Most of the story-telling of folk-tales are not different because they are also the same types of group in the form of animal tales, romantic tales, wonder tales and humorous tales etc. in the whole of Myanmar traditional life-styles, including Kachin, Kayah, Kayin, Chin, Bamar, Chin, Rakhine and Shan of eight major ethnic groups.

A proverbial tales may often be also a Jataka tale or an adapted Sanskrit tale, and many Juristic tales are adaptations from Sanskrit and Pali sources. Pali and Sanskrit were widely studied after A.D 1056 (M. Era-418) Buddhism became the state religion of the Kingdom of Bagan (Pagan Period). A Myanmar Proverbial tale is not a fable. A fable points to some moral lesson, which can be expressed in the form of a proverb or saying, but a Proverbial tale narrates the particular set of circumstances which gave rise to a proverb or a saying. A Juristic tale

may be an adaptation from Sanskrit or Pali, or a modified folk-tale, or a tale invented by the writer, or a record of an actual decision made by a judge in a court of law. Maung Htin Aung (Dr. Htin Aung, 1909-1978), a well-known Myanmar Scholar, described in his popular book (Burmese Folk-Tales, Oxford University Press, 1954 reprint) of introduction as follows:

“... There are approximately about one thousand Proverbial tales in Burmese literature; some of them are Jatakas, ..., some of them are adaptations from Pali or Sanskrit sources; but most of them, I think, were originally folk-tales, for surely most of the sayings originated from native tales.”

Whether they are folk-tales, folk-legends and Jatakas or Buddhist, birth stories are very familiar to our Myanmar people (specially among native people: such as villagers) as traditional or native stories (tales) for telling to each other up to now.

In the field of Myanmar literature and fine arts, the collection of Myanmar traditional songs, dances, games and story-telling as a folk-culture activity-genre, separated for children, have also been recorded. They are recorded as many types, such as in memory, manuscripts and book forms (printed and non-printed), in tapes, in computer diskettes up to CD-ROM nowadays. In daily life of the children, the role of children's traditional songs, dances, games and story-telling are mostly based upon the local cultural knowledge of the children (specially in eight major ethnic groups of

Kachin, Kayah, Kayin, Chin, Bamar, Mon, Rakhine and Shan in this essay and video tape) in the field of historical development for the processing. In fact, this essay will show the Myanmar people's own culture, arts and national characteristics of young generation (especially under twelve years of age) for preservation of Myanmar traditional and historical life-styles of singing, dancing, playing the game and story-telling in the everyday life of the children.

CURRENT SITUATION

All 135 ethnic national races in the Union of Myanmar including those eight major ethnic groups of Kachin, Kayah, Kayin, Chin, Bamar, Mon, Rakhine and Shan have the same value system on culture and their own standard living-styles. They want to live in peace and help one another in a habit of working together. They are honest, candid, generous and hospitable.

According to the statistics, of the population of 48 million in the Union of Myanmar, Buddhists account for 89.30 per cent of the population, Christians 5.06 per cent, those of Islamic faith 3.78 per cent, animists 1.20 per cent, Hindus 0.51 per cent and those of other faiths 0.15 per cent in 1998. Although the majority of the population are Buddhists, all the nationals in the country have the right to freedom of faith. There are no constraints and suppression on religions. Naturally, Buddhism has great influence on the daily life of Myanmar with the majority

Buddhist culture. All Myanmar Buddhists, thus, revere parents and teachers and honour them on the same plane as the Three Gems of Buddhism, the Buddha, the Dhamma(Law) and the Sangha in the Five Infinite Benefactors.

Myanmar is a country where festivals abound in very great variety and number. Almost in every month of the year there is a festival in the Union of Myanmar. Myanmar festivals are an index of the people's culture itself. There are two kinds of festivals in general. They are seasonal and unseasonal. The twelve traditional festivals of the year are called seasonal and so are pagoda festivals of the famous pagodas throughout the land and in certain local minorities. Nat festivals are called unseasonal. Nat festivals are never so important as pagoda festivals and, they do not concern the whole nation because they are local affairs for local minorities group. Besides, New Crops festivals of the Kachins, Deeku of glutinous rice packet festival and Tagundaing festival of the Kayah and the New Year Festival of the Kayins are some examples marked by generosity in ethnic groups.

As long as the Myanmar people are able to preserve such traditional values and customs, Myanmar will continue to flourish as a nation. She may not be a developed nation in terms of material wealth by western standard, but her people possess a far richer generosity of spirit and a deep sense humility and gratitude beyond compare, which will help her overcome many difficulties and obstacles in national development.

Generally, Myanmar culture is the one which embraces gentle manners, customs, traditions and rules of conduct that have been maintained from generation to generation, and have been preserved as a national characteristic, and still remain intact up to the present. Therefore Myanmar children's traditional songs, dances, games and story-telling are still remaining as a national characteristic of each ethnic group of Kachin, Kayah, Kayin, Chin, Bamar, Mon, Rakhine and Shan people nowadays on their way of standard living styles. Because Myanmar people have their own living standard styles, and they mostly are traditional custom-life and they are also exemplified in the family of the nations.

There are about 4000 primary schools including Kindergarten in the Union of Myanmar according to the 1998 statistics. In the Kindergarten school, most of the children under five years old are singing the songs (mostly Myanmar traditional songs, sometimes nursery rhymes etc.), dancing in solo or groups and playing the games as they wish; mostly they are under the guidance of their teachers in traditional ways. Besides, most of the Kindergarten children are listening to the stories told by their teachers. But, in primary school, the children between five to nine years old are telling the stories according to the school curriculum. Because of the new basic education system of Myanmar, the curriculum for primary school on folk-literature are included in every class. Each class has one period (at least 40 minutes) on singing songs (mostly traditional), playing or dancing, and story-telling (listening)

in every school day. That is the compulsory period in every primary school and up to the seventh standard of middle school. Because the primary school is marked to fourth standard and middle school is marked to eighth standard. But eighth standard is the entrance of the high school level and most of the children are over twelve years of age. Moreover, children below twelve years old are very fond of the stories by telling and listening in their lives.

With the Cooperation of Ministry of Social Welfare, Relief and Resettlement, the Ministry of Information: Myanmar Radio and Television Department broadcasts the children programmes in every Sunday, Tuesday and Saturday which can draw the attention of the Myanmar family. In those children programmes, most of the Myanmar traditional song singing, dancing, playing games and story-telling are also included as a model and popular standard. Therefore most of the Myanmar children (specially in this field of below twelve years old) are very lucky in their ways of lives under the guidance of their school's education as well as their family education system.

All 135 ethnic national races in the Union of Myanmar including Kachin, Kayah, Kayin, Chin, Bamar, Mon, Rakhine and Shan major ethnic group was estimated at about 48 million in 1998. The Mon-Khmer, The Tibeto-Myanmar and The Tai-Chinese who migrated into Myanmar were three main migration groups in Myanmar national races. Bamar or Burman is the biggest population in the groups. Shan 11 percent, Kayin 7 percent,

Kachin 6 percent, Mon 5 percent, Rakhine 4 percent and Chin 2 percent have their own culture, history, language and literature. Therefore those eight major ethnic groups have their own traditional songs, dances, games and story-telling according to the their own living standard styles.

Today is the age of information on the super high way of technology. Therefore computers are the essential materials for the people in the information age of this 21st century. Besides radios, telephones, televisions and computer network systems are also the essential materials for the people who live in the urban area. In that condition, traditional culture especially for children on singing the songs, playing the games, dancing and story-telling (sometime listening) habit may be lost in a few coming year. Because most of the children who live in urban areas have not enough space for playing (ground) and no time in traditional ways of singing the songs, dancing and story-telling. But mountainous area people who are Kachin, Kayah, Kayin, Chin and Shan ethnic groups of children have enough time and space for traditional ways of singing, dancing, playing and story-telling (listening). That is one of the danger of disappearance of traditional ways on culture especially for urban area. Therefore most of the kindergarten and primary school have traditional ways of singing the songs, dancing, playing and story-telling (listening) programmes according to the compulsory school-curriculum. Besides, Myanmar radio and television broadcasts the children programme every Sunday, Tuesday

and Saturday, which can draw the attention of the Myanmar urban family, so traditional culture may not be lost within a couple of years. On the other hand, we can save the danger of disappearance of our traditional living standard styles on singing, dancing, playing and story-telling (listening) as we can for the preservation of our cultural heritage.

SUGGESTIONS

The State Peace and Development Council of the Union of Myanmar government has laid down the twelve objectives on political, economic and social sectors to build a peaceful, prosperous and developed nation. The four social objectives of the twelve main ones are the main concern of the Ministry of Culture. It is the duty of every law-abiding citizen to cherish and safeguard Myanmar traditional culture which has been maintained for hundreds of years as the heritage of our forefathers.

The four social objectives are as follows:

Uplift of the morale and morality of the entire nations.

Uplift of national prestige and integrity and preservation and safeguarding of cultural heritage and national character

Uplift of dynamism of patriotic spirit.

Uplift of health, fitness and education standards of the entire nation.

Under the guidelines of those four

social objectives, the Ministry of Culture (founded 1952) is one of the major agencies who carries out the state cultural policies and set directions regarding to the promotion of Myanmar culture and its preservation works. In all its activities, the Ministry of Culture is guided by its cultural policy as follow.

“To preserve, explore, develop and propagate the Myanmar cultural heritage and traditions with a view to take pride in and cherish the nation and its people.”

Moreover, the Ministry of Culture is educating the younger generation to cherish and safeguard the tradition and culture of our forefathers. That is of paramount importance as cultural standards reflect national prestige, integrity and honour. Therefore the role of the Ministry of Culture in cultural sustainability and cultural development is very high in the national consolidation which also arouse the awareness of national prestige. In this way Myanmar children traditional songs, dances, games and story-telling (listening) including those eight major ethnic groups of Kachin, Kayah, Kayin, Chin, Bamar, Mon, Rakhine and Shan are safeguarding and spreading in the whole country towards the national consolidation by promoting knowledge and understanding of the cultural customs of the nationalities.

Traditional songs and dances, also the living cultural heritage of Myanmar, still survive as the brilliant tradition. The rising generation of Myanmar is striving heart and soul for the revival of the living treasures of these fields. The ways and means

of sustaining the unique characteristics of Myanmar traditional dances and songs (traditional games and story-telling also included) are enthusiastically being carried out at present. One of the major nationwide competitions on singing, dancing and composing songs is annually held and is enthusiastically participated in by the young. The competitions have been becoming more broad and profound qualitatively as well as quantitatively. Particularly, in the dance and song competition, competitors have shown their talent, more than in the previous years, with subtle cultured styles as well as with active and vibrant participation. The State Peace and Development Council Government has held annually the Myanmar Traditional Cultural Performing Arts Competition since 1993 as a state level.

Children under twelve years of age from the whole country participate in showing their musical talent to full like master artistes with great enthusiasm for singing and dancing. The Union of Myanmar with the seven states and seven divisions, including Kachin, Kayah, Kayin, Chin, Bamar, Mon, Rakhine and Shan, which are eight major ethnic groups of people (specially under twelve years of age), are urged to strive for continued graceful flourishing of Myanmar people's own culture (normally, traditional culture on songs, dances, games and story-telling sector in this section), arts and national characteristics; for preservation of Myanmar people's firm and profound historical traditions and their grand high-level

culture for eternity to strengthen immunity based on national spirit in young people of the new generation to ward off the danger of alien cultural infiltration. Furthermore, to rekindle in all the national patriotism and nationalist fervour, to uphold and safeguard Myanmar cultural heritage, to uplift Myanmar national character, to contribute towards spiritual development of youth, and to guard against influence of the alien culture are always included as the noble and best objectives of the Myanmar Traditional Cultural Performing Arts Competition in each year at the state level. On the other hand, the major type of the policies is for preservation, revitalisation and promotion of children's traditional songs, dance, games and storytelling.

Besides, with the cooperation of Ministry of Social Welfare, Relief and Resettlement, the Ministry of Education, the Ministry of Information, Myanmar Radio and Television Department broadcast the children (specially below twelve years of age) programmes from radio as well as television every Sunday, Tuesday and Saturday. Those three days a week programmes are very interesting to the Myanmar children as well as Myanmar family. Sounds from the radios and actings in the televisions on singing, dancing, playing games and story-telling as the traditional ways of standard styles are also interesting with a great pleasure of Myanmar family.

The printing and publishing enterprise (Ministry of Information) as well as the private publishers also publish books and periodicals for the

benefits of the children in children literature sectors. According to the publication of children and youth literature in the Myanmar subject, the government of Myanmar always encourages it in that sector. Besides national literary prizes for children and youth are also awarded as the highest level by the government (i.e. The Ministry of Information) as well as the private publication board each year. One of the researchers and writers Daw Myat Mon (also a senior officer of Department of Social Welfare), described the reading habit on children and literary mind topic since 1973. In her paper she pointed out the reading habit of children between five to ten and eleven to fifteen years of age according to the literary type of cartoon, folk-tale, fiction, article, newspaper reading and non-reading sector (see Appendix).

That is one of the standards of Myanmar children who are living in Yangon (capital city of Myanmar) since 1973. Now, encouraged by the current government in information on radio, television and literary movement in Myanmar, the children as well as the people are very keen on reading, listening and watching the information as they like. The qualities as well as quantities bring the young new generation to appreciate and cherish Myanmar people's great historical tradition and high cultural standards on the children traditional songs, dances, games and story-telling sectors in schools or out of schools. Therefore it is a great opportunity to strengthen the way in encouraging the traditional life of singing the songs, dancing in

varieties, playing the games and story-telling (sometime story-listening) sectors according to the curriculum of kindergarten and primary school in the mass media such as radio, television, moving-pictures (videotapes show) and children literatures etc. In fact, these suggestions will improve endeavours to carry out the four social objectives of the state and also the preservation and safeguarding of Myanmar cultural heritage to be promoted and propagated in traditional songs, dances, games and story-telling (listening) of the Myanmar children (aged below 12)

CONCLUSION

The Myanmar believe that if there is no 'culture', there will be no people. Myanmar is a nation with high cultural standards and a long history. Because of its rich in cultural heritage since Pyu era (a period of 2000 years ago, the 1st century A.D.), preservation, conservation and safeguarding has continued as a national duty. Under the guidelines of the four social objectives, the State Law and Order Restoration Council (Now State Peace and Development Council) Government formed the "Central Committee for Revitalization and Preservation of Myanmar Cultural Heritage" since 1993. Besides, the Union of Myanmar acceded to the International Convention on Preservation and Safeguarding of World Culture and Natural Heritage with the Co-operation of World's Nations in August 1994.

U Khin Zaw (Saya K : Former librarian and the director of Myanmar broadcasting service, 1905-1989) pointed out the folk song as follows:

“Folk song is a form of music already transmitted. Each singer learns his poems and his tunes, twists and alters them to suit his own ideas, and passes on the result to his successor. It maybe probably will be slightly different from the music which he originally learnt. It is never written down (except by collectors, when it finds its way into printed books) and yet is one of the most permanent things in the world. It is not the work of any one man or of any one period though it can usually be employed for artistic purposes by composers of all periods. It is purely melodic ; harmonic only by accident. It is not self-existent; but exists for one of the two purposes, poetry or dancing. (Excerpt from-**Burmese Culture: General and Particular - Book, 1981, pp.97**)

Myanmar traditional dances can be categorized according to their traditional functions and their characteristics throughout the ages. There are some different types of Myanmar traditional dances (including 135 ethnic groups of Myanmar children's dances) according to the characteristics, historical context and their traditional functions. They are ritual dances, obeisance dances, court dances, dramatic dances, folk dances and marionette dances etc.

In this paper, I would like to show that all 135 ethnic national races in the Union of Myanmar have the same value system on traditional

culture of children's traditional songs, dances, games and story-telling, because all the Myanmar people have the same (equal) right and the same (equal) freedom on the traditional living standard styles and their own custom.

There are no people in the world who are without some forms of games and sports. According to the ancient records of Myanmar history, there would be an infinite number of children games among the Myanmar people. Generally, some of the games are still played nowadays as tradition. Child-play (or children game) is more or less a spontaneous activity, for when a child is playing, he is directing himself according to his inclination at that time. But players in a game of sport are expected to follow a set of understood rules or agreements. Such rules may be sketchy or ambiguous; nevertheless they are rules which all participants should observe in order to make the game or sport proceed with interesting effects. Being part of the age-old civilization of the Myanmar nation, traditional folk sports or games are loved by the various people of Myanmar nationalities (specially included Kachin, Kayah, Kayin, Chin, Bamar, Mon, Rakhine and Shan, which are the eight major ethnic groups). Most of the traditional folk sports (traditional games) not only benefit the people's health, but are also imbued with patriotic significance in encouraging people to struggle courageously against evil forces. (e.g. Rakhine traditional game of “The playing of the ghost of a banyantree”). In

general, although the singing and dancing are quite different in the form of languages, sound and types on playing games for children are mostly in the same styles. Because most of the playing games are not quite different types in Myanmar traditional life of Myanmar people in one family of nation.

As the folk-tales (traditional stories) of one race-group become known and retold in other race-groups; young and old, this will enable them to know one another better leading to mutual good-will; understanding and perhaps affection, the story-telling (listening) is not quite different in all national-races group of Myanmar people by the same types of group in the content of Myanmar literature.

U Min Naing (Former Director of Department of Culture Institute and the National Literary Award winner writer and a popular painter in Myanmar) pointed out the Characters of Myanmar folk-tales are as follows:

- The records should be marked as oral history.
- The records should be based on the traditional culture and custom.
- The records should be interesting, wonderful and aesthetic enjoyment.

Folk-tales and fictions should be different in types and folk-tales are older than fiction in general.

Anyway, most of the folk-tales came from oral history and later they are recorded in print for reading. This is one of the best ways to preserve and promote the existing of the children's traditional story-telling on folk-literature of Myanmar.

To carry on the traditional lives of those the eight major ethnic group of Myanmar people (That means Kachin, Kayah, Kayin, Chin, Bamar, Mon, Rakhine and Shan people) this essay and video tape will give a good knowledge to all Asean people for the describing of the everyday life, national customs and habits, national behaviours and imagination of the characters of Myanmar children, especially those under twelve years of age. In each ethnic group, the video tape will reveal the traditional songs and dances firstly in pictures, sound and styles of the national characters. Secondly, traditional playing in games and sports in each ethnic group are mostly the same. (For example: Kachin traditional game of hpankhown and Mon hpankhown: the high jump game)

Third and finally is showing in story-telling by a child (boy or girl) and the rest are listening in peace and interesting faces of the group. Although it is very difficult to say how to preserve and promote the existing of the children's traditional songs, dances, games and story-telling, Myanmar people have loved the traditional ways of thinking, living, understanding and safeguarding of the Myanmar cultural heritage from long long ago to now.

Besides, the Ministry of Culture with the guidelines provided by the Central Committee for Myanmar Cultural Heritage Preservation, Restoration and Conservation is undertaking tasks which contribute towards national consolidation. Further more, the State Peace and Development Council of the Government has held

annually the Myanmar Traditional Cultural Performing Arts Competition at the state level. That is one of the major types of the policies for preservation and promotion of children's traditional songs and dances sectors. In the competition of traditional games and story-telling sectors, there are many primary schools (sometimes Kindergarten school children level) and middle school level compete under the guidance of Basic Education Department, Ministry of Education with the cooperation of Ministry of Social Welfare, Relief and Resettlement, the Ministry of Information; Myanmar Radio and Television Department and Ministry of Sports.

Upon the coming and welcoming of the 21st century, the computers, radios and televisions will play the front role of the information age of the mass-media. Although the computers are the essential materials for urban people (including under 12 years of age: e.g. T.V games) Myanmar children's traditional songs, dances,

games and story-telling sectors will not be lost in any ways, because Myanmar people love very much their own traditional standard living styles in nature.

Besides the Myanmar love peace and value it. As the Myanmar culture is based on the teaching of Buddha and Buddhism, all kinds of lessons not only support the people to be well established and development but also preserve and restore their own custom and traditions. The national characteristics of Myanmar have never been overpowered and diminished even when they were under the colonial period. In fact, although the computers play the front role of the information technology age of the super-highway in 21st century, Myanmar traditional songs, dances, games and story-telling (listening) sectors will remain as national consolidation of Myanmar culture in the future of new social life of Myanmar children's world.

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APPENDIX - I

KACHIN TRADITIONAL SONG

Jesus loves the children
All the children in the world,
Fair skin or Black He doesn' t care,
Jesus loves all the children so fair,
Jesus loves the children all in the world

GAMES

1. Clapping hands together

It shows unity and the happiness of the game

2. 1,2,3 Challenging for the title

3. To play a game of hpankhown

It is a kind of jump played between two teams of children.

4. A game of occupying

The game is played usually in the forest, so that the players must be "in

an owner in position of a tree". One player must always in extra. So that he is always ready in a running position when the runner in position of the post are changing places. In doing so he can catch the tree before the two changing persons reach that place. And the person has no place to occupy the tree. So now he is the challenger of the post.

KACHIN TRADITIONAL STORY

Once a crow stole a piece of meat and perched on a branch of a tree as she was tired.

At that time a wolf came out of the forest in search of food and reached under the tree looking here and there and then looked up. He saw the crow and the meat. The wolf in his cunning wit said, "oh! Miss crow, how beautiful you look!. I have

never seen such a great and wonderful bird like you. You are the Queen of all birds, I am sure. Your voice will be as sweet as your appearance is". The crow was conceited at the praising and she crowed and crowed, twice. As she opened her mouth the piece of meat fell directly on the ground near the wolf. He picked up the piece of meat

quickly and finished it. After finishing it the wolf said to the crow, "Good crow, your voice is really sweet but you should have used your own good sense and been wise".

The crow was proud because of the wolf's praise. Thus, we should be careful of others' false praise and decide wisely.

APPENDIX - II

KAYAH TALE (Lady Spider)

Long long ago there was a small village near a kingdom. In that village there lived a maiden named Ma Kya Palei. She was so beautiful that the whole village was interested in her. Her parents were weavers. The whole village earned their living by weaving. One day a pagoda festival was held in that village and many people went there. Ma Kya Palei could not go to the pagoda festival because she had no good clothing. She kept on weaving.

Ma Kya Palei kept on weaving till midnight. Then an old woman came to her and asked for a cup of drinking water. Ma Kya Palei gave her water and asked her if she had returned from the pagoda festival. The old woman replied 'yes' and told her that because she gave her water she would teach her skilful weaving. Ma Kya Palei said, "Please teach me for some months and the old woman taught Ma Kya Palei skilful weaving every day". For midnight to dawn. Ma Kya Palei became the best weaver in the village.

Her weavings were so beautiful with colourful designs that even ministers from the king's court were impressed. But Ma Kya Palei dared not participate in the competition. At this juncture the old woman came and taught Ma Kya Palei, she followed the old woman's instruction and she won the weaving competition.

The king gave Ma Kya Palei many rewards and appointed her to the court. Ma Kya Palei became so proud of herself that she thought she no longer belonged to the village, but to the royal court. "The King and all courtiers are admiring me, I am a courtier, not a village girl" Ma Kya Palei thought to herself.

One day the king came to Ma Kya Palei at the loom and asked from whom she had learnt the art of weaving such beautiful designs. Ma Kya Palei was a shamed to tell the truth. It was the old woman who taught her how to weave beautiful designs. Ma Kya Palei told the King that she had learned from no one. She invented them herself.

At midnight the old woman came and told Ma Kya Palei that the latter

was ungrateful by not telling who her weaving master was. "Therefore from now on Ma Kya Palei was condemned to become a spinner. She touched Ma Kya Palei with her magic wand, and Ma Kya Palei immediately turned into a lady spider.

That lady spider has to spin with the thread from her body to build a house to live in. She has become a non-stopped spinner.

So, never forget the debt of gratitude you owe to your teachers.

APPENDIX - III

A KAYIN FOLK TALE

(An obedient listener)

Once upon a time there lived a very simple and honest girl named Ma Hpyu in a certain village. One day she went to a stream to take water with her bamboo container. Accidentally the bamboo container slipped from her hand and dropped into the stream. The current carried it downstream. Ma Hpyu ran along the bank chasing the bamboo container and trying to salvage it. When she met a big log she asked it about her bamboo container. The big log told her that the bamboo container floated down. Next she met a big stone. When she asked it about her bamboo container. The big stone told her that it went down with the current. As she continued her search she met an old woman sitting in a hut. When she asked the old woman about her bamboo container the old woman said that she had salvaged it from the current and if Ma Hpyu wanted it, she could take it. So saying the old woman stuffed the bamboo container with cow dung and covered it with leaves. Making Ma Hpyu promise not to open it on the way but to open it only when she got home, the old woman gave Ma Hpyu the bamboo

container. Ma Hpyu kept her promise. When she got home and opened the bamboo container she found it filled with treasures. She became rich.

When a greedy girl named Ma Ni heard of Ma Hpyu's story, she wanted to get rich. She deliberately dropped a bamboo container into the stream, and ran after it. When she met the big log it told her that the bamboo container drifted down, and next when she met the big stone, it told her that the bamboo container was carried away by the current. Finally she met the old woman in a hut. When she asked her about her bamboo container, the old woman replied that she had saved it. Then she stuffed it with cow dung and covered it with leaves. She made Ma Ni promise not to open it until she got home, and gave it to Ma Ni. But Ma Ni broke her promise. On the way she opened the bamboo container and found it stuffed with cow dung. So disappointed was Ma Ni that she threw the bamboo container into the water.

So, Ma Ni who did not listen to the old woman by breaking her promise, returned home, very repentant.

APPENDIX - IV

CHIN DANCE

1. Zawng Te Ti Kur Leng

This is the dance of Joke in the style of a monkey dance used to introduce one village to another.

GAME

2. Ke Suan Aw

Lock legged game played to show all in unity and happiness. Try to be locked in one leg to another in a row is to perform the strength and unity.

3. Kawi (A game of pitch)

This game is played with a missile usually with a seabeam or posherd as a play ball. Played merrily as a traditional play.

CHIN TRADITIONAL STORY

Long long ago there was two Chin brothers. One day they went to a farm in search of cucumber. When they reached there, the elder brother found the cucumber first. Younger brother said, "Dear brother give me a piece of cucumber". So the big brother gave

him a bit. In the second time the younger brother found the cucumber first. The big brother said, "Dear brother let me have a bit of cucumber, please". The little brother in reply said, "I can't give you a piece". The big brother said, "If you don't give me a bit, I'll let myself sink in the mud. But the younger brother said, "Die as you like, I can't give you a piece". At that point the big brother cried out loud, "come oh-mud". And so he was sinking in the mud slowly. Finally there were only two strings of hair that can be seen. Only then did the younger brother repent and shout in sorrowful tone, "come out on, brother, don't die yet, I'll give you a piece of cucumber". The little brother pulled the two strings of his brother hair. Alas! he had only the strings of hair in hand and his dear brother was dead sunk in the mud.

By listening to the story, brothers and sisters should love each other while we have enough time to enjoy life. If not, "we will get into trouble" is the moral lesson for this story.

APPENDIX - V

MON TRADITIONAL SONG

(Let's go to school merrily, Friends)²

Let's read regularly,

When we grow up and are educated we'll serve our country.

Female - If I grow up and am educated, I'll teach the kids.

Male - If I grow up I'll be an army officer and defend my country.

Female - If I grow up, I'll be a nurse and save lives

Male - If I grow up, I'll build houses with my mechanic technology.

GAMES

1. Throwing of bundles

This method is played uniformly and unitedly. It aids physically alert and helps to be in good concentration of mind.

2. The game of hpankhoun

It is a kind of high jump played by children. It helps to improve our health also to be in good stamina.

MON STORY

(The Elephant and The Goat)

{If you have no sense you will be cheated}

Once an Elephant arrived at a forest. When he reached a flat rock there were herbs and green grass growing near the flat rock. So he decided to stay there as there was plenty of food to eat. Soon after a Goat arrived there and was having some grass near the flat rock. The Elephant said in an angry tone, "Friend Goat, your belly is so small, don't come and eat here". The Goat

in reply said, "Although my belly is small I can eat so much, do you want to compete me in 'eating' ". If you lose you will be eaten". So they agreed the betting and competed to eat. So, on and on they went on eating. At the lunch time the Elephant wanted to rest for a while. But the goat reminded that the loser must be eaten by the winner. So they went on eating till night fall. The two animals slept there on the flat rock together. The Elephant slept to his nature and so also the Goat was sleeping making noisy noise from his mouth. The Elephant said, "Don't go to sleep? Why are you making noise?". The Goat in reply said. "I am not sleeping yet, I am eating this flat rock, if it's gone I'll continue to eat you". The Elephant thought it is real and in a hurry, he got up from the slab and ran away in fright. Though the Elephant is big but he has no sense of thinking. So he was beaten in the bet. Although the Goat is small he is intelligent and witty so he gained. That is why we say if we do not have sense of thinking we will be cheated.

APPENDIX - VI

MYANMAR FOLK POEM

Old Man

Old Man, Old Man
 With a hunch back,
 Pray, don't die so soon
 For next year's Tazaung Mon
 Come see the festivals.

GAME

The Cock-Fighting Game

The Game cock goes into the woods
 Little novice comes with bow to
 shoot it
 Please don't shoot, oh little novice
 The cock's spur will prick

From the left side left it prick
 From the right side let it prick
 Let us cock- fighting, little friends
 Auk- it- it- a- o- t.
 (cock- a- doodle- doo)

The Golden Brown Kite Hovering Game

Golden Brown Kite, hovering, what do you want?

I come hovering, because I want Ma Dwe.

Ma Dwe is not with us, only we come.

She's surely present, placed behind.

Ma Dwe's flesh is very very bitter.

I'll wash her with stream water.

The stream has dried up.

I'll wash her with river water.

The river has dried up.

I'll wash her with sea water.

The sea water has dried up.

To catch Ma Dwe, not run away.

MYANMAR TALE

(Frog prince)

Once there was a king who had a daughter and he loved her so much. One day, when the princess was playing near the lake, her golden ball fell into the lake and she tried to get it

back from the water but it was in vain. Therefore the princess cried very sorrowfully. A frog jumped out of the lake and asked why she was weeping?. The frog said that he would try his best to get the ball. But after getting it she must fulfil a promise. She said, "A promise, whatever promise you ask, I will". She said so easily in order to get her ball back. The frog gave the ball to the princess and then asked her to stay with him wherever she goes. The princess had to agree and from that time he followed the princess in the palace.

According to her promise, she had to stay, play and have lunch or dinner with the frog. However, she started to abhor the presence of the frog wherever she goes. She asked her father to remove the animal. Her father said that she must keep her promise. So she became familiar with the animal and attached to it.

One day the frog asked her a favour, that is if she really loved him, she would be so kind to kiss him. The princess dearly kissed the frog and there was a young handsome prince in front of the princess. Actually he was cursed by a witch and now free from the curse. They wedded and lived happily together.

APPENDIX - VII

RAKHINE CHILD SONG

- * Friends and pals
- * Le' t go and pluck Hmohin in all,
- * The thorn stuck in the flesh,
- * To trace it and pick it out is from dusk and night fall,

- * When we reach home it was nearly day break and dawn.
- * (cockle - do - o - do)²

Note : Hmohin is a kind of leaf like the wing of a big bird which usually grow on the bank of a river or stream.

GAMES

1. Round and Round merrily in a big ring

All the children standing hand in hand position in a big found circle moving around joyously to show unity and played kind-heartedly.

2. The golden door game

On the demand, the golden door was opened and let the row of children enter to pass through under it for one or two times. On the third time one of the children in the row was caught. He was asked his parent's name and he had to do whatever the group of children was asked to do. It's a Rakhine traditional play.

The method to play is: -Two children standing face to face joining their hands in the form of closed door. A row of children holding one shoulder after another in a chain came and stopped before the closed door. The leader of the row requested the golden door to be opened and kept saying. "Please open the golden door". After two times the two children who acted as the closed door opened it and let the row of children enter under it. Now the door was lifted in the form of an arch as the joining hands were already raised up over their hands and the playing continued merrily.

3. The playing of the Ghost of a banyan tree

The playing goes on like this. All the children stayed inside a big circle of a well-marked margin. The one who plays the role of the Ghost of the banyan tree was kept outside and he was asked a lot of questions by the

children in the ring. Finally the children inside the ring said, "where shall you stay 'In' or 'out'". If the Ghost said, 'In' they had to jump outside the ring at once. If the Ghost said 'out' they had to jump inside the ring at once. If one made a mistake, he was caught and as a rule he had to play the role of the Ghost of a banyantree so, round and round the game went happily.

RAKHINE CHILD STORY (THE OLD COUPLE)

Long long ago, an old couple lived in a village. One day the old lady wanted to eat a steamed pie. She discussed it with the old man and they went to the forest to gather the fire wood. When they reached the forest and while they were finding firewood, they were found by a Tiger who owned the forest. The Tiger roared in anger and threatened to kill them and eat them there and then. They pleaded for their lives and in the end they agreed to give the Tiger some pies.

When they reached home, the old lady made a steamed pie, the old man ate it. She made it one after another and the old man ate them all and finished. The old couple was very afraid and hid inside a big earthen jar. The Tiger was searching for them angrily. At that time the old lady wanted to fart. The old man said that if the Tiger found out they would be in trouble. But the old lady managed to fart softly and quietly.

Soon after the old man wanted to fart and the old lady told him to do so as quietly and softly as he could. But the old man made a big fart and it burst out in a loud noise, the earthen jar broke. The Tiger thought that it was a thunder and frightfully ran away. So the old couple was saved.

APPENDIX - VIII

SHAN TRADITIONAL SONG

- * Whenever we meet together, "The Day of shan Nationality".
- * Shan Nationality must love "The Shan State".
- * Must always be improving not to be lower in rank.
- * The well known "Tiger Brand" is a high light to high and mighty brand of Shan's nation.
- * All the Shan nationality must be always happy.
- * Always maintain our nationality so that our nation must not extinct.
- * When there is unity only then there will be strength in them.

A SHAN FOLK TALE (A disloyal)

Once, two friends Saing Lin and Saing Aung agreed to go out for hunting. Hunting is a very dangerous game. So the two took vows to be loyal to each other and never to part. As they entered into the forest they became thirsty. Saing Lin only sipped the water leaving much for Saing Aung. But Saing Aung drank up all. Saing Aung chose and ate up all best of the food they brought with, leaving only the remains for Saing Lin. Saing Lin was a good natured man. He tolerated without protest.

As they went deep into the forest they met deers, stags and monkeys.

When Saing Lin was about to shoot with bow and arrow Saing Aung stopped him saying that he would do it. When Saing Lin told him to shoot together, Saing Aung said that he wanted that game for himself and he would not share it with Saing Lin. Only the next game would be shared. Saing Lin did not like Saing Aung any more but he let Saing Aung do what he liked. Saing Aung did not hit the game. As they proceeded in the forest a big boar came out of the thicket and made a charge at them with its tusks. Saing Aung ran up to the nearby tree leaving Saing Lin alone. Saing Lin lay down flat on the ground and remained still. The wild animal sniffed Saing Lin and assuming that Saing Lin was dead, it went away.

Saing Aung came down from the tree and asked Saing Lin what the animal had told him.

Saing Lin replied, the wild animal had told him not to associate with a disloyal person. "So I will not associate with you as you are disloyal". So saying this Saing Lin returned home alone.

Appendix-A

The children 5-10 years old in reading habit

No	Age group	Number		Cartoon		Folk-tale		Fiction		Article		Newspaper		Reading		
		Male	Female	Total	Male	Female	Total	Male	Female	Total	Male	Female	Total	Male	Female	Total
1	5/6years	2	7	9	1	7	8	1	-	1	-	-	-	-	-	-
2	7 years	2	4	6	1	3	4	-	-	-	-	1	1	2	-	2
3	8 years	13	9	22	10	7	17	1	-	1	-	-	-	3	1	4
4	9 years	9	11	30	16	8	24	1	2	3	-	1	1	1	1	2
5	10 years	21	12	33	18	10	28	-	3	3	-	-	-	-	3	2
		57	43	100	46	35	81	3	2	5	3	1	1	2	6	10

Appendix-B

The children 5-10 years old in reading habit

No	Edu.	Number		Cartoon		Folk-tale		Fiction		Article		Newspaper		Non reading			
		Male	Female	Total	Male	Female	Total	Male	Female	Total	Male	Female	Total	Male	Female	Total	
1	6stand	1	-	1	-	-	-	1	-	-	-	-	-	-	-	-	
2	5stand	4	1	5	3	1	4	-	-	-	-	1	-	1	-	-	
3	4stand	13	10	23	11	8	19	1	1	2	1	-	-	-	-	1	
4	3stand	18	12	30	18	10	28	1	1	2	-	-	-	-	-	-	
5	2stand	12	4	16	11	4	15	-	1	-	-	-	-	-	-	-	
6	1stand	7	7	14	2	6	8	1	-	1	-	-	-	-	3	2	5
7	KG	2	9	11	1	6	7	-	-	-	-	-	-	-	1	3	4
		57	43	100	46	35	81	3	3	5	3	-	-	1	4	6	10

Appendix-C

The children 11-15 years old in reading habit

No	Age Group	Number		Cartoon		Folk-tale		Fiction		Article		Newspaper		Reading							
		Male	Female	Total	Male	Female	Total	Male	Female	Total	Male	Female	Total	Male	Female	Total					
1	11years	7	13	20	5	7	12	1	3	4	-	2	2	1	1	2	-	-	-		
2	12 years	10	13	23	2	9	11	1	1	2	1	-	1	-	-	5	3	8	1	1	
3	13years	18	13	3	7	7	14	1	2	3	4	-	4	2	-	4	3	7	-	1	
4	14 years	23	15	38	7	6	13	1	1	2	5	4	9	5	1	4	3	7	1	-	1
5	15years	24	14	38	6	4	10	1	-	1	2	-	2	9	4	6	6	12	-	-	-
		82	68	150	27	33	60	5	7	12	12	6	18	17	6	23	19	34	2	1	3

Appendix-D

The children 11-15 years old in reading habit

No	Edu.	Number		Cartoon		Folk-tale		Fiction		Article		Newspaper		Non reading		
		Male	Female	Total	Male	Female	Total	Male	Female	Total	Male	Female	Total	Male	Female	Total
1	10stand	3	12	15	1	2	3	-	-	-	5	2	5	7	-	-
2	9stand	5	-	5	1	-	1	-	1	2	-	1	-	1	-	-
3	8stand	4	4	8	-	1	1	-	3	2	-	1	-	-	-	-
4	7stand	10	5	15	3	3	6	-	-	3	-	3	2	5	1	1
5	6stand	26	6	32	5	2	7	-	1	7	1	8	7	-	8	-
5	6stand	26	6	32	5	2	7	-	1	7	1	8	7	-	8	-
5	6stand	26	6	32	5	2	7	-	1	7	1	8	7	-	8	-
6	5stand	25	6	31	12	4	16	3	1	2	3	5	1	6	1	1
7	4stand	8	13	21	4	7	11	1	3	4	-	-	2	2	-	-
8	3stand	-	3	3	-	2	2	-	-	-	-	-	-	-	1	1
9	2stand	-	6	6	-	4	-	-	-	-	-	2	2	-	-	-
10	1stand	-	9	9	-	6	6	-	2	-	-	-	1	1	-	-
11	KG	-	4	4	-	2	2	-	1	-	-	-	1	1	-	-
12	Non	1	-	1	1	-	1	-	-	-	-	-	-	-	-	-
		82	68	150	27	33	60	5	7	12	12	6	18	17	6	23
													19	15	31	2
																1
																3



Challenging for the title



A game of occupying



Chin game of pitch



Chin dance of joke



Chin lock legged game



Kachin traditional story 1



Kachin traditional story 2



Kachin tradition song



Kayah lady spider



Kayah sport



Kayin knee sport



Kayin tale



Mon hpankhoun



Mon story



Mon throwing of bundles



Myan brown kite



Myan cock fighting



Myan frog tale



Myan old man





Rak child song



Rak golden door game



Shan 1



Shan 2



Playing a game of hpankhown

PHILIPPINES

**CHILDREN'S TRADITIONAL SONGS,
DANCES, GAMES AND STORYTELLING**

PHILIPPINES

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INTRODUCTION

Children's traditional songs, games, dances and storytelling evolved from an adult's perspective and handed down to the younger generation for several assumed reasons. One, as a form of legacy in perpetuating a traditional expression which makes the culture uniquely theirs, creating a sense of belonging and pride among its people. Two, as a form of reinforcing a behavior, cultural norms and attitude, as modern day social psychologists would say. For the very young, hearing a myth or fable complete with gestures and articulations is real life and often misbehavior is corrected by these very stories.

These traditions have a rich cultural background, blending the early indigenous Filipinos ways and in certain areas, European and American influences to create the artistry of such songs, games, dances and storytelling. These become a genre for its particular audience, in this case, children. Children as young as one year old are exposed to experiences as the baby is rocked to sleep with lullabies while siblings play the games and riddles under the mango tree. As evening draws near, older members narrate a story. Families often gather to watch and

learn a traditional folk dance from the adult members.

The Philippines blends cultures from the West and East. Its early phases of multicultural evolution are said to be from Southeast Asia. Today, the children in the big cities have adapted the westernized music and dances except for a few who continue to perform the traditions started years back.

Seven ethno-linguistic groups were chosen as participants in this study. The researchers ensured that the study covered the representative cultures of the entire archipelago. Of the seven, three are found in the Luzon Island (Northern Philippines), one is found in the Visayas Island (Central Philippines) and three are found in the Mindanao Island (Southern Philippines). Specifically, these communities are the Ilocano of Ilocos Norte of the Ilocos Region, the Ifugao of Kiangan, Ifugao of the Cordillera Region, all in Northern Luzon and the Tagalog of Batangas of the Southern Tagalog Region, in Southern Luzon. In the Visayas, the participants are the Hiligaynon of Iloilo of the Western Visayas. In Mindanao, the Talaandig of Bukidnon and the Bisayan of Iligan City, both of the Northern Mindanao Region, in Northcentral Mindanao and the Tausug of Jolo, Sulu of the

Administrative Region of Muslim Mindanao in South-eastern Mindanao.

In selecting the songs, dances, games and storytelling, the researchers ascertained that the cultural traditions covered by this research were basically children's activities coming from the above mentioned areas and at least performed for more than 50 years by the community. The use of the original language by the children was also a consideration. Children engaged in these activities are from ages 5 to 15 years old.

Purposive sampling was used in selecting the children's songs, dances, games and storytelling that should be included in this report. The researchers classified the activity through a process of selecting what best represents the conglomerate number of presentations. Covered by this documentary are two songs, five games and two dances.

HISTORICAL BACKGROUND

The role of children's traditional songs, dances, games and storytelling allow the youngest members of society to first of all to be themselves – have fun and be playful. These activities become traditional if they are consistently handed down from one generation to the next. The intrinsic values learned are appreciation of the native culture, which strengthens the cultural identity, and at the same time allows them to express their feelings, aspirations and ideas to be able to communicate to others and to the outside world.

Songs. Generally, the stories, the songs and the poems were not purposely created for children, except for the lullabies. These were made by adults but were listened to by them. It is also possible that some of the songs were possibly created or invented by children themselves. Nevertheless, the determination of who started these cultural traditions is not determined in this research. What is material is that these songs and other oral literatures reflects the children's playfulness, creativity and spontaneity, as shown in the song *Pen pen de Sarapen*. Songs speak of their love for work, their simple occupations in their home, or things they see everyday such as farm animals, vegetables and fruits. Children also compose ditties and rhymes when at play. These songs bring us to the happy and carefree world of the child – a world of fun and games, of jokes and laughter, with time spent mostly outdoors, climbing trees and picking fruits, catching fish in nearby streams, or just playing in the street on moonlight nights (Eugenio: 1997:xxv). Some songs also speak of their love for their parents, as the exemplified in *Ayat Ti Ina*.

Dances. The dances which are shown in a wide array of forms evolved from the various context and experiences of the people. Traditionally, dances are not formally taught but performed and introduced by adults and learned by imitation by the children through rituals and community celebrations. Very seldom are these dances created by children, as developmentally the dance requires complex stages as

coordinated body movements which is perfected by older children.

The ancient dances, especially for those living in the mountains, capture the birds and animals. The men use warrior like movements while the women are more graceful. The *pagaddut* is the Ifugao dance after a victorious war or successful hunting. People from lowlands perform intricate hand and foot movements. This is shown in the *subli* ritual dance of Batangas.

Games. Similarly, the games use objects found in the environment such as stones, shells, leaves or human bodies. *Siklot* is an example of the game that utilizes stones or shells. *Sumping*, a finger wrestling and *luksong tinik*, a game that uses the feet and the hands as hurdles for the other kids to jump over are examples of the latter. Children's games develop agility as in *luksong tinik* or their sense of physical coordination as in *tiyakad* (walking on bamboo stilts) or *karang ugab* (walking using coconut shells on handheld strings). Other than improving their motor sensory abilities, games are also venues for their socialization, the place to learn values and vices.

Games are sometimes in the local language or English or Spanish, the language of the colonizers. Such phenomenon is inevitable due to the fact that games reflect the socio-cultural history of the people. The colonization by Spain and by the United States or the migration and trading relations with the eastern world caused the emergence of new games. However, some of the traditional games through

time have managed to survive. *Siklot*, for example, is an indigenous game and is still being played by the children up to now.

Storytelling. Storytelling or folk narratives carry deep roots of the past. These are stories in prose. Called *alamat* or *kuwentong bayan* (legend or stories of the country) in Tagalog, *alamat* in Pampango, *kissa* in Tausug, these stories are handed down from one generation to the next. They included games, myths and folk tales. Traditions passed from one generation to the next provide the young with sense of pride on his historical roots and a respect for the older generation.

Myths are stories created to rationalize events that happened long ago to explain the way things are in this world. Generally these stories have visible beings and the more powerful, invisible beings. When told, a ritual may be performed, as these are sacred stories. Legends are stories about heroes and local tales of adventures, fairies, ghosts and enchanters. The narrators regard these stories as true, believed to have recurred more recently. Folk tales are generally for children to enjoy as they include animal tales, fables, marchen, trickster tales and numskull tales.

In animal tales, the animal character assumes human qualities and acts and talks like a person. The fables are animal tales that gives moral lesson. The most popular animal tale is *Ang Pagong at Ang Matsing* (The Tortoise and the Monkey) made famous by Jose Rizal, the Philippine national hero. These stories that are told by the older

members of the community have moral values attached to them.

CURRENT SITUATION

Children's traditional songs, dances, games and storytelling are slowly disappearing. Rarely practiced or used by children in their everyday life, these cultural traditions are more often performed in cultural shows, special gatherings like weddings, festivals, anniversaries and the like. Modernization and globalization have contributed much to the loss of interest in these traditions. The influx of the modern forms of entertainment ushered in by the new technology, more specifically, the radio, the television and the video and computer games make the children less interested in these cultural traditions transforming these to mere exhibitions. Tausug children, for instance, are seldom seen singing their traditional songs, chanting their traditional chants, playing their traditional games or dancing their traditional dances. Instead, their eyes are glued to the television sets watching western-oriented programs. Since western music pervade the airwaves and with disco and ballroom dancing prominently exhibited in television, children have stopped performing these cultural traditions. Storytelling likewise has lost much of its appeal with activities as computer games and going to shopping malls. Stories need not be told, they can be seen on the screen in movies and in television. There are so many novel ways to pass the time and storytelling is no longer a favored pastime.

Facing the danger that these cultural traditions would eventually become extinct, there is a need to revive and insure that these are passed from one generation to another. In the seven ethno-linguistic areas studied, all of the communities initiated activities to sustain these traditional arts. The mode of revival varies. These arts are integrated in the formal education, in varying degrees. Although not specifically mandated, these traditional songs, dances, games, storytelling of children are incorporated and integrated in the Elementary Learning Continuum lessons. These are integrated in subjects like Music, Arts and Health Education and Geography, History and Civics and performed in the school's cultural programs.

Three communities, Batangas, Talaandig, and Kiangan, have utilized the school as its support group. These efforts to foster, promote, preserve, revitalize and disseminate have positive results. In Batangas, for example, the Roman Catholic Church started using the *subli* dance as part of its rituals for special occasions. It is now restored to its traditional role as part of religious celebrations. In Bukidnon, establishment of the School of Living Tradition has revived the *tulugan* providing lessons for children to learn their traditional dances, songs, music and other aspects of the Talaandig culture. The transfer of cultural knowledge from the cultural master to the younger generation ensures the continuity of its traditions. The acquisition of this cultural knowledge enables them to have a thorough understanding of

their culture and strengthen their cultural identity. In Kiangán, Ifugáo, the effort to revive, promote and perpetuate these cultural traditions was initiated by the cultural and education leaders of the community, gained support with the local government officials and with the provincial and national government agencies, as well. This initial effort resulted in a general feeling of pride on their indigenous arts and sports among the teachers, the cultural leaders, the students, the local barangay leaders, and the community, in general.

Children's Traditional Arts in Formal and Non-Formal Education.

The use of traditional songs, dances, games and storytelling has shifted from the informal household or community setting to a more formal one. Traditional dances, for instance, are performed only during specific occasions and are not formally taught. It is learned through a process of socialization by simply participating in rituals and other activities. Presently, these dances are taught in schools and formally taught to students and are performed during the school's sponsored events such as literary-musical presentations and commencement exercises, town fiestas and other public occasions and their skills are honed during the preparation for inter-school competitions.

All of the cultural communities studied have utilized these cultural traditions in the formal education setting. Except for two, the elementary school teachers in all of the communities are being encouraged to integrate these cultural

traditions in teaching the subjects assigned to them such as music and physical education, reading, etc. Considered as curricular options for teachers, these dances, songs, folktales and games are being taught as part of the instructional activities in the schools. In Kiangán, for example, instead of teaching only English or Tagalog songs, stories and foreign or lowland dances, teachers are encouraged to teach Ifugáo songs, folktales, dances and games. In Joló, folktales, legends, etc. are also being used in literature classes.

The integration of these cultural traditions in the school's curriculum is due to the realization among school officials, teachers and concerned community leaders the need of developing and maintaining the sense of cultural identity among the members of the community. Such is imperative considering the existence of pluralistic cultures in the country. The school being the important institution for education, it is seen as the inevitable venue to instill such value. This kind of attitude is evident in the two communities studied, Kiangán and Joló, the former is inhabited by the Ifugáo and the latter by the Muslim. A more radical approach was adopted in the case of the Talaandig in Bukidnon where the community established a School of Living Tradition, which is exclusively operated by the said community to teach these cultural traditions outside of the school setting. The initiatives of these communities can be seen as their reaction against the cultural imperialism being imposed by the mainstream culture which is basically that of the lowland communities.

In contrast, the difficulty of integrating these cultural traditions in the curriculum or the non-maximization of its use is seen in the two lowland communities covered, in Ilocos and in Iloilo. Such is attributed to the lack of knowledge of the education sector, particularly the teachers, on the existence of these cultural traditions or if they have such knowledge, they do not know how to use it in the classroom. Since the teachers are trained in western education and the teacher's education curricula do not include subjects that would prepare them to handle such work, the teachers are having difficulty to address such need or worst, some of them do not even see such need.

Other than the formal school instruction, children are occasionally seen singing their traditional songs or playing traditional games during recess or during weekends at home or in the neighborhood.

The need to preserve these cultural traditions is also valued by the community. Community celebrations, local festivals and presentations are occasionally held and sponsored by the local government units and other institutions. The schools are usually tapped to participate in these activities. To prepare the students for community festivals, these traditions are taught to the students. However, such a demand or expectation is not reciprocated by the formal system. There is an absence of a national policy that mandates the use of these cultural traditions in the formal education. The teachers are usually left on their own and the use of such

cultural traditions is based on their own initiative, but at the same time, they are expected to participate, to train performers and to render an excellent number in any activity that requires a cultural presentation.

The task of preserving and promoting these cultural traditions is not only entrusted to the education sector but is also being initiated by both formal and informal structures. The government agencies, local government units, non-government organizations and private individuals play an active role. Their effort is not, however, independent. The education sector is a partner in the activities either by co-organizing the event or by providing participants or audience. The role of other sectors is usually to provide funds and other logistical requirements for the activity. In Batangas City, for instance, a Cultural Affairs Board was formed by the chief local executive, which spearheaded the revival of Batangas traditions since 1988 and pursued its goal of promoting and preserving Batangas culture relentlessly. There is also the Kalinangang Batangan group, an organization of private citizens who shares the same vision. Both organizations work together in partnership with the schools, both public and private, which have also been very cooperative. The city's foundation day is commemorated with programs that aim to transfer Batangas traditions to the youth such as the *Sublian Competition*, *Palarong Batangenyoy*, and *Lupakan* as part of the activities. *Pasyon* singing with the children is also done during Lent. Contests in poetry and storytelling

are also conducted annually. These activities are sponsored by the city government and by the schools.

The key persons spearheading the promotion, preservation and practice of the Tausug culture in Sulu are the heads of local government units, government organizations, non-government organizations and the Tausug Cluster of the Committee of Muslim Cultural Communities of the National Commission for Culture and the Arts. Recognizing the significance of these traditions and the need to prevent or stop its eventual extinction, these various organizations undertake cultural activities by involving the cultural masters and artists. The colleges in Jolo, the municipal and provincial governments and the DECS-ARMM have their respective cultural groups or troupes which performs on social gatherings, anniversaries, sports competitions, visits of national and international dignitaries, etc. In Ilocos, other than the researchers, Music, Arts, and Health Education and Geography, History and Civics teachers and local government officials, the retirees association, the tourism councils, the local publishers and the local museum are also involved in the preservation work. In Iloilo, the local government unit, having the power to legislate ordinances, is seen by the community as the one who has the responsibility to ensure the preservation and promotion of these cultural traditions. The youth groups, such as the *Sangguniang Kabataan* (SK), is also expected to hold special programs, contests and other undertakings for children that could help promote and preserve these cultural traditions.

In Kiangán, however, the promotion of the songs, dances and storytelling is done in the community by elders in the home, in the community festivals or in the major family occasions in which case other people are invited. The family, the local museum, the local researchers, and the *Gotad Ad Kiangán*, an annual performing arts festival in town are the structures that ensure the transfer of the cultural knowledge to the younger generation. In Bukidnon, it is the community itself that maintains the School of Living Tradition. The cultural masters are the mentors of the children while the *datu* or the head of the community himself manages the school.

Policies. To date, there is no national policy that mandates the use of the traditional songs, dances, games and storytelling in the education sector nor a memorandum coming from the Department of Education, Culture and Sports on such matters. There are however, policies issued at the local level either by the officials local DECS division or by local government. In Jolo, the existing local DECS memoranda were the basis of the integration of the Tausug into the teaching of related subjects. A similar policy was also issued in Batangas. In Kiangán, the following memoranda were issued to operationalize such policy:

1. Division Bulletin No. 2, Series 1982 entitled "A Source Material in Social Studies and Literature for Use in the Intermediate Grades and Secondary Level". It contains materials on folktales, songs and chants.
2. Division Bulletin No. 2, Series 1987 entitled "A Source Material in

Teaching Ifugao Heritage and Values through Indigenous Stories, Songs and Musical Instruments in Elementary Grades”.

3. Division Bulletin No. 3, Series 1987 entitled “A Source Material in Teaching Ifugao Games and Sports”.
4. Division Bulletin No. 23, Series 1987 entitled “Distribution of Taped Ifugao Gong Music for Use in the Schools”. Gong music is needed in teaching Ifugao dances.

The local government units also reciprocate the efforts of the local DECS offices. The local governments of Sulu, for instance, are in the process of drafting resolutions on the protection of cultural and historical landmarks in Sulu. In Batangas, at least two local chief executives have issued, on separate occasions, executive orders mandating the utilization, preservation and promotion of the Batangas cultural traditions. In Kiangán, Executive Order No. 4, Series 1996 was promulgated institutionalizing the staging of the annual *Gotad Ad Kiangán*, an annual performing arts festival, which showcases the different Ifugao dances, songs, rituals, chants and instrument playing.

SUGGESTIONS AND RECOMMENDATIONS:

The efforts made in the preservation and promotion of traditional children’s songs, dances, games and storytelling should be given national attention with the initiatives of the cultural workers and policymakers. A national policy and program on the preservation and

promotion of these cultural traditions covering both the formal and informal sectors should be passed and its corresponding implementing mechanisms should also be provided. A law, for example, that would require the playing of traditional songs is necessary to ensure that it is given a fair share in the airwaves. Activities promoting traditional arts that could be attached to existing programs should be encouraged. Traditional games for instances should be included in the existing national sports competitions. Local governments and schools will have to promote this cultural heritage. Thus, traditional games will be given the same importance as games from the West. Similar efforts should be made at the local level, considering that with the existence of the Local Government Code, the local government units are empowered to pass ordinances that would cover their local concerns and to appropriate funds thereof. The existence of these policies would become the basis of the programs and projects to be undertaken by the government agencies and by the local government units.

Since the civil society in the Philippines is very strong and has a large network, it should be tapped and made partner in the task of preserving and promoting these cultural traditions. Efforts to maintain a multi-sectoral or the linkages and dialogue among government organizations, non-government organizations, local government units and educational institutions should be strengthened. The streamlining of programs and the implementation of

projects by these bodies as one entity will eliminate duplication and will result in savings in resources, both human and monetary, time and efforts. At the same time, it would provide a positive working atmosphere and send a good signal to the community that these bodies are working together to protect and promote their cultural heritage.

The conduct of festivals, town fiestas and other activities should be encouraged, supported and funded by the above-mentioned institutions. The models of cultural revival and transmission initiated by the local governments of Kiangnan and Batangas together with the other sectors should be emulated and replicated throughout the country.

Efforts should be made to strengthen structures, both formal and informal, and new structures should be created or established where such is absent. The role of the family and the cultural leaders in the protection and transmission of these cultural traditions should be emphasized and supported. The School of Living Tradition, the community's alternative learning center, should be replicated and established in the appropriate areas. A networking of the cultural masters, artists, researchers and other cultural bearers should be made. Their active participation is necessary to energize the existing arts councils or to establish a new one in areas where such is necessary. Non-government agencies can be tapped to promote cultural activities. Presently, non-government organizations are prime movers for cultural preservation. Unfortunately, changes in the political

situation, including peace and order, has endangered the cultural work in the different parts of the country. In Batangas, for instance, the city government revitalized the *sublian* tradition by transmitting the dance skills from the older to the younger generation. This effort, though successful, is always threatened every election time. A change in administration is always a threat to cultural projects. Hence, the creation of a new body, e.g. an arts council, that would carry the program is imperative to ensure its sustainability.

In the educational sector, the preservation of the traditional arts should not be limited to performances or exhibitions and its integration should not only be made in the social science and the arts subjects. The integration should be made in all subject areas to emphasize that traditional culture is not confined only in the earlier mentioned subjects. Hence, the development of new curriculum and the production of multi-media materials to be used by teachers and students for such purpose are imperative.

Projects encouraging the use of traditional arts but using contemporary approaches should be encouraged and supported. The utilization of modern technology, being the language of the future, should be explored. Games, for example, may also be programmed as computer games so that the knowledge may at least be preserved and transferred to the next generations. Since the mass media is one of the culprits in the deterioration of our cultural traditions, as earlier mentioned, the situation should be

reversed. Mass media should be used as a tool for cultural promotion. Productions promoting our cultural traditions should be regularly featured in radio and television programs.

Cultural exchange programs such as inter-community festivals, performances or camps to be participated by the cultural communities especially among children should be encouraged. This will not only result in the sharing of experiences among them but also cultural understanding and the promotion of the culture of peace.

CONCLUSION

The passing of tradition, such as the indigenous songs, games, dances and storytelling is deeply ingrained in the Filipino psyche, given programs to sustain this. The educational system requires that children learn their native cultural arts, and this was observed throughout the visits to the various places in the country. Schools are generally the carriers of these traditions while homes that are steeped in tradition continue this legacy.

Presently, the task of cultural preservation, however, is not left to these two formal societal structures.

The local government units, non-government organizations, other formal and structures and the community itself are now actively involved in doing their share. It should also be noted, in the absence of national policies mandating the integration of the cultural forms in the formal education sector, local education executives used their own initiatives. Likewise, the local government executives aside from issuing orders to that effect have organized meaningful activities, which eventually elicited community support.

Easy access to new technologies influence cultural styles that create changes or adaptations. Young children are easily impressed by the influences from the western world glamorized by media to be innovative and in style. The older styles are soon forgotten, unless these are revived.

The schools, with the local government units, non-government organizations and the community should come up with innovative approaches, to expose the younger generation and to develop and sustain their interest in the traditional arts forms. Otherwise, all will be lost in time.

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APPENDIX "A" RESEARCH METHODOLOGY

Location. The study was conducted in seven (7) ethno-linguistic communities found in the Philippine archipelago. Three of these are found in the island of Luzon (northern Philippines), one in the islands of Visayas (central Philippines) and three in the island of Mindanao (southern Philippines). Specifically in Luzon, these areas were Ilocos Norte for the *Ilocanos*, Kiangan, Ifugao for the *Ifugaos* (Kiangan, Ifugao) and Batangas City for the *Tagalogs*. In the Visayas, the area was Pototan, Iloilo for the *Hiligaynons*. Iligan City for the *Bisayans*, Lantapan, Bukidnon for the *Talaandigs* and Jolo, Sulu for the *Tausugs* were the sites in Mindanao.

Sampling. The communities were selected using purposive sampling. The researchers insured that the selection is based on the widest diversity of the major ethno-linguistic groups in the country.

Participants. The participants in this study are children ranging from 5 to 15 years of age. While they can be classified under two categories, four of samples were community based (*Hiligaynon, Bisaya, Talaandig* and *Tausug*) and three were school based (*Ilocano, Ifugao* and *Tagalog*), this categorization, however, was not used in the selection of the participants. Instead, they were selected, because of their knowledge on the cultural traditions of their respective communities.

Procedure. Upon finalization of the list of ethno-linguistic communities to be covered, local coordinators were also identified in the said communities with the assistance of the National Commission for Culture and the Arts. These coordinators were selected based on their knowledge of their respective culture. Hence, in choosing them, they must be respected scholars and are recognized by their respective communities as such. As local coordinators, they were requested to identify their children's traditional songs, dances, games and storytelling. They were also requested to identify the group who could perform such cultural traditions and to prepare them for visit of the researchers to the community for video documentation.

During the field visit of the researchers, the children were requested to perform their traditional songs, dances, games and storytelling. Interviews with the key informants in the community, including the children themselves, were also conducted. A questionnaire (see Annex "A") was sent to the local coordinators to substantiate the data gathered from these interviews.

These data were utilized in the preparation of the final report. However, considering the prescribed limitation of time for the documentary, which is 15 minutes, not all materials gathered were

included. Only songs, dances and games that are either pan-Philippine in character, e.g. *lüksong tinik* and *pen pen de sarapen*, or distinctly being practiced by a single community but is culturally significant, e.g. *subli*, were included in the selection.

Equipment. A V-8 handy camera was used to record the cultural traditions performed by the children during the field visit of the researchers.

Tool. A questionnaire was developed as tool in gathering the research data (please refer to Annex "A").

ANNEX "A" THE QUESTIONNAIRE

1. Current Situation

- 1.1. What is the current state of the traditional songs, dances, games, and storytelling to children in your community?
- 1.2. What are the factors that contributed to the current state?

2. Use in Formal Education

- 2.1. Are the above mentioned cultural traditions being used in the elementary schools in your community? How?
- 2.2. In relation to your answer to 2.1, what are reasons for its utilization or non-utilization in the elementary schools?

3. Other Socio-cultural Institutions Promoting these Cultural Traditions

- 3.1. Who are the key persons responsible in the preservation, promotion and practice of these traditions?

- 3.2. What are the existing structures to preserve these traditions (e.g. festivals, non-government organizations, cultural foundations, etc.)?

4. Policy

Are the existing policies that mandate the utilization, preservation and promotion of these cultural traditions in your community (local ordinances, DECS, memoranda, etc.)?

5. Recommendation

What are your recommendation on how we could preserve, revitalize and promote these children's cultural traditions in your community? In the elementary school? In the mass media sector?

Please write your response to this questionnaire on a separate sheet.

Thank you.

APPENDIX "B"
DESCRIPTION OF COLLECTED MATERIALS

A. SONGS

1. AYAT TI INA

This Ilokano song is about the deepest love of the mother to her child.

Ayat Ti Ina

(Ilokano Lyrics)

Love of a Mother

(English Translation)

Ni nanangko ay-ayatennak

My mother loves me

Ub-ubaen nak no masakitak

She carries me when I'm sick

Barukong na't pagsadsadak

On her breasts I lie

Kenkuana't pagbiagak

On her love, I live

Naragsak ti aldaw ni Nanangko

Joyful is Mother's Day

Nayanak ti bulan

She was born in the month

Ti Mayo

In the month of May

Pinaglalangto ti kaykayo

When trees are vigorous

Ken sabsabong nga adu.

And the flowers are plentiful.

AYAT TI INA

Collected by
Porfiria B. Raval

Ni Nanang ko ay-a-yaten nak. Ub. ub-be-en nakno
 ma-sa-ki-tak Ba-rukong nait pag-sad-sada-gak
 ken a-yat nait pagbia-gak. Na-rag-sak ti al-
 daw ni Na-nang ko Na-ya-nak ti bu-lan ti Ma-
 yo Pi-nagla-lang to ti kayka-yo ken sab-sa-
 bong nga a-du.

2. PEN PEN DE SARAPEN

Pen pen de Sarapen is a folk action song common among the lowland communities which is accompanied by actions wherein the players place their hands in the center and the leader tries to touch the fingers of each player as the song is sung. Sometimes it is used as a game song.

In Iloilo, it is used in choosing an "it" for a group game like hide and seek and other chasing games. Choosing an "it" is by elimination. As soon as all the children are gathered, they put their hands at the center, they sing the song and someone administering the game points his/her finger each of the hand moving clockwise. The hand pointed at the last syllable is soon eliminated. The whole process is repeated as well as the song that accompanies it until all the hands except one has been eliminated. He whose hand remains becomes the first "it".

Hiligaynon Text

Pen, pen de sarapen
 De kutsilyo de almasin
 Haw haw de karabaw, batuten
 Sayang pula
 Tatlong pera
 Sayang puti
 Tatlong salapi
 Tigbak buang
 Binubo aswang.
 Sa tabi ng dagat

B. DANCES

1. SUBLI (TAGALOG FROM TALUMPOK, BATANGAS CITY)

Subli is a traditional dance from the southwestern part of the province of Batangas in honor of a community's

patron like the Holy Cross in Bauan and Pook, Agoncillo and the Infant Jesus in Batangas City. The *subli* is accompanied by the *kalatog* or *tugtugan*, a native drum carved out of the trunk of the *nangka* (jackfruit) tree and covered with *bayawak* (monitor lizard) skin. The male *subli* dancers are usually bent forward and their movements are playful, almost wild, and full of vigor in contrast to the fine trance-like stance of the female *subli* dancers. Unlike the Bauan and Agoncillo *subli*, the Talumpok *subli* is not accompanied by chanting. The *subli* of Talumpok, Batangas City is commonly performed after religious activities in the *tuklong* or village chapel.

PROCEDURE

Dancers enter the dance floor in pair in a straight line with the Sto. Nino (Infant Jesus statue) held by the first pair of dancers who will place the Santo Nino at the altar. They kneel and make a silent prayer. At a signal of the *manunugtog* (drum player), dancers will start the *subli* ritual.

a. Dancers form a circle, boys turning counter clockwise and girls clockwise to form a straight line with the boys at the left of the girls.

b. The first boy in the line will fetch his partner turning around her and both will dance in front of the line. Same procedure is done until all the girls are fetched one by one by all the boys.

c. Change position. This time the dancers form a circle to make a straight line with the girls at the left side of the boys. The first girl in the line fetches the boy, one after the other, turning around him, dancing, moving to the front of the line. The same procedure will be done until all the boys are fetched.

d. Dancers will again form a circle using the **subli** steps. Boys and girls form a horizontal line facing each other. The first boy in the line and the last girl in the line, meet at the center and make the **saliwaan**, this is after meeting at the center, girls will go to the boy's place and boys will go the girl's place. The next pair will follow, until all the pairs make the **saliwaan**.

e. Boys and girls form again a circle going to a vertical line facing the audience, the boys stay at the left of the girls. The first pair hold the tip of a hat dancing forward and back to the vertical line, passing to the last girl in the row swaying the hat two times on the head of the last girl, then passing at the back of the boy to the next girl in the line swaying the hat two times on the head of the last girl, passing at the back of the next boy. The same procedure will be done until all pairs have been passed swaying the hat at all the head of the dancers.

f. From the diagonal line, the pairs will form a straight line going to the altar using **subli** steps, the boys and girls will turn outward of the line and go back to the altar, turning inward of the line. This will be done two times.

Dancers exit in a line formation.

2. PAGADDUT (IFUGAO)

Pagaddut is a common Ifugao dance often performed in a festival manner. It is also performed in a ceremonial fashion as part of the phase in a ritual performance. When the dance is performed before the general public or in an occasion or gathering, it is done in a festival

manner. It is a ceremonial dance when performed by selected persons as part of the phase of a rite.

It is a mimetic dance trying to mimic the hawk. In the old Ifugao society it is performed when the warriors arrived from the victorious battle. It is also performed after a successful hunting.

C. GAMES

1. SUMPING (TAGALOG)

This finger wrestling game is either a boy's or a man's game. The fingers of one player are pitted against another's. Arms are put across a table or a floor or a long stool. Strength is tested by the attempt to upturn the opponent's prone arm into a supine position and vice versa. Strong or bigger men are shamed when beaten in this game. Sometimes a weaker man is given the option of using his strongest finger, the middle one, against the ring finger of the stronger person. Sometimes, strict rules are observed, a line being drawn beyond which the elbow may not be allowed to move over.

2. SIKLOT (TAGALOG)

This indoor game uses **sigay** shells, **sampaloc** (tamarind) seeds or pebbles contributed equally by three or four players. The **mano** (first to go) takes all of these in his open palm, tosses them into the air gently for he has to catch them with the back of his hand, toss them up again and catch them with the cup of his palm. The shells that fall to the floor are then paired off and flicked by thumb and forefinger to hit each other.

Each time a player successfully catches and hits everything he gets a ***baboy*** (pig). If he fails, the next player takes over. The one with the most number of ***baboy*** wins.

3. KARERA NG TIYAKAD (TAGALOG)

A game of stilts made of slender, straight, and sturdy bamboo stalks with one branch trimmed to the proper length for the foot while the other branches shaved off clean. The competing boys and girls race towards an agreed finish line. The first to arrive at the finish line wins. Low stilts are used for younger boys and girls.

4. LUKSONG TINIK (TAGALOG)

Luksong tinik is a folk game that uses the body as a hurdle to be jumped over by the other players. Two players face each other and use their hands and feet to form a hurdle. Literally translated, ***luksong tinik*** means jumping over the spine. Hence, as the hurdle is formed, the other player tries to jump over it, hoping that their body, including their clothes, would not touch the hurdle.

As the players clear the barrier, its height is increased using the hands and feet of the other player who forms the hurdle. When a player's body or clothes touches the hurdle, the said player will replace the player who was making the hurdle.

5. KARANG UGAB (TAUSUG)

Description

It is originally a kind of race designed for children for both boys and girls. They may be mixed but in determining the winners, boys and girls division may be resorted to. It is

usually played during special occasions, end of Ramadan fasting, or during any kind of festival.

Karang, refers to a quick, giant leap that a child can possibly do. ***Ugab*** is a coconut shell, the main material used in addition to a rope or any tying material. It uses the upper half of the coconut shell (*ugab mata* in Tausug), the part where the coconut seedling appears.

Procedure

Tausug Text

a. Sipakun in ugab bat matunga'. Piun in ugab mata ampa tuhugun sin lubid, In haba' niya biya' da sintaas sin bata' bata' lumamud ha pagkarang ugab. In duhul sin kubid bagkutan utud kahuy bat makamdus. Duwa ugab mata in kalagihan sin hambuuk bata' lamud. Gimiik siys ha duwa ugab mata bang magkarang na, iyuulinan niya in lubid atawa hukut duwa ra isab sin duwa lima niya.

b. Lima pa hangpu' bata' in kalagihan atawa pila pila na in kabayaan lamud sin tau nagpaawn sin karang ugab.

c. Gudlisan in tagna'an iban daugan sin pagkarang.

d. In manga lamud subay manaw mabiskay. Sa' di' makajari dumagan. Awn jaga ha tagnaan iban jangkaan sin pagkarang. In ha tagnaan amuin magsinyal sin magtagna'na in pagkarang. In ha jangka'an siya in mag-ingat hi siyu in nangdaug.

e. Hisiyusiyu in makauna pa jangkaan, amuin in nang daug ha pagkarang. Manjari da isab kumawa' tu mangdaug: umbuuk, umbul duwa iban umbul tu.

English text

a. Cut the coconut into two equal parts. Get the upper half with the "eyes." Then through the "eye," let the rope (the length of which is equal to the height of the child player) in and pull it up. The lower end of the rope should be tied to a piece of wood, which serves as some kind of a block to avoid the lower end to give way during the game. There are two upper shells that the child player needs. The child steps on the two halved shells when the game starts while his two hands are holding on to the two pieces of rope tied to the two halved coconut shells under his right and left feet.

b. About five (5) to ten (10) children may join the game or it depends upon the organizer of the game who usually determines the number of players.

c. Draw a line at the start of the game and another line at the finish or end of the game.

d. The player should walk very fast when signal to start the game is given. There is a guard at the starting line and another one at the finish line. The guard at the starting line gives the signal for the game to start and the one at the finish line determines the winner.

e. Whoever reaches the finish line becomes the winner. It is also allowable to have three winners.

APPENDIX "C"
GLOSSARY

Alamat – folk tales; a long account of extra-ordinary experience that had never happened and set in a fantasy land encounter and idealistic in treatment with several motifs

Ang Pagong at Ang Matsing – a folk tale about the tortoise and the monkey usually told to younger children at bedtime which emphasizes hard work, perseverance and humility

Ayat Ti Ina - a folk song of the Ilocano about the deepest love of the mother to a child

Bisaya – an ethno-linguistic group originally composed of migrants from the southern part of the Visayas and now living in Mindanao and other parts of the country

DECS – Department of Education, Culture and Sports; the main agency of the Philippine

government in charge of the education programs of the country for elementary and high school

DECS-ARMM – local or regional office of the Department of Education, Culture and Sports in the Administrative Region of Muslim Mindanao

Gotad ad Kiangnan – a performing arts festival in Kiangnan, Ifugao held every 1st of May in time of the municipal fiesta

Ifugao – an ethno-linguistic group in the central part of the Cordillera in northern Luzon

Ilokano – a lowland ethno-linguistic group originally in the northwestern part of Luzon island

Hiligaynon - a lowland cultural ethno-linguistic group living in Western Visayas

Karang ugad – a folk game of the **Tausug** which is similar to *takayad* except that coconut shells with stringhandles are used in walking instead of bamboo

Kissa – folk tales in **Tausug**

Luksong tinik – a folk game of the **Tagalog** which uses the feet and the hands of two players as hurdles against other players who will jump over it

Lupakan – is a traditional food festival in Batangas aimed at preserving the Batangueno cuisine

Palarong Batangeno – an annual event sponsored by the local government of Batangas City in coordination with the different sectors aimed at revitalizing and promoting traditional games and sports of Batangas

Pagaddut – a dance of the Ifugaos mimicking the hawk, and is performed after a successful hunting or victorious war. When performed by the general public in an occasion or gathering, it is festive in character but it becomes ceremonial when performed in a ritual

Pen pen de sarapen – a folk song common among the lowland communities which is accompanied by actions wherein the players places their hands in the center and the leader tries to touch the fingers of each player as the song is sung

Sangguniang Kabataan – a local organization of youth sanctioned by the government

School of Living Tradition – a community informal school which teaches their with the intention of transferring the cultural knowledge to the next generation.

Siklot - a Tagalog folk game played indoors by children trying to capture all the shell and stones contributed by all the players. Also played by the children in some Visayan communities.

Sitsiritsit - a Tagalog folk song which refer to a woman but uses some insects as methaphors

Subli – a ritual dance of the people of Batangas performed in honor of the Mahal na Poon ng Banal Krus

Sublian competition – an annual competition on **subli** dancing in Batangas City participated by the barangay folks and the school children aimed at revitalizing the **subli** as an indigenous dance form of the community

Sumping – a finger wrestling played by almost all the cultural communities

Tagalog – an ethno-linguistic group found in the southeastern end of Luzon island

Tiyakad - a folk game which uses bamboo stilts while walking

Talaandig – a cultural community belonging to a Bukidnon ethno-linguistic group living in the north central part of Mindanao

Tausug - a muslim ethno-linguistic cultural community living in the island of Sulu and nearby islands in the southwestern part of Mindanao.

Tulugan – an indigenous social hall among the **Talaandigs** of Bukidnon where cultural exchanges are conducted including in formal education; presently it is where the lectures for the School of Living Tradition of the **Talaandigs** is conducted.



Storytelling



Kerarasa Tikayad



Luksong Tinik



Sikhot



Swamping



Penpende Sarapen



Sitsinitsit



Pong pong guinatbong



Ohay Alibangbang 1



Ohay Alibangbang 2



Subli 1



Subli 2



Dance Dugsu 1



Dance Dugsu 2



Dance Dugsu 3



Dance Dugsu 4



Dance Pagaddut 1



Dance Pagaddut 2

SINGAPORE

ASEAN CHILDREN'S TRADITIONAL SONGS, DANCES, GAMES AND STORYTELLING: THE SINGAPORE PERSPECTIVE

I. INTRODUCTION

Singapore has had a relatively short history and most of its people are made up of immigrants from China, Malaysia and India. Naturally, the early settlers brought with them cultural experiences and practices from their homelands when they settled down in Singapore. Children's songs, games and stories played an important role in the socialisation process.

Although not many songs or games can be said to be indigenous to Singapore, some have, over the years, been adapted or changed in the new social environment. Also, in recent decades, Singaporean composers and writers have begun to create new songs and stories for children. The popular ones have been promoted by kindergartens, schools and community centres.

As Singapore is a multi-ethnic society, children of different ethnic groups often interact in schools and in their daily lives. It is not uncommon to see games of one ethnic group being played or adapted by children of another ethnic group. *Batu Salembat* is a case in point.

1 Definition and Classification of Children's Traditional Songs, Dances, Games and Storytelling in Singapore

There are three major ethnic groups that make up Singapore's

migrant society-namely the Chinese, Malays and Indians. Hence, much of the traditional songs, dance, games and stories originated from China, the Malay Peninsula and India.

However, it is important to note that there are no traditional ethnic dances for children. Rather, children are taught simplified versions of the adult traditional dances. As in traditional Chinese dance, children are taught how to use props such as scarves, fans and handkerchiefs found in the adult versions. Similarly, in Malay dances, children also learn to use the *tudong saji* translated loosely as "food covers" and *kipas* (fans) as props. Children of Indian heritage are taught a simplified version of the *Bharata Natyam*, a traditional Indian dance.

The demise of professional storytellers and the gradual decrease in the number of storytelling grandmothers in the homes of young families, storytelling is now more an organised activity than a natural happening at home.

2 Historical Development

The Education system in Singapore is a creation of the state. As an institution embedded within a multi-cultural society, it is naturally subject to many sources of influence. Before being independent in 1965, the school system was grossly underdeveloped, with different

media of instruction, curricula and varying professional qualifications of the teaching staff. School facilities and funding were greatly different from school to school.

Since 1965, the Ministry of Education has been vigorously upgrading the facilities and academic standard of schools and actively promoting bilingualism. For the Chinese community, a Speak Mandarin Campaign was launched in 1978. The development of a culturalisation of education enables the school children to master their mother tongue and thus have access to their cultural past.

Although games are not specifically taught at schools, children have opportunities to learn songs and dances in schools as music is part of the curricula and dance is provided as an extra curriculum activity.

II. ANALYSIS OF THE PROBLEM

The main problem faced in compiling this discussion is that there are few books and written records documenting traditional songs, dance, games and stories that children (used to) enjoy.

Hence, a survey was carried out

on a sample size of 30 adults aged between 40-50 years old and 20 children aged below 12 years old. The purpose was to find out about the songs that the former sample group used to sing, the dances they did and the games they used to play. This is then contrasted with the findings from the younger sample group.

1. Current Situation

In Singapore, the market is flooded with masterfully manufactured toys. Big toy stores such as Toy's R'us dominated the market with its several well-managed outlets. The fast food chains such as MacDonalds as well as the big shopping malls like Suntec City are equipped with playgrounds for children.

The changes in children's games in Singapore in the last decades are closely related to the changes in city life of the cosmopolitan city dwellers.

Games that centred around simple materials easily available are gradually replaced by a world of signs and symbols in electronic and computer games.

Traditional games have to compete with commercially produced computer games and modern mass entertainment.

a. Chinese Song: I am the Republic's Little Painter (by H.S. Chuang)

Singapore's scenery is as beautiful as a painting

I am the Republic's little painter

Painting the country's glorious facade

Painting praises from the heart

Papa asks me what else I would like to paint

I reply that the harbour has been turned into ports

Jurong has been transformed into an industrial estate and

*The city area is full of sky scrapers
Mama asks me what else I would like to paint
I reply that there is still freshness in the air
Not to forget the satellite town flats
Where we have our cosy home*

*Singapore's scenery is as beautiful as a painting
I am the Republic's little painter
Painting the country's glorious facade
Painting praises from the heart
Painting praises from the heart*

b. Indian Songs

Songs, dances, music are parts of Indian culture. During the events of birth, marriage, religious festivals, house warmings and deaths, music is a very important feature of each of these occurrences.

The first dance segment which is a community dance is always a highlighted feature at weddings and Deepavali festivals. The song sings the praises of Lord Krishna, the blue hued God of Love and the maidens invite him to dance with them, as they celebrate the gala events.

The second song is a popular poem by the eminent Tamil poet, who teaches children about the colours of animals, life and so on. The daily aspiration of the youngsters is to help in making life pleasant and helping to make the expectations of the elders of growing youngsters, meaningful.

2. Rhymes:

a. Chinese Rhyme:

The sky is getting dark
*The sky is getting dark.
Get an umbrella wait for our aunt,
Our aunt steps into the door,
In her hands are two persimmons,
One for (name of a person),
One for (name of another person),
(Name of a third person) does not get one,
cries for it.
Our aunt from then on, dares not visit us again.*

The moral of the rhyme is that when a child throws a tantrum to get his own way, no good will come of it. It also serves to tell children that

when they do not share the good things, there may be none for anybody the next time.

b. Oh, oh, oh, the Golden Gentleman

Oh, oh, oh, the Golden Gentleman

Everybody comes and carries you

Carrying you

Rearing a pig that is bigger than the Cow

The Cow gives birth to the horse

The Horse us a real pearl

The Pearl is sold for two hundred and ninety dollars

One hundred is for the Father,

One hundred is for the Mother

The rest is for the 'Puppy'

Oh, oh, oh, the Golden Gentleman

Nurturing a Golden Gentleman that is spirited

Spirited and virtuous

Harmonious at home and easy going with outsiders

Harmony at home will bring the Star of Fortune

And being easy-going with outsiders will make the family prosperous

c. Ask a master to do magic

Black beans are so black

When the black beans' flowers blossom,

The leaves are sure to protect them

Ask a master to do magic

Turn the black bean curd to Sakya Mani

Black beans are so black

When the black beans' flowers blossom,

The shade of the leaves protect them

Ask a master to do magic

Turn the black bean curd into the goddess of Mercy

d. The homeless spider cries sadly

The spider web, hanging in front of the caves,

When the wind blows on the nineteenth of June,

The web will be broken

The homeless will then be crying sadly

*The homeless spider hanging in front of the cave
When the gale blows on the nineteenth of June,
The web will be broken
The homeless spider will then be crying sadly*

e. Hand-clapping songs

*Clapping our hands and make a pair of scissors
Make a pair of scissors to dig for river snails
Where are the river snails?
They are near the deep river
Near the deep river's banks,
A group of young ladies listening to the zither
The music is so harmonious
It comes from a garden
In there, hundreds of flowers blossom
A scholar walks past and plucks a flower
'For whom do you pluck?'
'For a lady to put in her hair.'*

f. Bouncing songs

*One bounce to the level of the belly
Two bounces to the level of the chest
Three bounces to the level of the elbow
Four bounces to the level of the knee
Like chicken pecking
Like a monkey scratching its ears
Like a parrot's feathers in an iron cage
Repairing shoes after bouncing the balls
Oh dear, comes a ball made of silk*

g. Sister-in-law teaches you to cook rice

*Sister-in-law teaches you poetry
Teaches you to mend shoes or bind feet
Teaches you manners to greet the guests
Teaches you how not overcook the porridge
Sister-in-law teaches you poetry
Teaches you to mend shoes and slippers*

*Teaches you manners to greet the guests
Teaches you to cook rice free of sand*

h. Making money like the others

*Ring Ding Dang
Children teasing old people
Elder Brother's gift of the gab helps bring in business
Sister-in-law has her income as a matchmaker
Another brother works as a sedan carrier
Another brother makes lanterns
Everybody works hard together,
And make money like the others*

i. The ladies from Guang Leng know how to look good

*In the bright moonlight
A scholar riding a white horse,
Approached a shady pond
The pond is big and it looks full of tonnes of gold
Brings a boat in only to discover that there was no gold,
But the statue of Guang Yin, the goddess of Mercy
This is the place for making good tea
For beautiful wives, one must go to Guang Leng Mountain
The ladies from Guang Leng know how to look good
They help their husbands to dress well for the Royal Examination
Depart with straw sandals and umbrella
Return with white horse and golden saddle
Move into grand mansions with stables
And huge courtyards with flag poles*

j. The white egret flying over the fence

*The white egret flying over the fence
The long foot binding clothes
It turns Mother's healthy foot into an injected pair*

k. Daughters are only good for scoldings

*Grind the rice
Grind the rice*

*Grind the rice to rear the chickens
Rear a cockerel, it can crow
Rear a dog, it can bark
Rear a pig, it can be used to pay debts
Rear a cow, it can plough
Rear boys, they will go to school
Rear girls, they are only good for scoldings*

l. Swing the cradle like rowing boat

*Listening to the songs of the cicada
Swinging the cradle like rowing a boat
Good baby sleeps quickly
Aunty takes you out
Brings you to the sky to cut a piece of cloud
Cut a piece of cloud to make a skirt
Listening to the songs of the cicada
Swinging the cradle like rowing a boat
Good baby, sleeps quickly
Aunty will leave Teochew with you to the sky,
Pluck some stars and sew them on your cotton coat*

m. Moon looks like the eyebrow on the third night of the lunar month

*The third night of the lunar month
The moon looks like the eyebrow
Swinging the cradle to and fro
Baby, baby sleep quickly
Aunty will bring you to the moon
There you will meet the great poet Li Bai
He will teach you the skills of composing poems and becoming a scholar*

n. The round autumn

*The autumn moon
So round so round
Swinging the cradle high and low
My dear baby quickly sleep
Aunty will bring you to the moon,
There, you will meet Lu Ban, the god of the carpenter,
And let him adopt you as disciple.*

o. The kite is broken halfway in the sky

*The kite string is broken halfway in the sky
On the 15th of September
The kite string is broken halfway in the sky
As it cannot be reached with the bamboo pole
I stare at it until my eyes cannot be closed*

p. Pack the bag and go to Siam

*In the sky, fly the wild geese
The young brother has a wife but not the older brother
His son calls the elder brother 'uncle'
He is regretful but does not know what to do
Packs the bag and goes to Siam
Goes to Siam to find a new life
No matter how laborious the job
Save some money and return to get married some day*

3. Malay Rhyme: Tepok Amai Amai

*Tepuk Amai Amai, Belalang Kupu-Kupu
Tepuk Riar Ramai, Nanti Malam Upah Susu*

*Susu Lemak Manis, Santan Kelapa Muda
Adik Jangan Nangis, Emak Pergi Kerja*

(Translation in English)

*Let us clap hands together, grasshoppers and butterflies,
Let us clap, as many people as possible.*

*Here is milk from the young coconut
Do not cry my little brother, Mama has gone to work.*

The first 2 lines are the introduction and the last 2 lines are the message of the rhyme.

1st verse: Tells the child to be happy and to clap the hands together so that he will be rewarded with milk in the night.

2nd verse: Tells the child not to cry because the mother is at work.

4. Games:

a. Chinese Games: The hen in my house

Chickens being a common domestic animal, is featured in many games children play in Chinese communities. *'The hen in my house'* is a game that has been very popular among Chinese speaking children in Singapore.

This game is played in pairs.

Both children face each other. Then, each of them claps his own hands once and then each other's.

This is repeated three times. At the third time, the children say "My house's *cheg*" At the word *cheg*, the children make one of the following gestures: a V sign with the index and middle fingers of both hands to represent scissors, or both palms open upwards to represent cloth or 2 fists to represent stones. Scissors win over cloth as it can cut cloth, cloth wins over stones as it can wrap up stones, and stones win over scissors as it breaks scissors.

Children repeat step two saying 'My house's cockerel' if they have won and at the same time the loser says 'My house's chick'. The winner places palms together, fingers pointing up above his head on the word cockerel to represent a cock's comb. The loser places curved palms in front, right over left at waist level, leaving about 4 inches between two palms as if holding a small chick. If it is a draw, both children say 'My house's hen' putting the back of their hands on the hips to represent the mother hen.

Then they repeat from step 3. The loser of the game is the child who says the wrong statement or makes the wrong symbol. Difficulty increases as the game speeds up.

b. Eagle and chicks

Another game also related to chickens is the eagle catching the chicks. The group of children forms a single file with each child holding on to the waist of the child before him. The first child in the line plays the role of the hen that protects her chicks by spreading her wings. Another child takes the role of eagle and faces the hen. The eagle tries to snatch away the chicks by trying to get behind the hen to pull away the chicks.

The chicks have to hold on and follow the hen as she runs about to block the eagle. The chick that is snatched by the eagle will then take over the role of the eagle and the game ends when all the chicks have been snatched from the line. The protective role of the mother is thus enhanced in this game.

c. Malay Games:

1. Sapu Ringgit

An old game enjoyed by children. The loser will forfeit.

This game is played seated with legs out-stretched. A rhyme is played while the starter touches each of the players' legs. The rhyme stops at a random interval and the person whose leg was last touched by the starter would have to fold that leg (i.e. it will not get touched subsequently). This continues until someone has two folded legs. This 'loser' will then have to forfeit.

English Translation

1. While sweeping, we accidentally

sweep the wooden house.

2. Then comes the crocodile and which bites off our right legs.

Nenek

Song: Nenek-Nenek Si Bongkok 3

Siang Mengantok Malam Berjaga

Mencari Cucu Di Mana Saja

Nenek Nak Kahwin Dengan Anak Raja

Cucu Cucu Tak Dapat Lari

Nenek Tua Banyak Sakti

Sekarang Nenek Hendak Cari Ganti

Siapa Yang Kena Dia Yang Jadi

(English Translation)

1. Hunched back old lady who sleeps in the day and stays awake at night.
2. Come and look for your grandchildren. If you can find them you will get to marry a young prince.
3. Grandchildren, you cannot run away because I have a lot of supernatural powers. Now, I am looking for you, and the next person will take my place as old lady.

2. Five Stones

An indoor game played by 2 girls or more using traditional Five Stones

There are seven stages to this game that requires some nifty fingerwork. Always start with the five stones in your palm.

Stage 1-The player throws the stones on the ground. She selects one and tosses it in the air. Then she'll

have to pick up one stone from the ground and catch the other stone with the same hand before it lands. This is repeated until all five of the stones have been tossed once into the air.

Stage 2- Played like stage one only that instead of picking up one stone from the ground while the first stone is tossed up in the air, pick two stones. Repeat the process.

Stage 3- Throw all five stones onto the ground. Select one and toss it in the air. Meanwhile, pick up three stones from the ground, allowing the tossed stone to land. Toss up one of the three stones in palm and quickly grab the other two remaining stones on the ground. Catch the tossed stone, finishing with the five stones in palm.

Stage 4- Toss one stone into the air, then throw the remaining on the ground. Catch the tossed stone and toss it a second time. Grab the four stones on the ground and catch the tossed stone with the same hand.

Stage 5- Throw all five stones onto the ground. Pick up one stone and toss it in the air. Then grab three stones on the ground and catch the tossed stone before it lands. Toss another stone from the palm into the air. Grab the remaining on the ground and catch the tossed stone

Stage 6- Throw all five stones onto the ground-make sure that they are spread apart. Pick up two stones and toss one in the air. Transfer the stone in palm onto the ground (set aside). Pick up another stone and catch the falling stone in a simultaneous action. Transfer the caught stone on the ground. Toss the remaining stone in palm and pick up

another stone. Repeat until all stones are set apart.

Stage 7- Throw all five stones (spread out) onto the ground. Let partner select one stone. While picking up the selected stone, the other stones must not be touched. Toss the selected stone in the air. Grab the remaining four stones on the ground and catch the tossed stone.

3. Rubber Band

Normally played by boys to practice their sharpness and concentration.

The objective of this game is to collect as many rubber bands as possible. The first player begins by throwing one rubber band across a line drawn beforehand. The second player does the same but will try to throw his rubber band in such a way that it overlaps the first rubber band. If he succeeds, he collects all the rubber bands across the line. If not, the third player takes his turn. Note that to the rubber band thrown must overlap just *one* other rubber across the line to be considered a win.

4. Biji Saga

Red Seeds. A traditional game that tests one's focus

The objective of this game is to try to collect as many saga seeds possible. First, some seeds are thrown randomly on the ground. The first player would then have to look for two seeds of the closest proximity. He must then try to hit one seed of the pair with the other. However he must be careful not to hit a third seed in the process. If he

does, the next player takes over. If he succeeds, he gets to collect the pair of saga seeds.

d. Indian Games: Kabbadi

A popular and energetic game often played by teams of boys. It is based on two teams placed within a square field, trying to beat the other, reciting the word "kabbadi", as they proceed to enter the opposing team's territory.

e. Multi-ethnic Games:

Police and Thief

An emulation of real police work, the aim of this game is to catch all the "thieves" and put them in a designated "jail" spot.

An equal number of "police" and "thieves" are appointed. Once the game starts, the chase begins. The "police" will "catch" the "thieves" by touching them. The "caught" thief would then have to stay in the "jail" spot. His alliances can "rescue" him by touching him after which he rejoins the chase. The game ends when all "thieves" are "caught".

This game was/is very popular among children as it provides them with the joy of the chase, which tests their skills of catching and evasion.

Skipping

There are many variations to this game. Players can take turns to skip. The player who can skip the most number of times without stopping is the winner.

Alternatively, two players can hold the rope at both its ends and

swing it while a third tries to jump over the swinging rope. Variations can be added in to increase the challenge.

Hide and Seek

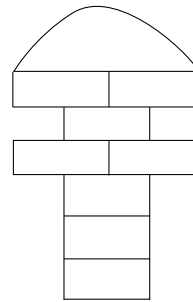
This is a game that has been popular with children for decades. One player takes on the role of the "seeker" while the rest tries to find spots to hide themselves. The "seeker" starts by counting to an agreed number (e.g.10) slowly while keeping his eyes shut.

The rest would then take this time to hide themselves. Once the "seeker" has finished counting, he shouts, "Ready or not, here I come!" and goes off to seek out his hiding friends. The first one that is found has to be the "seeker" for the next round.

Traditionally, the "seeker" counts in dialect. But now, children usually count in English due to the change to an English medium of instruction as well as increased interaction with children of other dialects and ethnic groups.

Hopscotch

For this game, a basic grid has to be drawn. (See diagram). Children used to draw this on the floor with a piece of chalk. First, the players each choose a small object as their markers. For stage one, Player 1 places his markers behind Square 1 and hops on the grid. The difficulty lies in that only one foot is allowed on one square and players have to progress from Square 1 to the last 2 squares, turn around and hop back. If he loses his balance or if his feet land outside the grid, he is eliminated and the next player takes over.



For stage two, the player throws his marker on to Square 1. If the marker lands outside the grid, he is eliminated. Otherwise, he progresses to hop onto the grid but his foot cannot land on the square that his marker is in. This game can be made more challenging with added variations.

5. Folktales:

a. Chinese Folktale: The Story of the Turtle Island

A giant turtle saves the life of a Chinese fisherman, Beng Huat, during a thunder storm and takes him to an island. He begins his new life and eventually settles down on this island that is full of fruit trees and fertile soil.

One day, the giant turtle comes again with a young Malay fisherman, Ahmad. He too was caught in a thunderstorm. Beng Huat welcomes him and helps him to settle down on the island, and later, they become very good friends.

b. Malay Folktales: Hang Nadim

The story of Hang Nadim is a popular Malay folktale told by our great grandparents.

According to the tale, the incident takes place in Singapore hundreds of years ago. Singapore is attacked by swordfish, killing all the fishermen at sea and anyone else along the shore.

The Bendera suggests that human legs be used as protection to prevent attacks by the swordfishes. This doesn't work as more villagers die after another attack. Hang Nadim, an intelligent boy, then suggests to the Sultan, a brilliant way of stopping the swordfish attacks by using 'Banana Branches'. The Sultan then orders all the villagers to place banana branches along the shore, causing the swordfish to get stuck against these branches.

The Sultan is very happy with Hang Nadim as he has saved the lives of the villagers. Hang Nadim is consequently rewarded.

The Bendera is obviously not happy with the reward given to the young boy and becomes jealous of his ability. He then convinces the Sultan into believing that, one day, this small boy would overthrow him and become the Sultan. Upon hearing this, the Sultan orders the Bendera to kill Hang Nadim by throwing him into the deep sea.

III. SUGGESTIONS

While it is good that effort is put in by the Singapore Sports Council Sports Museum to preserve and showcase traditional games like *keleret*, *Goli Panjang*, *Capteh*, *Bola tin*, Chinese hopscotch, *Congkak* and many more, more needs to be done. Some suggestions:

Re-introduce such traditional games into schools as extra-curricula activities.

Organise activities such as traditional game competitions, traditional dance and song classes in

neighbourhood community centres.

(Community centre is a concept initiated by former Prime Minister Lee Kuan Yew in the sixties. Its main aim is to provide a venue of leisure activities and social interaction at the grassroots level. They provide a good way to promote traditional songs, dance, games and stories to the masses.)

Publish booklets on the traditional songs, dances, games and stories as resource materials for school-teachers

Select more traditional stories at story-telling sessions in the regional libraries.

IV. CONCLUSION

Traditional songs, dances, games and story-telling activities are integral socialisation processes whereby children learn values and cultural knowledge. The project has reaffirmed the cultural importance of these activities. It is noted that children are very creative in playing games and reciting rhymes. They modify, adapt and make changes, and fuse them into the local cultural pattern, developing distinct characteristics.

As a multicultural society, children play, sing and dance together as schools, in playgrounds and public spaces and it is natural that they interact and sometimes even borrow and adapt each other's games. This is also evident in dances children learn.

There is no traditional Chinese children dance in Singapore. This is because Chinese dance teachers tend

to create their own dances rather than use a common repertoire. Dominant features in Chinese children dance such as the extensive use of a long red scarf and ribbon, fan, handkerchief or lantern are attractive to the teachers of other forms of ethnic dance.

It is interesting to note that in Malay and Indian children's dance, these props are also very popular nowadays. Indian Bharatha Natyam dance, danced only by soloists in the past, has also been changed to a group dance like those in Malay and Chinese dance.

Increasingly, more choreographers are also using music composed by their compatriots and using local themes in their dances. In time, these new children songs and dances will help to enhance their cultural knowledge of the place and their sense of a cultural identity.

There is certainly a need to rediscover the rich tradition of expressive culture of the children in cosmopolitan Singapore. The

promotion of these activities will encourage the creativity of children and link them to their cultural past.

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Dancing



Hide and seek



Five stone game



Eagle and chicken game

THAILAND

TRADITIONAL CHILDREN'S GAMES IN THAILAND

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Key Words: Tradition, Games, Children

Traditional children's activities in Thailand can be categorized into 3 main groups: dramas and games, songs and dances, and storytelling. This ethnographic study focuses only on the traditional children games in Thailand. The purpose of this study is to describe the different kinds of activities in which children engage, the socio-cultural factors influencing their games, the general processes of the games, and how children's world view is reflected in them. **The study also offers a socio-cultural analysis of the role of these traditional children's games**, the current situation or context in which they are now found, and what can be done to preserve and revitalize them within Thai society.

Based on the degree to which traditional children's games involve language, they can be divided into groups, including games with chants, games without chants, games with conversations, puzzle-solving games, and mocking games. Generally, children's games vary from society to society depending not only on such

socio-cultural factors as geographic setting, temporal and seasonal factors, social values and social taboos, but also on the socio-economic status of the people in the society.

Video and computer games have become a familiar sight for children nowadays, displacing the toys made by the children themselves from local materials. Because of modernization and advanced technology, traditional children's games are on the verge of extinction. Just like biological and cultural losses affect adults, the loss of traditional games is detrimental to children, for they are not only pivotal in the development of learning process, but are a means of socialization. To safeguard against such extinction, the author recommends indepth research, schooling and mass media, but maintains that the best way is to incorporate traditional games into school curriculae.

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TRADITIONAL CHILDREN'S GAMES IN THAILAND

Pattiya Jimreivat*

I. INTRODUCTION

During their lifetime, Thai people experience a wide variety of activities as they move through different stages of development, from baby, to toddler, to small child, to young adult, to adult, and so on. During each stage of their lifecycles, people adjust, observe, learn and develop. This process of learning and development proceeds until the individual reaches what the society recognizes as the social norms. Thai traditional games, including the rules for each game, are the outcome of Thai social norms. Under their norms Thai people have been found to have a great aptitude for fun and enjoyment, even when they are working seriously. The following is a look at different genres of children's activities in Thailand.

1.1 Different Genres of Children's Activities in Thailand

Generally, children participate in an activity with those of a similar age. When accompanied by adults, they will join in an activity together while the adults watch and offer occasional advice. Aside from "children only" activities, however, there are some activities which require interaction between children and adults, such as story-telling, in which either older

children or adults are the narrators. Children's traditional activities in Thailand can be divided into the following genres: dramas and games, songs and dances, and story-telling.

1.1.1 Dramas and Games

Activities such as singing and dancing to music, mimicry, and role play are recognized as dramas because they are for fun and involve no competition. Activities like chase-and-catch, on the other hand, are classified as games, since rules and the determination of winners and losers are essential elements.

Both dramas and games are pivotal to children. Not only do they allow children to have fun, but they, help them to develop physical, emotional, intellectual, and social skills. As children play, whether alone or with others, they are constantly adapting. This constant adaptation is a sign that they are trying to understand themselves, their friends, and their surroundings. Through dramas and games, children earn themselves a rank in the society and become a part of the world.

1.1.2 Songs

Based on age and purposes children's songs can be roughly classified into four types: lullabies or

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nursery rhymes, sing-alongs, songs for games, and mimicking songs. Lullabies and nursery rhymes can be found in all societies. In Thailand, they differ from region to region, and even within a region, each ethnic group possesses lullabies or nursery rhymes unique to its own group. Despite some differences, lullabies and nursery rhymes are generally soft and mellow, as they are for small babies.

Sing-a-long songs are usually sung first by adults to toddlers to stop them from crying, to lift up their spirits, to create a pleasant atmosphere, to comfort them, or to calm their fears. When toddlers cry, for example, adults will normally sing a fun and happy tune as a way to cheer them up and at the same time distract them from what made them cry. As they hear the music, toddlers who are beginning to speak will eventually learn to sing along, often moving their hands and feet in time with the music. Therefore, while singing along improves not only speaking and pronunciation, but also muscle development. For example, the following song is accompanied by swinging the arms¹:

<i>tææ chaa tææ</i>	"Look, baby, look,
<i>khaw hææ jaaj maa</i>	they are carrying grandmother in a procession.
<i>phɔɔ thiŋ saalaa</i>	When they reach the pavilion,
<i>khaw kɔɔ waan jaaj loŋ</i>	they put the grandmother down."

And for this song, children open and close their hands:

<i>cap puu dam</i>	"Catch a black crab,
<i>khajam puu naa</i>	squeeze a land crab.
<i>cap puu maa</i>	Catch a horse crab,
<i>khwaa puu thalee</i>	grab a sea crab.
<i>sanuk ciŋ ʔəj</i>	Fun, it's really fun,
<i>lææ ləj nɔɔn plee</i>	then, lie in a hammock.
<i>ʔoolaahee</i>	Oh..oh..oh,
<i>nɔɔn plee lap paj</i>	lie in a hammock and go to sleep."

Finally, this song is accompanied by clapping:

<i>top miŋ chom</i>	"Clap and compliment,
<i>khɔɔ nom mææ kin</i>	asking for mother's milk
<i>nom mææ waan</i>	Mother's milk is sweet,
<i>mian namtaan ʔɔɔj</i>	like a sugar cane."

As the name suggests, songs for games are meant to be sung while children are playing a game. Games requiring songs can be general fun games, like *rii rii khaaw saan* "oval-shaped rice grains" *mɔɔn sɔɔn phaa*, "the Mon (moon? Man?) hiding the cloth", and *phooŋphaaŋ* "A fish trap," which are generally played by children from 6 to 12, or they can be spiritual games, such as *khaw soŋ* (or

1. Thai verses are italicized and transcribed employing the International Phonetics Alphabets. However, in this paper, tones are not identified as they are not critical to the analysis and vary from region to region.

lenchia in the south) which is played mostly by pre-teens to communicate with a spirit.

In a country like Thailand where it is acceptable and common to make fun of each other, mocking songs are an inevitable part of children's play. Children will latch onto a unique or funny characteristic of the person they want to make fun of and improvise a witty rhyme such as *huacuk khluk nampla* "(the child with) topknot in fish sauce" and *phom pia maa lia baj t๓๓* "(the child with) braids coming to lick a banana leaf" etc. The songs can be used to tease one another in a friendly manner, but can also be used to aggravate each other.

Despite their diversity, all children's songs in Thailand share some similarities. That is, they are short, contain words that are easy to remember, and are rich with rhyming, repetition, and fun rhythms. Some children's songs do not have a specific rhythm, but depend on the singer to improvise one. Meaning is not an important element for children's songs. As long as the song is fun, it is used.

Children's songs are typical in every ethnic group in Thailand. They constitute a form of oral tradition, since they are transferred orally from one generation to the next, one region to another, or even one era to the next. Because they are transmitted orally, it is natural that different versions vary over time and from region to region. Reasons for deviating from the original may be that individual singers

improvise their own words, that they modify the songs to suit a specific time and environment, or that they forget parts of the song and reconstruct them from memory. There are also many new songs being composed for teaching in nursery schools, kindergartens and elementary schools. For example:

<i>jim jim jim</i>	"Smile, smile, smile
<i>jim maa naa taa waan chiin</i>	Smile and you look happy.
<i>jim nit chiiwit janjiin</i>	Smile a little and you live longer.
<i>sotchiin ?uraa jaa mua r๓๓</i>	Happy heart, wait no longer.
<i>maa jim kan n๓๓ phian ?๓๓</i>	Let's smile, my friends."

New songs are sometimes adaptations of an old song. These are also frequently taught in schools. For example:

<i>mææsii ?๓๓</i>	"Oh, young lady,
<i>mææsii ?anubaan</i>	young lady of the kindergarten.
<i>law rain khian ?aan</i>	Study, write, and read,
<i>klap baan phuut phr๓?</i>	come home and speak nicely.
<i>r๓๓ ram tham thaa hat liilaa waj haj m๓?</i>	Sing and act, practice all appropriate manners.
<i>rain kej phuut phr๓?</i>	Smart with a sweet speaking manner,
<i>m๓? pen mææsii ?๓๓</i>	perfect to be a young lady."

1.1.3 Storytelling

In societies in which history is transmitted orally from one generation to the next, storytelling is inevitable. Although Thailand has become a literate society, storytelling remains as the one and only means of oral transmission, which later developed into a form of local entertainment. Storytelling is not an activity limited only to children. It involves an interaction between children and adults in which parents, grandparents, older siblings, or older cousins are the story-tellers.

Obviously, stories are products of the culture, being created and passed on to the next generation within a particular community. Often times, stories of one community are derived from that of another community, in which case the original story line will be maintained, while its details will be adjusted to better suit the new community's way of living, as well as its perception of the society to which it belongs. One good example can be drawn from the famous folk story of central Thailand called *plaa buu thooj*, "the golden goby fish". In the north, where goby fish is not known, the *plaa buu thooj* story is nowhere to be found. However, there exists a story with the same story line called *taw kham* "the golden turtle", in which the main character is not a goby fish but a turtle, an animal better known to the people of the region.

While children's stories include folk tales and fairy tales, most traditional children's stories are animal tales, involving rabbits, turtles, hens, tigers, and so on.

Typically, adults pick out the outstanding characteristics of these animals and weave them into a story full of moral, ethical and behavioral principles to teach their young listeners. For instance, one Lua story about a rabbit, a hen, and a tiger teaches children about the concepts of foolishness and intelligence. Likewise, a Thai story about a turtle and a rabbit (or a rabbit and a mollusk) teaches children the value of problem solving through clever strategy. In addition to morals and ethics, some animal stories account for the existence or the nature of certain animals, for example, why oxen have white necks, why tigers have stripes and spots, why rabbits and tigers or cats and dogs cannot be friends, etc. Explanations such as these encourage children to observe the world around them.

In the old days when television sets were unavailable, it was a common sight to see children gathering in one place and asking adults to narrate a story for them. Although story-telling has become less and less practiced, parents still tell bedtime stories to their children. Stories continue to serve as a means for adults to discipline their children. Since story-telling requires an interaction between children and adults, it helps reinforce family relationships, an indispensable notion among Thai people that has gradually lost its status over the years owing to western influence. Thus, not only do stories entertain children and provide basic principles for their living, they also act as a bridge linking together each member of the family, as well as of the community.

II. CHILDREN'S GAMES IN THAILAND¹

In any society, children's games come from an accumulation over time of that society's cultural heritage. Hence the origin of many traditional children's games in Thailand is unidentifiable. The earliest evidence related to children's games dates back to the Sukhothai period. On the first stele of the King Ramkhamhaeng inscription, there reads, "*khrraj cak len len khraj cak hua hua*", meaning "who wants to play can play, who wants to laugh can laugh." However, no further detail on games or games is included. Yet, many games for both children and adults can be found in literature from the Ayuddhya period and continue to be played up to the present day.

2.1. Classification of the Children's Games in Thailand.

As mentioned in the previous chapter, there is quite a large variety of children's games in Thailand, all of which are played for the same purpose of entertainment. Classifying Thai children's games into groups is by no means easy, but in this paper we chose to classify the games based on the degree to which they integrate language. Hence, games are classified as follows:

2.1.1 Games without Chants

Games that do not include a chant usually involve some form of competition, and hence, the players are required to follow certain rules. Examples of such games are *sia*

khaam huaj, "the tiger crossing the creek," *lin chij lak*, "the monkey stealing the post," *pit taa tii moo*, "covering eyes and hitting the pot," *luuk dij*, "yo-yo," *len waw*, "kite-flying," *sia kin luuk wua* "the tiger eating a calf," *kradoot chiak* "jump rope," *maak krep* "picking stones," *luuk hin*, "stone walls," and so on. Normally, games without chants are played after all participants agree to play and to follow the rules. After one round, players will decide whether to stop or to start another round, in which case they usually take turns. If a player breaks the rules, everyone stops and the next player starts a new round.

2.1.2 Games with Chants

Games with chants require players to sing a chant at the beginning of the games. When the chant is finished, a round of play is completed and another round may start. As with games without chants, players are still expected to follow the rules. Chants are very useful because not only do they enhance the fun of the game, they also promote harmony, a vital element especially for those games that require the players to gesture along or to role-play along with the chants.

Generally, the words of a chant accompany the gestures, procedures, materials, and so on of the game in progress. They can also have other functions, particularly when they are related to traditional beliefs of the local people. Chants that mention such beliefs are usually

1. Since the difference between "play" and "game" is very subtle, the word "game" is used in this paper to cover both words.

played by older children or teenagers. Games of this nature include *liṅ lom jaa doṅ*, or *naaṅ doṅ*, and so on. It is believed that within the *liṅ lom*, (loris) *ikradoṅ* (winnowing basket) and *sum* (a coop-like trap) live guardian spirits. Thus, when children play *liṅ lom* or use *kradoṅ* or *sum*, they sing a chant to invite the guardian spirit to possess the *khonp pen*, or the person holding the basket. Before the game finishes the players may sing another chant to ask the guardian spirit to leave the person. Below is an example of the chant of the *jaa doṅ* game:

<i>jaa doṅ ṽəṽ</i>	“Oh, spirit
<i>loṅ maa rew waa</i>	Come down quickly and enter into the medium
<i>haa phak haa plaa</i>	Come, eat fish and vegetables.
<i>haa jaa plan dam</i>	Come and look for the black-toothed granny
<i>fon loṅ len nam</i>	Who, while bathing in the rain,
<i>thalee phaa paj</i>	Was swept by the sea
<i>daaj law sɔɔṅ haj</i>	Come, take two jars of liquor,
<i>kaj noj sɔɔṅ tua</i>	Two small chickens,
<i>hkrathiam sɔɔṅ hua</i>	And two bulbs of garlic.
<i>tham khwan jaa doṅ</i>	Which we offer you, spirit.

Just like children of the northern and central regions, children in southern Thailand have a spiritual game, called *len chia*. Some speculate that the word *chia* means “lineage”, but others think it means something more like “invitation”. Whatever its meaning, the game is begun with children singing a chant to invite the spirit of an animal of the children’s choosing to come possess the *khonp pen*, who in this game acts as a medium. Once the *khonp pen* is possessed, he or she will behave like the animal. Below is an example of a chant of *len chia* :

<i>chaaṅ chaaṅ chaaṅ</i>	“Elephant, elephant, elephant.
<i>chaaṅ kin maij phaj</i>	Elephants eat bamboo.
<i>muu kin bɔɔn</i>	Pigs eat caladium.
<i>phaṅphɔɔn kin kaj</i>	Mongoose eat chickens.
<i>loṅ waj waj thəət həə</i>	Come down quickly,
<i>naaṅ chaaṅ</i>	mother elephant.”

2.1.3 Games with Conversations

In games with conversations, players are divided into two sides, and those on one side converse with those on the other side. The number of players on each side varies depending on the rules of the game. Some games, like *ṅuu kin haṅ* “the snake eating its tail” *ta lək tək tək*, “flowers for sale,” and *kkaaj tææṅmoo*, “watermelons for sale,” require players to have learned the conversation beforehand. But for

mimicking games, such as *khruu nakrian*, “teacher and student,” or *khaaj khanom*, “sweets for sale,” the players improvise their own conversation. Children generate conversations out of their own experience as sons, daughters, students, patients, and so on, as well as by imitating adults.

2.1.4. Puzzle – Solving Games

Puzzle-solving games involve asking and answering questions, which helps children be quick and clever at solving problems that may arise in real life. Puzzles can be either general questions or riddles. One player asks the question, and the rest of the players have to answer. The questions are formulated in a simple but fun language with both rhyme and rhythm. Puzzle-solving games allow children to become familiar with words and expressions, further developing their language skills. Normally, the questions follow a certain formula. Every question starts with *?arai?əj* or *?ajrajhaa* (“What is it?”) in central and southern Thailand, respectively. In the northeast, the question ends with the sentence *caw waa mææn ?ijaj* (“What do you think it is?”). Some examples are illustrated below:

?araj?əj jij tat jij jaaw

“What is it, the more you cut, the longer it becomes?”

?arajhaa maa caak miaj lun ηəək khon naj phuj maa haj phəw luj biip

“What is it, coming from Phatthalung, growing hair on its stomach, for uncle to squeeze?”

suk tem faa kep kəw bəw mot caw waa mææn ?ijaj

“Ripe all over the sky, picked and eaten, you never finish them, what do you think they are?”

2.1.5. Mocking Games

Language is an important element in mocking games, as children improvise rhyming words or chants and use them to tease their friends. The words usually reflect the children’s lifestyles and their societies, but other times they convey no significant meaning, as illustrated below:

khiituu klaaj naa “Fibber in the middle of the field,

khiitaa tukkææ sleep from a gecko’s eye,

khiimuuk jaaj kææ snot of an old lady,

?ərarææ ?ərachəw ta-la-ti-ta-la”

or

?uan tu?ta? “You, fat one,

kin mara? cim khii Eat bitter melon dipped in pooh.

?uan maj dii Being fat is not good

kin khii cim mara? So you eat pooh dipped in bitter melon.”

Besides the degree to which language is used, children’s games can be classified by other criterion, such as use of the natural environment, materials, place, etc.

Many children’s games are invented by children observing certain animal behaviors, for instance, *krataaj khaa diaw*, “one-legged rabbit,” *sia khaam huaj*, “the tiger crossing the

creek," and *?aj khee ?aj khoon*, "crocodile-alligator."

Natural products play a big part other in children's games. In the north, red cotton flowers are picked and embroidered for competition and in central Thailand Bermuda grass fighting is practiced and custard apple seeds are collected for certain games. Games invented by children observing of the surrounding natural environment may or may not have chants or conversations.

Unlike games from nature, all chancing games use chants. Chancing games are mostly used to decide who will play which role in the next game (chancing games will later be explained in detail in the section on pre-game activities).

Place is another important criterion in categorizing children's games. Children's games can be played indoors or outdoors, on land or in water, and so on. "Indoors" does not necessarily refer to "in the house", but can mean in the cellar, in a pavilion within a monastery, or under a tree. Likewise, "outdoors" can refer to the rice field, the school yard, the woods, or even the road passing the village. It does not matter where children play as long as there is enough space for everyone and the weather permits. In open spaces, children usually know where the boundaries lie for each game, or they may decide on the boundaries before starting. Games classified by place may or may not have chants or conversations.

Games can also be classified according to materials used in the

game. In rural areas, children make toys from natural materials or from adults' broken tools. Natural materials range from custard apple seeds and ruellia seeds to plants, grass, and hay, to animals such as fish, beetles and crickets. Normally, parents and relatives make toys for their children from natural materials. They make mobiles from coconut leaves, *takraw* (balls of rattan strips), toy cars from wood, and so on. In the city, those traditional toys are replaced by toys manufactured from factories. Toy games generally do not have chants, but use a lot of conversations.

As mentioned briefly in the first section, competition can also be used to differentiate dramas from games. Unlike dramas, games involve competition and the determination of winners and losers. Two players may confront each other one-on-one, such as in *luuk hin* "stone balls" and *maak kep* "picking stones". Or two sides with the same number of players may compete against each other. One side may select one representative to take on a representative of the other side, and then each player takes turns. Such competitions include *tii cap*, "sounding chase-and-catch," *wij priaw*, "relay race," *khii maa soj mian* "taking prisoners on a horse ride," and more. Alternately, the competition can take place between one player on one side and many players on the other side, for example, *?ii kaa fak khaj*, "the mother crow hatching eggs". In this game, the player who is the mother crow will sit on a pile of stones, fruits, or shoes representing eggs and guard against the rest of the players who try to steal

them. The winner is the one who collects the most. In non-competition games, on the other hand, children play for fun. Non-competition games include *saksaaw*, "sticking tugging," *jookjeek*, "swaying," and *mɔ̌khaaw mɔ̌k mææŋ*, "rice pot-curry pot." However, regardless of the type of game, it is found that children care little about winning or losing. Exceptions are when winning involves gaining something, such as in the games of *paw kop*, "rubber band blowing," *luuk hin*, "stone balls," and *ʔiitak*, "scooping," or when winning is decided by the players' own personal ability, such as in the games of *mak kep*, "stones picking," and *poolit cap khamooj*, "the policeman catching the robber," and in team games like *təj* "passing through the barriers," and *wig priaw*, "relay race," in which the players want their side to win. Otherwise, the determination of winners and losers is employed merely as a way to determine the next *khon pen* for a new round.

As can be seen, there are plenty of possible criteria for classification of children's games. Researchers working on children's games should consider their objectives before they can decide which criterion is most useful.

Children's games in Thailand can be for fun, for competition, or for teasing. Games originate from direct experience of the surrounding world. When children are very small, they may play and develop skills alone, but when they are older, they will begin to socialize and play with other children of the same age. Then they will start observing and imitating their parents, cousins,

friends, etc. When children start to play, their games will naturally be simple at first, as their understanding of the world is not fully developed. As they grow older, their games will become more and more complex, as core elements of their games come to include abstract imagination and fantasy. Thus, the complexity of children's games depends on the children's age: the older the children, the more complex their games.

This study has found in Thailand both games that are played throughout the country and games that are unique to certain regions or ethnic groups. Yet it is fascinating to note that even games as universal as *sia khaam huaj*, "the tiger crossing the creek," and *cam ci*, "point-and-pick," are played differently from region to region. This is because traditional children's games depend on the particular socio-cultural context, a fact which any study on children's activities must take into consideration.

Moreover, the socio-economic status of both the individuals in a community and of the community itself also determines the forms of children's games. In a socio-economically strong community, places and materials for games tend to be widely available, while they are often lacking in socio-economically weak communities. Similarly, in a family whose parents can afford fashionable and expensive toys, children will not care much about local had-made toys. Not only do socio-economic factors affect the way children play, but who they play with.

III. CHILDREN'S WORLD VIEW AS REFLECTED IN THEIR GAMES

It is evident that children's games reflect children's understanding of their surrounding environment as well as their relationship to it. Generally, children's games are closely related to the natural world, but there are also many games invented by children imitating adults. Children's perception of nature, culture, social norms, and others is reflected in every single aspect of their games, including names, procedures, and even chants. Let us consider the following children's games: *krataaj khaa diaw*, "one-legged rabbit," *sia kin luuk wua*, "the tiger eating a calf," *liŋ chiŋ lak*, "the monkey stealing the post," *ŋuu kin haaj*, "the snake eating its tail," and *?ii kaa fak khaj* "the crow hatching its eggs." The gloss given for each of these games reveals that children observe the surrounding world, in this case animals and their behavior, and consequently make games out of those distinct characteristics to entertain themselves. Similarly, the title of the games *naak phra? khanoŋ* (no translation!) tells us a lot about the legendary story of the Phrakhanong district out of which the children's game is invented.

Children's world view is also reflected in the procedures of their games. The rules and other agreements settled upon before the games start reflect children's comprehension of the concepts of democracy, duty, responsibility, unity, and rights. In games that divide the players into two sides, children will try to choose sides in a way that they feel is fair, such as choosing sides voluntarily, by

means of a chancing game, or by having the leader choose. Once sides are determined, everybody on the same side will wholeheartedly do their share to try and win. In addition to rules, some games may include penalties for the losers. If this penalty is agreed on by everyone beforehand, the losers must accept such penalty or they will be banned from the next game.

Procedures of children's games also reflect their perceptions of the surrounding environment and their feelings towards it. Chants do the same. Examples of chants are given below :

<i>mæŋmum khajum</i>	"A spider is walking on the roof.
<i>lan khaa</i>	
<i>mææw kin plaa</i>	A cat is eating a fish
<i>maa kat kaphuŋkon</i>	A dog is biting your bottom.
<i>camcii phonlamaaj</i>	Point and pick all kinds of fruits,
<i>tæŋthai tæŋkwaa</i>	melon, cucumber,
<i>khanun nojnaa</i>	jackfruit, custard apple,
<i>phutsaa maŋkhut</i>	Indian jujube, mangosteen,
<i>la?mut lamjaj</i>	sapodilla plum, longan,
<i>ma?fiaŋ ma?faj</i>	star fruit, mafai fruit,
<i>ma?kruut ma?naaw</i>	kaffir lime, lime,
<i>ma?phraaw som?oo</i>	coconut, pomelo
<i>fak fææn tæŋmoo</i>	wax gourd, marrow, water melon,

chajjo hoohiw yippee...
 yippee"

Children's songs and chants, which are all simple but fun and have lots of rhyming, reveal a lot about nature, culture, and society.

Many children's games, especially those involving religion, superstitions, and spirits, are the outcome of folk customs and beliefs. Children in the northeast play *hææ phra?* "*phra? weet* procession" in imitation of the traditional ritual, while children in central Thailand enjoy *hææ naaj mææw*, "mother cat's procession," to encourage rains and *buar naak*, "monk's ordination."

Children's perception of spirits and ghosts is fascinating. They imagine that ghosts are ugly, horrifying, and dreadful even though they have never actually seen them. They then make up ghost games such as *naak phra?khanooj* out of their imagination. Children have all kinds of games pairing ghosts with different materials, for instance, *phii thua j kææw*, "glass ghost," *phii takiap*, "chopstick ghost," *phii kradooj*, "winnowing basket ghost," *phii kradaat*, "paper ghost," and so on, which reflects the belief that human beings can communicate with spirits.

For rural children from closely knit families, games may be invented when children are assigned chores around the house or in the field, such as taking care of younger siblings, feeding the pigs, transplanting paddy sprouts, and herding and caring for cattle. Once they finish their duties, boys may engage in whistle blowing competitions, buffalo racing, or bull

fighting, and girls may play dolls, pretend to buy and sell, or enjoy embroidering. Or children may invent games by imitating adult occupations, such as house building, fish farming, animal trapping, insect catching, rice farming, and teaching.

For the children themselves, games are not just fun activities but serious role-plays. For example, when playing *poolit cap khamooj* ("policeman catching the robber") the child in the role of the policeman will think that he is a real policeman and the others will think that they are real thieves. The policeman will run after the thieves trying to catch them while the thieves run faster, trying to escape. This suggests that children's games are for them a hypothetical world, a world of real situations derived from the surrounding world.

IV. A SOCIO-CULTURAL ANALYSIS OF CHILDREN'S GAMES IN THAILAND

Children's games are developed within the context of a given culture and all its social norms. Therefore, it is important that any study of children's games take into account children's socio-cultural framework. This section discusses children's games as part of Thailand's social and cultural context.

4.1 Role of Children's Games in Thailand

No matter how much children's games have changed throughout the years, their most vital role remains that of fulfilling children's basic need for fun and entertainment. It is truly the nature of children to be eager and enthusiastic about their games. But

entertainment is not the only role of games; they also play a key role in children's physical, mental, emotional and intellectual development. Because organic movement, agility, hand-eye coordination, and so on, are important elements of play, games can help improve children's physical condition. When children play games, they enjoy themselves, contributing to their mental, emotional, and intellectual stability. When children play, they learn to make their own toys, respect other people's rights, be responsible for themselves, follow rules and so on. In this way, children are better equipped to be effective, decent members of society. When children play, they are free to be creative, imaginative, and innovative. Thus, games tremendously benefit all aspects of children's learning processes and expand their horizons immensely.

Games directly affect children through the roles of entertainment and development, but they also play a crucial role for the community by teaching children the community's social and cultural values. Field research in many Thai communities has found that by studying children's games, researchers learn about the people's settlement, their ways of living, their cherished traditions and customs, and their rituals and beliefs. From chants in certain children's games, researchers can learn more about different languages, including dialects of Thai as well as other ethnic languages. However, there are certain words and expressions used only in children's games whose meaning cannot be understood in 'normal' language.

Last but not least, children's games allow adults to learn more about their children. From the way children play a game, adults can understand their needs, their ways of thinking, and their world view, all of which can be taken into account when setting up children's programs and learning activities.

4.2 Current Status of Children's Games in Thai Society

Due to great differences between urban and rural areas, it is best to make a clear distinction between the two settings when evaluating the current status of children's games in Thailand. In the cities, things are constantly changing to follow world trends. And in the suburbs, it is observed that people try to imitate the lifestyles of the city. It is only in the rural areas that traditional ways of living are preserved despite the changes caused by influences from the Western world through development and the mass media in particular.

In western-influenced urban societies, people spend a lot of time in traffic and live in smaller houses or in apartments. While rural children are still able to enjoy outdoor games, urban children have very limited space for play. As a result, many traditional folk games are unknown to urban dwellers under the age of 30. Those who know the games may see them from television programs or read about them from books. These days, both children and adults' games seem to be affected by the world of information and technology. Children everywhere, even in remote areas, have shifted away from traditional

games and towards gameboys and other computer games. When not playing computer games, they spend most of their time in front of the TV or listening to music. Story-telling, once an important activity promoting good relationships between adults and their children, is also affected by mass media and advanced technology. Instead of having an adult narrate stories for them, children can listen to stories on tape. Since toys can be bought from stores anywhere, urban children no longer make their own toys from materials available in nature like flowers, coconut shells, coconut leaves, and bamboo strips. Hence, traditional children's games like *?iitak* and *maakkep* are replaced by western, store-bought games such as chess and dominoes. In school, western indoor games are coupled with outdoor children's facilities like the mary-go-round, slides, swings, and so on. City life not only causes games to lose their human contact, but also limits children's imagination and creativity.

Besides playing at home, urban children may go to amusement parks or flock to department stores where arcades are available. At present, children's games in Thailand are so closely tied to business that even fast food restaurants have "kids' corners" where children can play while eating. The influence of business is not expanding to the countryside, particularly to big towns. One field researcher in the province of Nakornnayok observed groups of children, aged around 10, riding their bicycles to a store in the market where they played to play computer games. It is a pity that traditional children's

games, which were once widely practiced, have gradually been forgotten in urban societies.

Although children in rural areas have more space in which to practice traditional games, many of these games have been lost over the years. As they learn more universal games and sports, children tend to spend their free time improving their sports skills, hoping to make it onto the school team to compete against other schools. While traditional children's games simply bring joy, sports may bring fame and fortune to their future lives. It seems that traditional games are appealing to children only when nothing else is available; that is, when it rains or when they do not have sports practice. In some places, for example at Ban Lankha, Ayutthaya province, small children learn traditional children's games at the daycare center. However, when they are older and go to primary school at Lankha School, which is famous for its football team, their interests shift toward football, and all boys practice hard so as to be able to join the school team.

Besides this, rural communities are similar to urban communities in that the lives of the people in both places are heavily influenced by the mass media. Leisure activities of both children and adults include watching TV. Watching TV is a type of play wherein, instead of playing games themselves and learning directly from the games, children "play" by watching other children (on TV) play, and they learn from others' experiences.

Despite some changes occurring in remote areas, people's way of life has generally remained unchanged. Chores assigned by their parents allow children to become deeply attached to nature. Children in remote communities are still able to find great pleasure in cattle herding, vegetable picking, fish feeding, mouse trapping, bird shooting, crab catching, and so on. Sometimes, these children will get together to play traditional games and make their own toys, rather than buying everything from stores like urban children. It is likely that rural children still practice some traditional games in spite of the fact that they have become more urbanized, especially those living in towns, and that the games' components, places, materials, and occasions are more limited.

Four kinds of changes have been observed in the state of children's games in Thailand. First of all, the number of traditional children's games has decreased owing to political, educational and economic reforms; developments in transportation and communication systems (especially the establishment of radio-television broadcasting systems); contact with other communities, particularly urban communities; and finally, materialism. Secondly, many traditional children's games have been totally lost as social and community changes influence people's ways of living, making traditional children's games become unsuited to the people's lifestyles. Thirdly, some traditional children's games are being adapted to meet community needs. Lastly, just as

traditional children's games are replaced by sports or other games from the West, local toys are replaced by mass-produced toys made from sturdier materials. Compared to local toys, which are made from natural materials, modern toys are more tempting because they last longer and are more colorful.

A striking cultural phenomenon has been observed by field researchers in many communities. That is, in some places where traditional children's games have been lost, the chants of the lost games are still kept alive. The adults sometimes use the chants to put their children to sleep. Other times, they even teach the chants to their children. The children memorize the chants and continue to sing them in spite of not knowing how to play the games. This cultural phenomenon accounts for the changing role of chants accompanying traditional children's games in Thai society.

V. TOWARDS THE PRESERVATION AND REVITALIZATION OF CHILDREN'S GAMES IN THAILAND

There is no need for children's games to be so close to extinction these days. Some games may be a little old-fashioned, but they can be adjusted to suit both the changing society and the learning styles of children. However, before any change can be made, it is necessary that traditional children's games be carefully researched and studied. According to the bibliography review done for this project, the first study done on children's games in Thailand is from the 1980s. After that

period, almost no games have been studied in detail. The researchers would like to propose the following strategies towards preserving and revitalizing traditional children's games in Thailand:

5.1. In-depth Research

In-depth research on the subject must be carried out covering traditional games not only of Thai children but also of the children of every ethnic group in Thailand, and the value of the games should be studied. The results should be recorded in the form of research papers, photographs, slides and videos that are appealing to both children and adults, so that they can be used as guides for further play. Documents and records for children should be presented along with age-appropriate language and illustrations. The study of traditional children's games among every ethnic group would be very useful for comparative cultural studies and also for the development of suitable educational programs and other activities necessary for children's development.

In addition to compiling information on traditional children's games, researchers should collect the names of local experts who possess invaluable knowledge in each field of children's activities. These local scholars are great resources and crucial assistants in the preservation and revitalization of traditional children's activities. Not only will they distribute important information, they will also be able to assist in teaching and training programs concerning the subject.

5.2. Schooling

Schools from kindergarten to High School should include traditional children's games in their curriculae. Almost every school teaches physical education, but the emphasis is on exercise and sports like volleyball, football, tennis, and swimming. Since the idea of schooling is derived from the western world, courses taught at schools automatically include only "universal/western" subjects while folk knowledge is ignored. Although some traditional activities like *krabii krabooj*, "fencing contest with swords or clubs," Thai boxing, and *kiilaa phiinmiaj*, "folk sports," are added to the curriculum later on, traditional children's games are not yet included. In preschools and kindergartens, children's games and songs are taught. In some elementary and secondary schools, these games are incorporated into extracurricular activities, such as boy and girl-scouts activities.

Teaching children about the games of their own as well as other local communities is advantageous because it allows children to experience a variety of different cultures. In fact, children can learn a variety of subjects, such as science, math, environmental studies, social studies and Thai language through traditional children's games. Yet, there are only a few schools that recognize the importance of these games. One possible way to help preserve children's games is for the Ministry of Education to realize their importance and to incorporate them into existing physical education courses. Once the Ministry of Education establishes a curriculum incorporating the games, the rest of the schools will certainly

follow. In this way, traditional children's games will not be lost.

5.3 Mass Media and Information Technology

The 21st century has brought us a world of information technology, communication, and transportation systems that are fast and convenient. The preservation, revitalization and promotion of traditional children's games cannot be done independently of mass media and information technology. A few easily implemented examples include radio and television program broadcasts throughout the country, newspaper articles introducing traditional children's games, and internet websites. If traditional children's games can be transformed into interactive computer games, young urban computer game fanatics can then play Thai games rather than western or Japanese games. This is, however, is expensive and limited to only a small group of people.

Other cheaper ways are possible. Private organizations and government departments directly responsible for children's developmental programs may consider carrying out cooperative exhibitions on traditional children's games. Such organizations, together with educational institutions, may set up training programs or even seminars on traditional children's games for teachers and other staff members. At the local level, responsible government figures may look to provide their communities with places and facilities for children's games. To educate children on the value of traditional games, educated government officers should be present

to help train and teach about the games. Special weekend activities, such as small story-telling or toy-making competitions can be set up. Such activities are good for getting children involved and letting them exercise their creativity.

In summary, socially and economically speaking, mass media such as television, and radio, and temporary or permanent exhibitions, or even mobile shows, seem to be the most reasonable means for preserving, revitalizing and promoting traditional children's games.

As mentioned earlier, children in the past played with toys made by their parents or grandparents. Even if they were not made by the children themselves, they were at least made specifically for them. They are made simply and with materials found in the community, such as bamboo tubes, bamboo strips, leaves, fruit seeds, and coconut shells.

In the past when the researchers entered the villages, we always found adults making toys for their children like fishes and balls from coconut leaves, cars from pieces of wood, or dolls from pieces of cloth. This activity was not restricted to Thai villages, but could also be found among other ethnic communities, such as Hmong, Lahu, and Akha. Nowadays, toy-making activities continue to be practiced in many ethnic villages but are rarely seen in any of the Thai villages.

Unfortunately for urban children nowadays, their parents have no time or else don't know how to make them toys, so they play with factory-made toys bought at the market or toy shop.

Traditional toys will continue to be lost and will soon become just a handicraft practiced by the older generation and sold as souvenirs. Many toys have already been lost as the elders pass away. Thus, now is the time to focus on revitalizing traditional toy making, which will help to bring children closer to their grandparents and also help give the older generation a sense of purpose in the community.

VI. CONCLUSION

The study of traditional children's activities is of great importance because it allows researchers to not only learn more about children's ways of living in the past, but also the community's attitude towards children. Once the children's nature is understood, they can be provided with all they need to be prepared to become the future of the world.

In Thailand, traditional children's games have been more and more forgotten as the country becomes more westernized, and materialism and information technology take over. The games that once played a major role in children's development have been neglected in favor of expensive toys, computer games, and western sports. Traditional children's games are more present in remote areas where contact with outsiders is limited. Outside of these areas, however, traditional children's games

exist primarily in the memories of those older than thirty, in publications about culture and tradition, or in shows and exhibitions held by government and private organizations. As a result, the practice of traditional children's games in Thailand is in danger of extinction. Unless people are made aware of the situations, traditional children's games may be lost forever. When that happens, it is not only the games that will be lost. Part of the makeup of the relationships between adults and children, between children and the natural environment, and between children and the cultural environment will be lost. Children will have lost one of the tools that can prepare them for the future. Without the presence of traditional games, children's world may be stripped away without them even realizing.

Thus, it is important that these traditional children's games be preserved, revitalized and promoted. The quickest strategy is to publicize traditional games through the mass media, since it is both the most widespread and the most influential means of communication today. Yet, the researchers believe that the best way for traditional children's games to survive into the future alongside western games is to incorporate them into schools curriculae. In the end, the fate of traditional children's games is in the hands of adults.

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APPENDIX I

PROJECT BACKGROUND

The *Compilation of ASEAN Children Traditional Songs, Dances, Games and Story-Telling* project was originally proposed by the Vietnam Committee on Culture and Information. The project was finally approved in Singapore by the 33rd Meeting of the ASEAN Committee on Culture and Information, on May 25-28, 1998.

1. Project Objectives

The objective of the project was to study all aspects of traditional children's activities in Southeast Asian countries. The study sought to gather information and to gain a better understanding of the topic in general. Once the current state of traditional children's activities is determined and problems are identified, solutions can then be proposed.

2. Research Team and Methodology

Dr. Patina Jimreivat, an ethno-linguist and lecturer at the Institute of Language and Culture for Rural Development at Mahidol University, was appointed by Thailand's Committee on Culture and Information to be responsible for the project.

Based on the theoretical framework of ethno-linguistics, the research process includes the following stages:

- Data Collection: Data is obtained both from literature reviews and field research. During the literature review, data are collected from manuscripts and other printed materials (research papers, booklets, etc.). During field research, as much data as possible is gathered through interviews, observation, participation in children's games, taking photos and slides, and video recording in a number of ethnic groups in villages of different provinces.

- Data Management: The data is sorted out into categories by region.

- Data Analysis: The organized data is analyzed using the framework of ethno-linguistic theory. All socio-cultural factors are taken into account in order to understand the role of traditional children's games and their relationship to the society, as well as the current status of the games in society.

- Data Presentation: The data is reported in a written research paper accompanied by a videotape.

APPENDIX II

DESCRIPTION OF SOME TRADITIONAL CHILDREN'S GAMES COMMON TO MOST REGIONS

1. *rii rii khaaw saan*, "Oval-Shaped Rice Grains"

1.1. *Game Procedure*

To begin, the players choose two *khon pen*. The *khon pen* stand face-to-face and connect hands in an arch. The rest of the players stand in line with their hands on the waist or shoulders of the person in front of them. Then they sing the *rii rii khaaw saan* chant and start walking through the arch. As soon as the chant ends, the *khon pen* bring their arms down, catching one of the players. The *khon pen* then ask the captured player which side he wants to be on, and he goes to stand behind the *khon pen* of his choice, and a new round is started.

The players walking past the arch try to avoid being caught, while *khon pen* try to catch everybody. The game finishes once all the players have been caught.

1.2. *rii rii khaaw saan Chant(s)*

1.2.1. *As sung in the North*

ʔum lum ʔum lum khaw "Become round, become round, enter
caw caw mææ man ʔok Mother is giving birth,
ʔok pen sip pen saaw to ten or twenty children
too niŋ rɔŋ bææ bææ They are crying

too dam dam ʔok maa kɔŋ The black one is born first
too ʔɔŋ suu ʔɔŋ sɔŋ num laj The pretty ones are born later"

1.2.2. *As sung in Central Thailand*

rii rii khaaw saan "Oval-shaped rice grains are milled, from two units of paddy rice
sccŋ thanaan khaaw pliak
liak thccŋ baj laan Choose good palm leaves
kep bia tajthun raan Keep the money in the cellar.
khot khaaw saj caan Dish out cooked rice onto the plate.
plaan ʔaw khon khaaŋlaŋ waj Catch the last person"

1.2.3. *As sung in the South*

rii rii khaaw saan "Oval-shaped rice grains, the husks of rice grains,
chaan chaan khaaw pliak A baby buffalo roll its eyes upward,
luuk khwaaj taa liak back and forth,
liak paj liak maa nɔɔ put raachaa Gardenia tree,
khɔɔ faak luuk khwaaj waj sak tua please take one baby buffalo".

2. *Cam cii*, "Point-and-Pick"

2.1 *Game Procedure*

All players sit in a circle with their opened hands on the floor in front of them. One player is chosen to be the *khon pen*, or the pointer. As

everyone sings the *cam cii* chant, the *khon pen* points at the hands of the players in the circle. When the song finishes, the *khon pen* stops, and the player whose hand is pointed at is considered *taaj* “dead” and has to pull that hand out. Another round is played until all the hands are picked. The owner of the last hand will be *kin to?* by the rest of the players; that is, he must to crouch down on the floor while the others pretend to eat all the food on the table (i.e., the child’s back). The party continues until everybody is done eating. Then another round is started.

2.2. *Cam cii Chant(s)*

2.2.1. *As sung in Central Thailand*

<i>cam cii makhia</i> <i>ပဝ်?</i>	“Point and pick the eggplant,
<i>kato? naa wææn</i>	break it open with a knife.
<i>phaaj ria ?ok ?ææ</i>	Roll the boat with expanded chest,
<i>kratææn ton kum</i>	hit the river bank.
<i>saaw saaw</i> <i>num num</i>	Girl and boy youngsters,
<i>?aapnaam thaa naj</i>	where do they bathe?
<i>?aapnaam thaa wat</i>	On the landing in front of the temple.
<i>?aw pææη thiinaj phat</i>	Where can they get talc powder?
<i>?aw kracok thiinaj sဝ်η</i>	Where can they find a mirror?
<i>jiam jiam</i> <i>mcဝ်η mcဝ်η</i>	Snoop around, look around.

nok khunthဝ်η
ဝ်ဝ်η wuu The Hill Myna sings”.

2.2.2. *As sung in the Northeast*

<i>cam baj mii</i>	“Point and pick, leaves of the jack fruit,
<i>sii baj khaam</i>	four leaves of the tamarind tree,
<i>saam lak saw</i>	three cooking stones,
<i>kaaw lak hian</i>	nine housing posts,
<i>sip kaj daaw</i>	ten Pleiades stars,
<i>saaw kaj ဂဝ်း</i>	twenty chickens,
<i>တဝ်း lan thæn</i>	found on the plateau”

2.2.3. *As sung in the South*

<i>cum cii cum put</i>	“Point and pick,
<i>cum mææ sii phut</i>	Gardenia flowers,
<i>cum mææ latdaa</i>	Ladda flowers
<i>phutsaa pen သဝ်း</i>	Indian jujubes bear fruits,
<i>maak ηဝ်း pen baj</i>	Palm trees grow leaves,
<i>toဝ်η theeη loη paj</i>	weeping into the river.
<i>waajnaam cukcik</i>	Swim, swim.
<i>khot khaaw saj thaat</i>	Dish out the cooked rice onto the plate.
<i>noηnaat len khon</i>	Traditional dancers dance.
<i>?ဝ်း paj sak khon</i>	One person leaves the game
<i>naaj phian raw ?æj</i>	It is you, my friend”.

APPENDIX III

DESCRIPTION OF TRADITIONAL CHILDREN'S GAMES PARTICULAR TO ONE REGION

1. In the North: *chon kwaay*, "Stag Beetle-Fighting"

The *kwaay* or stag beetle, is a kind of insect found in the North of Thailand. Of the many varieties of stag beetle, the two most popular ones for this game are *kwaay saay* and *kwaay saam*. The owners of fighting stag beetles take special care of them, by tying one of their legs to a piece of food like sugarcane, banana, or certain kinds of gourd. Every morning, the owner blows some water onto the beetle to keep it strong.

For the fight, the two owners place their beetles on each end of a length of sugar cane. Each player then pokes his stag beetle with a stick so that the two beetles walk towards each other and start to fight.

2. In the central region: *maayn saayn phaa*, "The Mon Hiding the Cloth"

2.1. Procedure of the Game

Together the players pick a Mon and then sit down in a circle. the seated players start singing the *maayn saayn phaa* chant and the Mon, holding a piece of cloth, starts to walk around the circle. The Mon secretly drops the cloth behind one of the players and continues walking pretending to still be holding it. If the Mon arrives back to the person

behind whom the cloth was dropped without that person noticing, the Mon then picks up the cloth and hits the person with it. Then that person is the next Mon. However, if the person notices when the Mon drops the cloth, they pick up the cloth and try to tag the Mon with it before the Mon steals their place in the circle. If the Mon is tagged, he or she plays another round as the Mon. If not, the person chasing the Mon becomes the next Mon.

2.2. Game Chant

<i>ʔii maayn saayn</i>	"the Mon hides a
<i>phaa</i>	piece of cloth
<i>tukkata juu</i>	A doll is behind
<i>khaay lay</i>	his back.
<i>waj noon waj nii</i>	Leave it here,
	leave it there.
<i>chan ja tii kon</i>	I will hit your
<i>thəə</i>	bottom

3. In the Northeast: *hææ naay mææw*, "Mother Cat's Procession"

3.1. Game Procedure

A group of five to ten children put a cat in a basket and take it on a procession around the village, striking a wooden tub like a bell and singing the chant of the Mother Cat's procession. As the procession arrives at each house, the children will stop singing and wait for a member of the house to throw water onto the cat. Then, the procession resumes its course until the cat receives water from every household.

3.2. Game Chant

<i>naaj məæw ʔeej</i>	“Mother Cat, please,
<i>khəw pet khəw kaj</i>	We asked for ducks and hens.
<i>khəw maj daj</i>	We didn’ t get them.
<i>khəw faa khəw fon</i>	So we ask for cloud and rain.
<i>khəw naammon</i>	We ask for holy water,
<i>rot məæw khaa thii</i>	to splash on my cat.
<i>maa pii nii maj mii fon ləj</i>	We haven’ t got any rain this year”.

4.2. Game Chant

<i>chia khaajkhok</i>	“Invitation of the Toad’ s Spirit
<i>khaaj həə khaajkhok</i>	Toad.. oh... toad,
<i>khəw khaaw sak phrok</i>	Please give us a wrap of rice.
<i>chia khaajkhok</i>	We invite the your spirit, toad, to possess.
<i>haj dek dek læə</i>	So the children can play.

4. In the South: *len chia* “Invitation of Spirits”

4.1. Game Procedure

First the children choose a *khon pen*, or medium. The rest sing a chant asking the spirit of an animal to possess the *khon pen*. Once possessed, he or she will impersonate the animal. Common animals include elephant, toad, ant, and swan.

VIETNAM

CHILDREN'S TRADITIONAL SONGS, DANCES, GAMES AND STORYTELLING The case of Vietnam

Prof. Dr. To Ngoc Thanh

1. INTRODUCTION

1.1. There are fifty-four ethnic groups in Vietnam. They belong to larger, typical linguistic families in Southeast Asia, such as:

(i)- ***Austroasiatic language family*** including the Mon Kh'Mer, Viet-Muong, H'Mong-Zao, and Thai-Kadai groups.

(ii)- ***Austronesian language family*** including the Malayo-Polynesian groups.

(iii)- ***Sino - Tibetan language family*** including the Hoa group and the Tibeto-Burman groups.

Hundreds of smaller ethnic groups of different names and dialects are included within these fifty-four main groups. In addition to the Viet majority, who dwell mainly in the Red River Delta in northern Vietnam and the Mekong River Delta in southern Vietnam, the other fifty-three ethnic groups live mainly in mountainous areas.

The cultures of the Viet-Muong and the Mon Kh'Mer ethnic groups are considered by archaeologists, ethnographers and folklorists to be the "***Substratum, that is, the indigenous source of the whole of Vietnamese Culture.***" The cultures of the Tay-Thai, H'Mong-Zao and Tibeto-Burmese are imported from

other areas. The cultures of the Malayo-Polynesian ethnic groups have existed in the Central Highlands of Vietnam at least since the beginning of the first century AD.

Although these immigrants came to Vietnam at different times, they shared the same historical fortunes and natural environment with the locals, as well as racial and cultural similarities, which together helped shape several common cultural features defining Vietnamese cultural identity. These basic cultural features were expressed with varying nuances in the cultures of all Vietnamese ethnic groups. These features have not undermined the cultural characteristics of individual ethnic groups; on the contrary, they have contributed to their enrichment.

Each Vietnamese ethnic group has its own culture. However, only the Viet majority boasts of professional and scholastic elements in their culture. The cultures of the other fifty-three minorities are purely folkloric in nature. However, in the culture of the Viet people, folklore takes up a large proportion. Vietnam's folk culture is the result of the creativity of Vietnamese farmers, who practised traditional agriculture and lived in rural communities, with self-sufficient economies.

In such a society, formal primary

and secondary schools did not formerly exist in the villages. In order to pass down a village's cultural traditions to the next generation, the villagers organised cultural activities that had very practical functions. These activities were closely linked with everyday life and productive activities of the locals and became an integral part of their life. As the villagers took part in these cultural activities they became trained in the local traditions and would eventually accept and inherit them. In addition, through their involvement, the villagers also enriched their traditions and created new ones.

1.2. Using the connection between the people and various aspects of their life, we can classify the village cultural activities into the following major systems:

1.2.1. Folk-cultural activities relating to the stages of a person's life from birth to death. These include practices marking the different stages of life, such as carrying babies, lullabies, children's songs, dances, games and story-telling, etiquette, marriage and wedding ceremonies, building a house for a pair of newly-weds, celebration of 60th, 70th, 80th, 90th, and even 100th birthdays, and finally, funerals.

1.2.2. Folk-cultural activities expressing the community's religious beliefs, including ceremonies in honor of the village's tutelary spirit, the practices of mediums, and shamanistic ceremonies for curing illnesses.

1.2.3. Folk-cultural activities marking various stages of the farming cycle, from the beginning of a crop to

its harvest. These include springtime ceremonies, such as ceremonies to pray for rain, harvest festivals, and the grain ceremony.

1.3. Naturally, children's songs, dances, games and storytelling are part and parcel of the system of folkloric and cultural activities related to a person's life. In Vietnamese language, these folkloric and cultural activities are known collectively as Dong Zao. The Dong Zao usually includes, at the very least, lyrics in the form of verse or poetry, a melody, and a rule-based game. However, apart from Dong Zao, Vietnam also boasts activities like singing, dancing, playing games, and reciting poems. The common feature in all of these activities are folkloric and cultural actions performed by children themselves for the first time in their life. These activities create a context in which children practise, try out, and examine good habits and develop creative imagination.

First of all, let us consider some of the most popular children's cultural activities.

1.3.1. *Games*

There is a very wide spectrum of children's games which require the child to move different parts of his/her body and use his/her mental abilities. For example, through playing chess, children can develop a sharp mind and sound judgment. Folding paper objects and animals develops patience and manual dexterity. The game "Bịt mắt bắt dê" (blind man's buff) develops quick movements. The game "Bắc kim thang" (raising the golden ladder) requires collective cooperation. The

game “đá cầu” (kicking a shuttlecock) helps develop accurate movements, sharp eyes, and quick hands.

1.3.2. *Songs and instrumental pieces*

The most popular are the pastoral songs or music of buffalo minders, such as the following:

Calling the Buffalo Calf (lyrics)

Oh! My friend, Buffalo Calf,

Grow up to become a strong buffalo

The buffalo ploughs the dry rice field

While the cow harrows the wet rice field

The rice will outgrow the grass

The rice will grow up as tall as a man

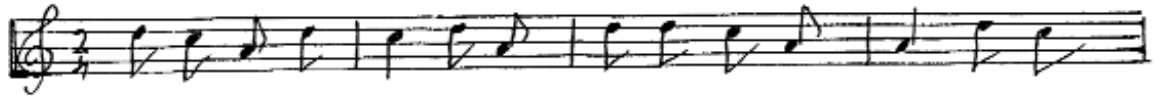
The rice field is so large that the egrets' wings become tired, flying across it.

For one *sao* of land (360 square meters) we will harvest at least 200 kg of rice.

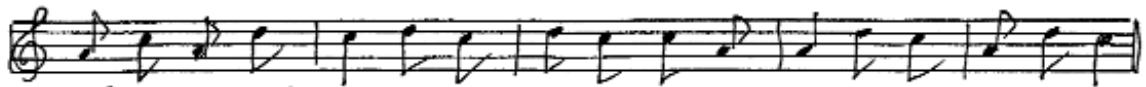
Melody

Above is an extract of the song sung by 8-10-year-olds from An Duong, Hai Phong. And following is an example of an instrumental piece sung by children of the Thai minority as they mind their buffaloes.

1. ĐÓ PHẠ ĐÉT
(Praying for sun)

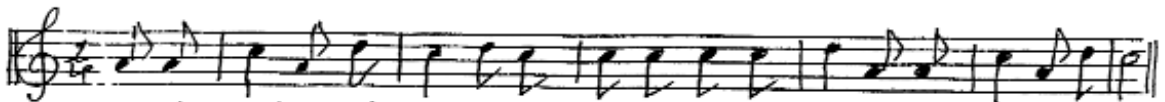


Đét dờ, lá đét dờ! Đét hái tênh mừng kìn kleou hao Tay ban



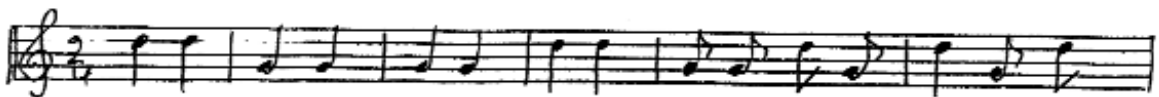
châu kìn lán sấn kha. Tay thay nớ kìn pa piớ tốp, Đét dờ lá đét đi!

2. SẮNG TÔ MỘT
(Call to the ant - hill)

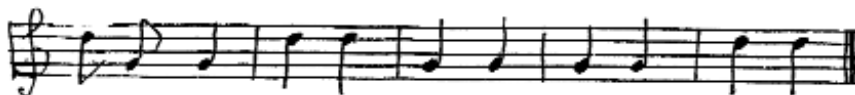


Một tằm đi! Một tằm đi! Má ham mu ham quang kìn nớ! Một tằm đi! Một tằm đi!

3. NUM NUM TẤU TẤU
(Come in and Go out)



Num Num Tầu tầu . Khẩu Khẩu óh óh . Nớ nớ chớh nớ lái . Nớ nớ chớh



trai nớ giới , Num Num Tầu tầu . Khẩu Khẩu óh óh .

1.3.3. *Dances for children*

Generally speaking Vietnamese do not have many dances specifically designed for children. So far only two dances for children have been identified as listed below:

- Dance of the Thai ethnic group with participants standing in a circle. The children hold each other's hands while moving their feet diagonally to the right. The dance is performed under the light of the moon.

- Dance of the SaJam drum done by children of the Kh'mer minority in southern Vietnam. The drum is shaped like an hourglass and has one head. The player carries the drum strap on his right shoulder and uses his hands to tap on the drum head. The dance is performed during the ceremony of ok om book (Worshiping the Moon),

held annually on October 15 of the lunar calendar.

1.3.4. *Đờn dao*

Đờn dao is a multi-component performance containing lyrics in the form of verse or poetry, a musical tune, and a game with its own rules.

The Đờn dao named "Hiding the Towel" shown here is a good example. This Đờn dao is from the Viet majority culture

(i) *Song text*

The tree is green

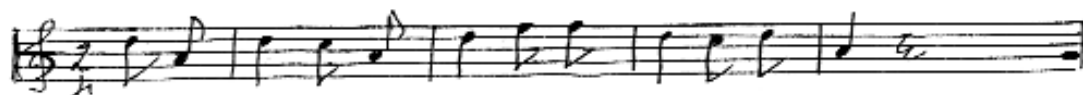
Its leaves are also

The birds perch on the tree branch

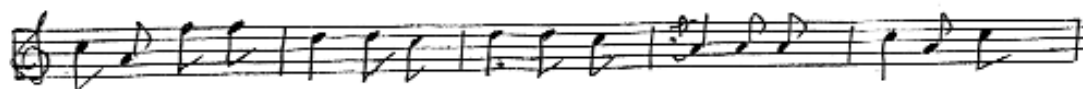
They are singing and twittering

Melody

4. KHI' CHỌN CHÁ'
(Rocking on the Swing)



Khi' chọn chá'. Kha bông bó'. Chóh mây pao. Sao hướn tươ?



Paít kít i' hướn mĩa. Mẻb khỏ xú. Mẻb puc xừn. Khẩu tưởn bơn. Khẩu sơn



chủt. Ủ' dít kướn hướn quan. Hướn quan mi' áng ngóh áng cãm mả' khẩu

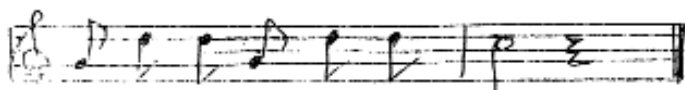


Hướn chầu bẻ mi' sáng. Nhữn mi' tưởn đét bẻ. Nhữn mi' khi' cày pỏh đét ởtng

5. BỎ' NỌNG NHA' HẢY
(Coaxing baby to hold back crying)



Nha' háy nẻ! Háy tẻnẻ cườn giẻn lẻm. Háy tẻnẻ cườn giẻn nhẻn



Háy lẻnẻ vẻn giẻn chẻu nẻnẻ nỏng

Game Rules

(1) 10 -15 kids sit in a circle, clapping hands while singing the above song.

(2) The first player walks around the circle behind the sitting kids and puts the towel behind one of the players.

(3) The second player has to notice when the towel is dropped, grab it and chase the first player all the way around the circle to catch him/her.

(4) If the second player catches the first one, the first player has to carry the second player on his/her back.

(5) If the second player cannot catch the first one, he/she must take

over the role of the first player.

Another example is the Đồng dao named "Praying for Sunshine," typical of the Thai minority.

(ii) *Song text*

Sunshine! Please shine!

Sunny, so all families in the community can have dry rice for cooking.

Sunny, so all the community's people can enjoy drinking until they are drunk.

Sunny, so all the farmers of the village can eat grilled fish.

Sunshine! Please shine!

Game Rules

(1) 10 -15 players form a line from youngest to oldest.

(2) The line of children walks around the stilts of the house, singing the above song. The children believe that the song will call the sun to come to their village so that the villagers can sun-dry the rice. This *Şàng dao* has a magical aspect.

1.3.5. *Storytelling*

In Vietnam, stories are often told to children by adults. There are various kinds of folk tales, folk fables, and legends, especially ones with children as the heroes and heroines.

Storytelling takes place at night, often in the house of the storyteller. Some ethnic minorities living deep in the jungle still maintain the tradition of reciting ancient epics. These storytelling sessions are mainly designed for children, but in fact, they attract almost all the villagers and even people from neighboring villages.

Among the Thai minorities in Yen Chau District, Son La province, folk tales are told alternating with musical pieces performed by a Khen (mouth - organ) master.

2- HISTORICAL DEVELOPMENT

No one can tell exactly when and where Vietnamese folklore in general and Vietnamese children's traditional songs, dances, games and storytelling in particular were born. However, it is commonly known that creative cultural activities began when mankind entered the era of primitive civilization. This also marked the birth of Vietnamese children's cultural

activities. After a very long process of development the current generation of Vietnamese has now inherited the children's songs, dances, games and storytelling that form an integral part of the system of cultural activities spanning different stages of a person's life. These activities significantly influence the shaping of the cultural identity of each community member.

The *Đờng dao* and other kinds of children's cultural activities reflect various aspects of local life and work, national and ethnic customs, ethnic and family relations between community members, the features of the local environment, and the people's responses to it.

Taking part in these activities, children learn many things necessary for shaping their ethnic cultural character. These activities give children opportunities to enjoy and practise all necessary habits and customs, to develop their pronunciation of the native language, and to gain skills and knowledge of singing, dancing, playing musical instruments, and tools of labor. At the same time, these activities also help strengthen children's physical, intellectual, emotional, social, and behavioral development. While playing games and performing songs and dances, children learn about fear, happiness, honesty, solidarity, unity, sympathy, cooperation and tolerance. Moreover, in the process of playing and performing, children often create new gestures, sentences, details, and so on, adding to the rules of the game. Moreover they do so spontaneously.

In the past, when there were no primary and secondary schools as there

are now, children's cultural activities, such as singing, dancing, playing games, and storytelling, were the single universal educational tools consciously educating children about ethnic cultural traditions. This provided children with the first opportunity to take part in cultural socialisation and creation through playing and performing by themselves. In short, these activities created a "*broad cultural ecology*" in which children were encouraged to develop *all necessary, standard abilities* to become full members of the community.

3- CURRENT SITUATION

The current situation of children's traditional songs, dances, games and storytelling is different between rural and urban areas. In cities, children have little space for playing. They are surrounded by steel and concrete. There are not enough children's cultural centres for their activities. Moreover, they are attracted by various kinds of electronic games supplied by electronic game centers present everywhere in the city.

In rural areas, the situation also differs between the Viet majority, located in the plains near the big cities, and ethnic minorities, located in the mountainous areas. In villages surrounding the cities we can see the influence of electronic games, although not as strongly as in the city. Here children's traditional cultural activities are the main form of entertainment, as in the past. However, ethnic minority children, especially those in mountainous areas or in deep jungles, still carry out traditional cultural activities in their everyday life.

However, since Vietnam started the process of industrialization, modernization and urbanization, living conditions have been changing rapidly. Children attend school or are busy with schoolwork all day. They have no free time. They know little about traditional cultural forms because few people care to teach them and because these cultural forms are not included in the formal school curriculum, but are considered extra activities, left to children take care of by themselves.

Consequently, this cultural heritage is in danger of disappearance and in fact, it is slowly disappearing day by day. That is why the preservation, revitalization and promotion of this cultural asset are urgently needed in order to safeguard and maintain the continuous process of Vietnam's national cultural identity.

Vietnam urgently needs to carry out the following activities:

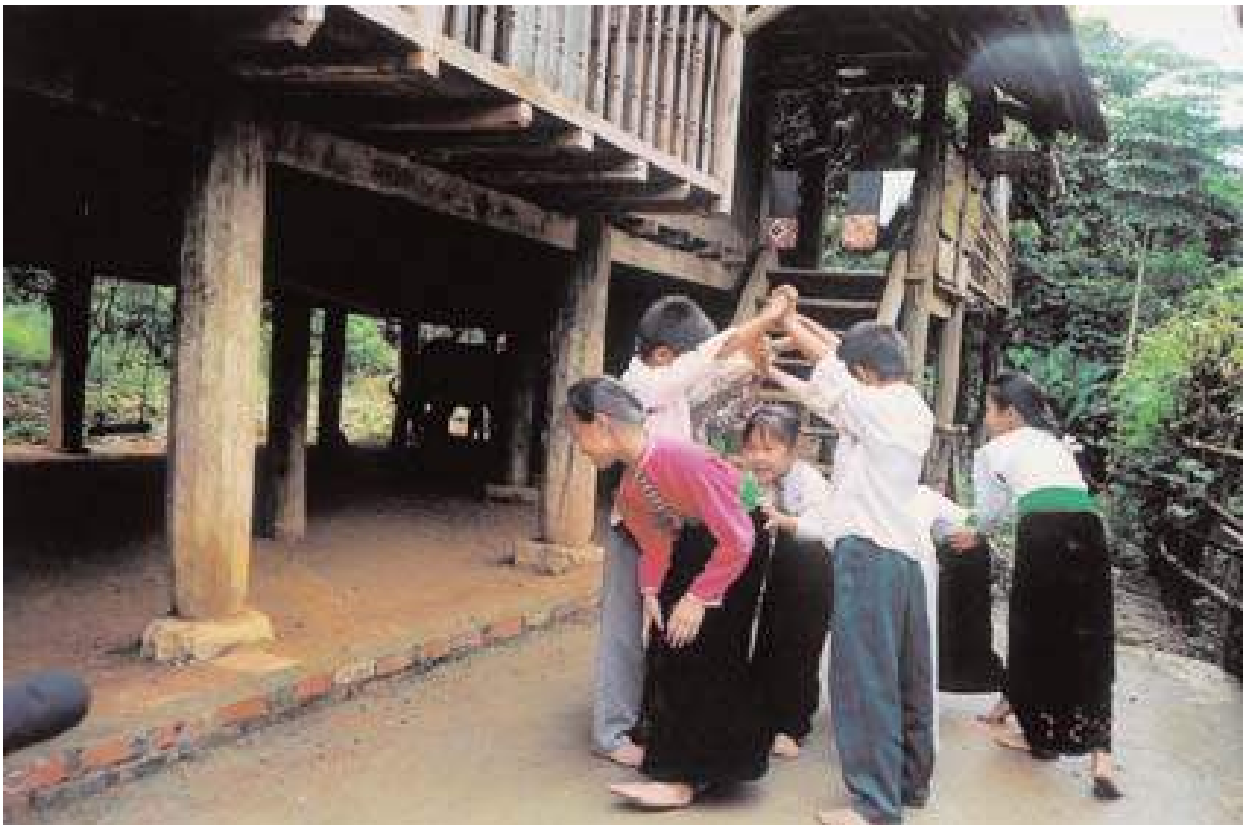
(i) Collecting all remaining children's traditional songs, dances, games and stories with the help of advanced audio-visual equipment and archiving them for future use.

(ii)- Restoring and revitalizing this cultural heritage by teaching children about it and encouraging them to take part in related activities.

(iii) Selecting some typical items of this cultural genre and including them in the curriculae of kindergartens and primary schools so as to create a positive traditional cultural environment for children in contemporary society.



Go on and go out - Thai ethnic minority 1



Go on and go out - Thai ethnic minority 2



Praying for sunshine - Thai ethnic minority 3



Praying for sunshine - Thai ethnic minority 4



Swinging - Thai ethnic minority 1



Swinging - Thai ethnic minority 2



Combing the smaller sister's hair - Thai ethnic minority



Storytelling of the Thai ethnic minority



Calling the Ant - Thai ethnic minority

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TRÒ CHƠI DÂN GIAN CÁC NƯỚC ASEAN

Chịu trách nhiệm xuất bản
TRẦN ĐOÀN LÂM

Biên tập: Hữu Tiến
Quang Minh
Bìa & trình bày: Trung tâm Chế bản và In
Sửa bản in: Anh Tuấn

In 2600 bản, khổ 20,5 x 29,7 cm, tại Trung tâm Chế bản và In – Nhà xuất bản Thế Giới. Giấy chấp nhận đăng ký kế hoạch xuất bản số: 344-2009/CXB/7-59/ThG, cấp ngày 24 tháng 4 năm 2009. In xong và nộp lưu chiểu Quý IV năm 2009.