



CUBLAK-CUBLAK SUWENG: A STRUCTURAL AND ANTHROPOLOGICAL ANALYSIS FROM THE PERSPECTIVE OF CULTURAL SOCIALIZATION IN EARLY CHILDHOOD EDUCATION

Yohana Rahajeng Sekarningrum¹, Doni Dwi Hartanto¹

¹Master of Javanese Language Education, Universitas Negeri Yogyakarta, Indonesia

Corresponding Author: yohanarahajeng.2024@student.uny.ac.id

DOI: 10.15294/piwulang.v14i1.35200

Accepted: December 25th 2025

Approved: June 29th 2026

Published: June 30th 2026

Abstract

Cublak-Cublak Suweng is one of the Javanese traditional children's songs that reflects cultural values. The current study aims to study the function of nursery songs, also known as *tembang dolanan*. This study employed a qualitative ethnographic approach, drawing on anthropological and linguistic analysis. The data in the study were collected through participatory observation, in-depth interviews, and documentation of song lyrics and game recordings. The analysis focused on linguistic aspects, symbols, cultural values, and game practices that involved children's multisensory experiences. The results of the study shown: (1) The perspective of linguistic, the repetitive and rhythmic diction structure in CCS song strengthens the language acquisition enriches the vocabulary; (2) The perspective of anthropology, symbols of movement and lyrics reflect the values of mutual cooperation, compliance with governing norms, and the intergenerational transmission of traditions; and (3) The perspective of learning relevance, practice of singing and playing CCS can be integrated into early childhood education. The latest finding aims to develop cognitive, socio-emotional, and spiritual domains aligned with local culture. The *tembang dolanan* can be used as a relevant culture-based learning medium in early childhood education. At the same time, *tembang dolanan* can also help preserve local traditions amid globalization.

Keywords: *anthropolinguistics; cultural socialization; early childhood education; Javanese song; local wisdom*

© 2026 Universitas Negeri Semarang

P-ISSN 2252-6307 E-ISSN 2714-867X

INTRODUCTION

As a nation, Indonesia is widely recognized for its rich cultural diversity. However, in the context of rapid cultural transformation driven by globalization and digitalization, traditional cultural expressions increasingly face challenges in terms of continuity and transmission across generations (Istiqomah, 2024). This situation raises concerns regarding cultural erosion, particularly in relation to oral traditions that have long functioned as key media of cultural socialization.

The results of the Population Census 2010 by Statistics Indonesia show that Indonesia has 1,331 ethnic categories, with Javanese constituting the largest proportion, namely 40.05% of the total population (BPS, 2015). Such diversity has historically generated various forms of cultural expression, one of which is oral tradition. For the Javanese people, oral traditions appear in multiple forms such as folktales, *tembang macapat*, *wayang* (shadow puppetry), and children's games. These traditions are not merely forms of entertainment but also function as mechanisms of cultural transmission that embody moral values, local

wisdom, and social norms passed down from generation to generation (Fatmawati & Nurhayati, 2021; Priyatiningsih & Isnawati, 2019; Rusmawati et al., 2021)

Within Javanese society, oral traditions have long served as an essential medium of informal education. Several studies show that oral traditions do not merely function as performances, but also operate as mechanisms of social control, educational media, and even vehicles for social critique (Dewi et al., 2022; Khoiro et al., 2023; Prastowo et al., 2022). These functions are enacted through processes of repetitive exposure, embodied participation, and communal interaction, through which moral values, social norms, and collective expectations are gradually internalized by children in situated and meaningful contexts. From a sociocultural learning perspective, this indicates that knowledge transmission occurs implicitly within everyday social practices rather than through formal instruction, enabling the simultaneous development of affective, cognitive, and social dimensions of learning.

In addition, oral traditions play a significant role in shaping children's social identity by embedding them within shared cultural narratives and normative frameworks that define acceptable behavior and social roles in Javanese society. Through continuous engagement with these narratives, children not only acquire cultural knowledge but also develop a sense of belonging and identity within their cultural community.

Therefore, the preservation of oral traditions remains highly relevant, particularly in fostering cultural identity from an early age amid ongoing cultural transformation. One form of oral tradition closely associated with children's cultural world is *tembang dolanan* (traditional Javanese

children's songs). *Tembang dolanan*, such as *Cublak-Cublak Suweng*, possesses distinctive characteristics: simple and memorable lyrics yet rich in philosophical and symbolic meaning. Singing activities in these songs are typically accompanied by group games that promote social interaction, cooperation, and mutual help. From the perspective of early childhood education, *tembang dolanan* serves as an effective medium to instill cultural values, enhance linguistic skills, and strengthen children's socio-emotional aspects through playful activities (Dhalu & Santosa, 2020; Rachmawati et al., 2024; Supeni et al., 2020). Therefore, *Cublak-Cublak Suweng* remains highly relevant to be preserved and socialized in educational contexts as part of cultural heritage transmission. Its integration into learning activities can help bridge traditional cultural values with contemporary pedagogical practices in early childhood education.

From an anthropolinguistic perspective, *tembang dolanan* can be viewed as a linguistic phenomenon imbued with cultural meaning. Anthropolinguistics regards language as an integral part of culture, suggesting that the analysis of song lyrics, symbols, and gameplay can reveal underlying sociocultural values (Hollington et al., 2024). Thus, *tembang dolanan* is not merely a children's song but also a medium of cultural socialization that plays an essential role in shaping early identity and character. Asih & El-Yunusi, (2024) also emphasize that traditional games hold great potential for developing children's character through collective experiences enriched with cultural values.

In particular, *Cublak-Cublak Suweng* provides a valuable object of anthropolinguistic inquiry because it integrates linguistic expressions,

symbolic meanings, and social practices within a single cultural performance. To understand these cultural meanings comprehensively, it is necessary to examine both the structure of the song and its cultural context. Structural analysis helps identify the linguistic and thematic patterns through which meaning is constructed, while anthropolinguistic analysis reveals how cultural values, social norms, and collective worldviews are encoded in the lyrics, embodied in the rules and movements of the game, and transmitted through participant interaction. Through this combined approach, *Cublak-Cublak Suweng* can be understood not only as a form of children's entertainment but also as a medium of cultural socialization that reflects Javanese perspectives on morality, social relationships, and communal life.

In recent years, several studies have investigated the role of *tembang dolanan* as a medium of cultural and linguistic socialization for young children. In 2022, Suyanti & Abd Jabar, (2022) analyzed *Cublak-Cublak Suweng*, *Kidang Talun*, *Jaranan*, and *Gajah-Gajah* using Gadamer's hermeneutic approach. Their findings revealed that these songs teach children about various cultural values such as patience, generosity, empathy, and perseverance. Similarly, Khasanah et al. (2024) examined *Sugeng Enjing*, *Ayo Konco*, and *Gundhul-Gundhul Pacul* at TK Dharma Wanita Made, concluding that using Javanese *krama* songs fosters politeness, enhances language comprehension, and improves communication in Javanese *krama*. Meanwhile, Fauziyah et al. (2024) found that *tembang dolanan* composed by Ki Nartosabdo effectively teaches Javanese cultural and ethical values as well as interpersonal communication.

Based on these insights, the present study aims to examine the function of *tembang dolanan* as a medium of cultural socialization for early childhood through an anthropolinguistic approach. The study focuses on analyzing lyrics, symbols, and gameplay to understand their role in internalizing cultural values and developing children's skills. The results of the research are expected to contribute to the reinforcement of culture-based education and the preservation of local traditions amid modernization.

METHODS

Qualitative method has been selected with the anthropolinguistic approach in conducting the study. In general, qualitative research puts emphasis on the understanding toward the meaning of social phenomena rather than statistical generalization (Moleong, 2019). Specific to the context of the study, the phenomenon that has been under the research emerges from the understanding toward the cultural values and social functions. The cultural values and social functions have been embedded in oral traditions, particularly the *Cublak-Cublak Suweng* song. Hence, this method is deemed appropriate for uncovering the connection among language, culture, and social contexts of the children in traditional play.

TK Pangudi Luhur Yogyakarta, specifically the Playgroup Class, has been selected as the research site. The considerations in selecting the research site are as follows: (1) TK Pangudi Luhur Yogyakarta is within the close proximity to the Yogyakarta Palace; and (2) TK Pangudi Luhur Yogyakarta actively implements traditional games within the *Kurikulum Merdeka* (Independent Curriculum). Furthermore, Playgroup Class has been specifically selected because the preschool

stage represents a critical phase in language acquisition and cultural value internalization (Santrock et al., 2024). In general, the participants in the study consisted of 38 children ranging between 3 and 4 years old with the composition of 17 boys and 21 girls.

The data comprised of the lyrics from *Cublak-Cublak Suweng* and the recorded observations of the children's play. Three main techniques were used for data collection, namely: 1) Participant observation, in which the researcher engaged as both participant and observer, recording verbal and nonverbal expressions as well as social interactions during play; 2) In-depth interviews with teachers and several parents to explore their perceptions of cultural values and the game's role in character building; and 3) Document study, which collected the song's text, audio-visual recordings, and anecdotal notes.



Figure 1. Children playing Cublak-Cublak Suweng during participant observation at TK Pangudi Luhur Yogyakarta.
Source: Documentation, 2025

Data analysis followed Miles et al., (2018), consisting of: 1) Data condensation, 2) Data display, 3) Conclusion drawing. To ensure data credibility, this research applied source and method triangulation (Patton, 2015). Observational data were validated through

interviews, documentation, and theoretical references. A similar approach was employed by Wedasuwari (2020) in examining the interrelations between language, culture, and cognition in anthropolinguistic studies

RESULTS AND DISCUSSION

Observations at TK Pangudi Luhur Yogyakarta revealed that *Cublak-Cublak Suweng* was enthusiastically performed by 38 playgroup children. Almost all participated actively, both as guessers and as the “keeper” of the *suweng* (earring). The children sang the nursery song and moved their body along with the rhythm with great joy. Initially, some struggled to pronounce certain Javanese words such as *cublak* or *suweng*, but through repetition, they became familiar with the vocabulary. This repetition demonstrated how *tembang dolanan* facilitates the natural internalization of traditional lexicon.

Linguistic Analysis

From a linguistic standpoint, the lyrics of *Cublak-Cublak Suweng* are simple, repetitive, and rhythmic:

*Cublak-cublak suweng,
suwenge ting gelenter,
mambu ketundung gudel,
Pak Empo lera-lera,
sapa ngguyu ndhelikaké,
sir-sir pong délé kopong,
sir-sir pong délé kopong.*

Phonological Features

Phonologically, the song demonstrates prominent features of reduplication, rhythm, and sound harmony. The repeated syllables in *cublak-cublak* and *sir-sir pong* create alliterative and onomatopoeic effects that make the lyrics memorable and enjoyable. According to (Knott & Thaut, 2018), phonological repetition in children's

songs functions as a natural mnemonic device that facilitates language internalization.

The frequent use of open vowels /a/, /e/, and nasal endings /ng/ enhances melodic flow and supports children's pronunciation development. The consonant pattern /bl/ in *cublak* and /ng/ in *ngguyu* represents distinctive Javanese phonotactics, helping children recognize sound clusters specific to their mother tongue. These sound repetitions train phonemic awareness, a crucial foundation for later reading and writing skills (Santrock et al., 2024).

Furthermore, the alternation of plosive (/b/, /p/) and nasal (/m/, /ng/) sounds produces rhythmic articulation that mirrors the tactile actions in the game—tapping, guessing, and singing—thus reinforcing prosodic coordination between speech and movement.

Morphological Features

Morphologically, the song reveals the richness of Javanese affixation and reduplication as a key characteristic of agglutinative languages. Such richness can be found in the following instance:

Ndhelikaké (from *delik* “hide”): such feature is formed through the combination of the nasal prefix *N-* (which becomes *nd-* before /d/) and the causative suffix *-aké*, resulting in a new word with the meaning “to make (something) hidden.” *Ketundung* (from *tundung* “to drive away”): such feature is formed by using the prefix *ke-*, which indicates an unintentional or passive action, and the combination results in a new word with the meaning “being chased” or “driven away.” *Lera-lerai*: such feature represents the reduplication that bears the expression of continuous or repeated motion (“looking around slowly”) and this feature is a common one in Javanese oral expression.

As in Kridalaksana (2008) explains, reduplication in oral language serves both rhythmic and semantic functions—intensifying meaning while maintaining musicality. In this song, morphological forms carry symbolic layers: *ndhelikaké* implies secrecy and cooperation, while *lera-lerai* suggests observation and patience, both aligned with moral instruction in traditional play.

Syntactic Structure

Syntactically, *Cublak-Cublak Suweng* employs simple and paratactic clause constructions typical of children's songs. The dominant structures are S–V–O and V–O, with occasional elliptical expressions.

For instance, *Pak Empo lera-lerai* (“Grandfather Empo looks around”) is a subject–predicate pattern conveying vivid action through minimal syntax. Meanwhile, *sapa ngguyu ndhelikaké* (“whoever laughs hides it”) combines interrogative and conditional structures, showing how children are prompted to respond linguistically and behaviorally within the game's rules.

The repetition of *sir-sir pong délé kopong* serves as a syntactic refrain, namely a closure that gives establishment to the rhythmic symmetry. Knott & Thaut (2018) notes that such formulaic structures are vital in oral traditions. These structures facilitate the comprehension and ensure the cognitive predictability for the young listeners.

Anthropological Analysis

From an anthropological perspective, *Cublak-Cublak Suweng* represents a living expression of Javanese collective identity and moral philosophy transmitted through play. The song and accompanying game embody the essence of *dolanan anak*, which functions as both

entertainment and moral education (*piwulang laku*). According to Khasanah et al. (2024), cultural practices such as folk songs are treated as “texts” through which the communities articulate their values and worldview. Departing from this framework, the nursery song *Cublak-Cublak Suweng* becomes a miniature reflection of Javanese social structure in which harmony (*rukun*), respect (*ajining diri*), and cooperation (*gotong royong*) are the foundational norms.

Symbolism and Cultural Representation

Each lexical and gestural element in *Cublak-Cublak Suweng* carries symbolic meaning rooted in Javanese cosmology. The term *suweng* (earring) symbolizes something precious or sacred—often interpreted as wisdom, virtue, or the soul’s purity. The act of hiding and searching for the *suweng* metaphorically portrays humanity’s quest for inner truth (*kasampurnan urip*).

The phrase *mambu ketundung gudel* (“smells like being chased by a calf”) illustrates a subtle moral metaphor. The *gudel* or young buffalo, often associated with rural innocence, represents untamed emotion and impulsivity. Thus, “being chased by a calf” conveys moral advice against haste and carelessness. This metaphor aligns with the Javanese pedagogical ideal of *alon-alon waton kelakon*—to act with patience and awareness.

Furthermore, the character *Pak Empo*, who leads the guessing ritual, symbolizes the *pinisepuh* or elder—an archetype of wisdom, guiding the younger generation through example. His gestures of touching the back of each player while singing does not only reflect domination but also gentle leadership developed by means of mutual trust. The statement mirrors the *pamong* tradition in Javanese learning and the tradition enables the

knowledge transmission through imitation and empathy rather than coercion.

Social Structure and Communal Values

The nursery song or *tembang dolanan* CCS embodies the value *gotong royong* (mutual cooperation) and *tepa selira* (empathy). The two values serve as the two core elements of social ethic within Javanese people. This is symbolized with the children sitting in a circle. Such formation implies that no one is positioned above others. The circular formation indeed represents the Javanese cosmological notion of balance between *jagad alit* (microcosm) and *jagad gede* (macrocosm).

During the game, the children cooperate to maintain secrecy and fairness while they are guessing who hides the *suweng*. Such activity fosters early moral understanding of honesty, responsibility, and collective joy. These values are essential for communal living. As Fibiona (2021) and Rahman & Insani (2025) notes, the Javanese games often serve as “micro-societies” where children internalize social norms through embodied participation.

Next, the laughter and the teasing that accompany the game serves as the safe expressions of emotion. Such ritual game allows the children to experience competition without hostility as it nurtures *rasa* (emotional sensitivity), namely a key dimension of Javanese interpersonal ethics. Hence, the nursery song CCS becomes the medium for social-emotional regulation so that the children can be prepared to participate harmoniously in their communities.

Cultural Enculturation and Transmission of Tradition

Enculturation in *Cublak-Cublak Suweng* occurs through repetition, imitation, and collective

performance. As children observe and participate in the game through the direction by the elders or the peers, they do not only acquire linguistic patterns but also the behavioral norms that have been embedded in Javanese culture.

The process aligns with the philosophy known as *nguri-uri kabudayan* (preservation of culture). Within this philosophy, the oral traditions are maintained through habitual participation rather than formal instruction. The playful setting in the game and the nursery song allows the children to learn moral lessons implicitly about patience, humility, and cooperation without overt didacticism.

In contemporary contexts, however, the transmission of *Cublak-Cublak Suweng* no longer occurs exclusively within family and community settings. The incorporation of the game into early childhood education institutions demonstrates a process of cultural adaptation, whereby traditional cultural practices are recontextualized to meet contemporary educational needs while maintaining their core cultural values.

In this context, the nursery song CCS represents a form of *indigenous pedagogy*: learning through experience (*sinau saka laku*). In this regard, the combination of music, movement, and symbolic action promotes holistic development that is consistent with the early childhood education principles namely cognitive, affective, and psychomotor integration. The integration takes place while these principles are grounded into the local wisdom.

This transformation illustrates how tradition is not simply preserved in its original form but is continuously negotiated and reinterpreted within modern social institutions. As a result, children develop cultural competencies through experiences that combine traditional

cultural knowledge with contemporary educational practices, creating forms of cultural learning that are increasingly relevant in the modern era.

As Santrock et al. (2024) emphasizes, early childhood learning is most effective when it is linked to the cultural contexts in which the children have lived. Thus, the nursery song CCS exemplifies culturally responsive pedagogy that strengthens identity formation while it is sustaining community values.

Play Context and Embodied Learning

In traditional Javanese villages, the nursery song *Cublak-Cublak Suweng* is played outdoors during communal gatherings. Such an event emphasizes the integration of body, voice, and environment. The tactile element, namely the time when children touch one another's hands, encourages kinesthetic empathy and social bonding.

This embodied interaction represents the Javanese concept of *rasa tunggal*—oneness of feeling and understanding—where cognitive and emotional learning are inseparable. The physical act of guessing, hiding, and laughing creates a shared emotional rhythm, reinforcing *rasa kebersamaan* (sense of togetherness).

Through such play, children engage in what Clifford Geertz terms “deep play”: symbolic participation in cultural narratives that define communal identity. The repetitive chanting and body coordination develop children's rhythmic intelligence while reinforcing the idea that learning occurs through harmonious interaction with others and nature.

Cultural Resilience and Educational Relevance

In the context of globalization and digital entertainment, the nursery song *Cublak-Cublak*

Suweng serves as a medium of cultural resilience. The simplicity and collective form of the nursery song is in contrast with the individualistic tendencies of modern play. This definitely offers a counterbalance through shared creativity.

Rather than viewing modernization as a threat to tradition, the continued use of *Cublak-Cublak Suweng* in educational settings demonstrates how traditional culture can coexist with modernity. The song is no longer confined to traditional village spaces but is increasingly practiced within schools, cultural programs, and educational activities, reflecting an ongoing process of educational institutionalization of tradition.

Integrating the nursery song CCS into early childhood education is in alignment with the Indonesian educational profile known as *Profil Pelajar Pancasila*. Particularly, the alignment is found in the dimensions of *berkebinekaan global*, *gotong royong*, and *beriman, bertakwa, dan berakhlak mulia*. The moral and cooperative essence of the nursery song supports early value internalization by means of joyful engagement.

This process may also contribute to the emergence of hybrid cultural identities among children, in which local cultural traditions are maintained while simultaneously interacting with global influences and contemporary modes of learning. Through such adaptation, *Cublak-Cublak Suweng* remains meaningful not merely as a cultural artifact inherited from the past but as a living cultural resource that continues to evolve across generations.

Therefore, the anthropological function of *Cublak-Cublak Suweng* extends beyond entertainment—it operates as a dynamic system of moral transmission, social cohesion, and cultural

preservation. By situating this traditional play within formal and informal education, educators can bridge generational continuity, ensuring that the rhythm of Javanese wisdom continues to pulse in the hearts of young learners.

Educational Implications

The *Cublak-Cublak Suweng* (CCS) song and play offer significant pedagogical potential for early childhood learning. As a form of *tembang dolanan*, CCS embodies holistic educational values encompassing cognitive, linguistic, motoric, socio-emotional, and spiritual domains. The integration of movement, rhythm, and cooperation makes it a culturally grounded learning tool that supports the *learning through play* approach widely emphasized in early childhood education (Santrock et al., 2024).

From a cognitive perspective, the guessing component in CCS stimulates children's critical and divergent thinking (Insani & Fuadhiyah, 2025). Players must interpret verbal cues, observe nonverbal signals, and make inferences—activities that develop early reasoning skills and problem-solving abilities. The structured verse repetition strengthens the auditory memory and the sequential processing as both elements are essential for early literacy readiness.

From the perspective of socio-emotional aspects, the nursery song CCS encourages empathy, cooperation, and emotional regulation. The alternating roles between the *seeker* and *hider* foster an understanding of perspective-taking and self-control. The collective laughter and mutual teasing within the game promote positive social interactions and resilience.

From a motoric and kinesthetic perspective, the coordinated gestures and rhythmic body

movements refine fine and gross motor control. Touching, hiding, and gesturing develop tactile sensitivity and spatial awareness.

In the spiritual and moral dimension, the narrative of *searching for the hidden suweng* metaphorically teaches children to seek truth, patience, and honesty. Through the communal spirit of *gotong royong*, children learn about fairness and respect, values that align with the *Profil Pelajar Pancasila* character traits such as *beriman dan berakhlak mulia* and *gotong royong*. The inclusion of CCS in early learning contexts thus provides opportunities for value-based education embedded within local cultural identity.

Pedagogically, *Cublak-Cublak Suweng* aligns with the Indonesian Early Childhood Education Curriculum (Kurikulum Merdeka PAUD), particularly within the *Projek Penguatan Profil Pelajar Pancasila (P5)* framework. The play can be integrated into thematic learning areas such as “Cultural Heritage” or “Unity in Diversity,” promoting cross-domain competencies through joyful, meaningful, and contextually relevant learning experiences.

In classroom application, teachers can adapt CCS through multimodal activities: rhythmic chanting to enhance phonological awareness, dramatized storytelling for language enrichment, and cooperative play to strengthen socio-emotional skills. The teacher serves as a cultural guide or *pamong budaya*. In this perspective, the teacher does not only facilitate academic learning but also moral and aesthetic sensibility.

Thus, the educational relevance of the nursery song *Cublak-Cublak Suweng* lies in the ability to bridge the traditional wisdom and the modern pedagogy. The nursery song CCS sustains

cultural continuity while it is cultivating the learning skills of the 21st Century such as collaboration, creativity, and communication. Through the integration into early childhood education, the nursery song CCS exemplifies how indigenous knowledge systems can contribute meaningfully to contemporary character education and national identity formation.

Challenges and Contemporary Relevance

Despite its pedagogical and cultural richness, *Cublak-Cublak Suweng* faces increasing challenges in the digital era. The dominance of gadget-based entertainment, social media, and virtual games has gradually transformed children's patterns of interaction and play. From a media ecology perspective, digital technologies do not merely provide new tools for entertainment but also reshape how children communicate, learn, and engage with their social environment. As a result, opportunities for direct participation in traditional communal games have become increasingly limited, potentially weakening the intergenerational transmission of local cultural knowledge. Similar concerns were expressed by Sripatin et al. (2023), who found that intensive digital exposure among preschool children may reduce opportunities for face-to-face interaction and participation in traditional learning activities.

However, the relationship between digitalization and traditional culture should not be understood as a simple opposition between modern technology and cultural heritage. Cultural adaptation theory suggests that traditions survive not by remaining unchanged, but by continuously adapting to new social and technological environments. In this regard, *Cublak-Cublak Suweng* demonstrates the potential to evolve through contemporary forms of cultural

transmission while maintaining its core values of cooperation, social harmony, and moral learning.

From the perspective of digital ethnography, digital platforms can also function as new cultural spaces where traditional knowledge is documented, shared, and reinterpreted. Videos of *Cublak-Cublak Suweng* uploaded on social media, educational YouTube channels, and digital learning platforms enable children and families to access traditional cultural practices beyond their immediate communities. These digital representations create new opportunities for cultural participation and contribute to the continuity of local traditions in increasingly networked societies.

To address contemporary challenges, systematic revitalization efforts are needed through curriculum integration, teacher training, and creative digital adaptation. Embedding *tembang dolanan* in early childhood education programs can strengthen children's connection to their cultural heritage while supporting holistic development. At the same time, transforming traditional songs into animated videos, interactive storytelling media, or game-based learning applications can enhance accessibility and relevance for contemporary learners. Such initiatives represent not merely the preservation of tradition but also its adaptation within changing educational and technological contexts.

These developments are consistent with the Merdeka Belajar paradigm, which promotes contextual, meaningful, and culturally responsive learning. As Setyawan (2013) emphasized, *Cublak-Cublak Suweng* embodies Javanese conceptions of wisdom, morality, and communal harmony. Through processes of adaptation, mediation, and reinterpretation across both physical and digital environments, the song

continues to function as a living cultural resource that connects traditional values with contemporary educational practices.

CONCLUSION

The nursery song *Cublak-Cublak Suweng* is not just a nursery song. The nursery song has become a holistic cultural artifact that integrates linguistic, moral, and educational dimensions. Linguistically speaking, the phonological repetition, the rhythmic balance, and the syntactic simplicity within the nursery song support the language acquisition, the phonemic awareness, and the comprehension of contextualized commands within the children. The lexical items that have been embedded in the lyrics preserve rare Javanese vocabulary. Thus, it ensures the intergenerational transmission of linguistic heritage.

Anthropologically speaking, the nursery song embodies the symbolic representations of Javanese values such as *gotong royong* (cooperation), obedience to social norms, humility, and pursuit of wisdom. These values are internalized through collective play as the values encourage empathy, self-regulation, and respect toward social hierarchy. The multisensory nature of the game combines rhythm, movement, and tactile interaction. In turn, such nature strengthens the cognitive, emotional, and motoric development of the children. This is in alignment with the principles of play-based learning in the early childhood education.

In the era of digital world, revitalizing the nursery song or *tembang dolanan* such as *Cublak-Cublak Suweng* through creative integration in early education and digital media adaptation is essential. This needs to be done in order to preserve cultural essence of the nursery song. Therefore, the nursery song *Cublak-Cublak Suweng*

does not only serve as an oral heritage but also as a dynamic, culture-based educational medium. Through the medium, the identity formation can be fostered and, hence, strengthen the continuity of Javanese traditional values amid globalization.

ACKNOWLEDGEMENTS

The author would like to show the most sincere gratitude to Universitas Negeri Yogyakarta for the invaluable support and encouragement throughout the research. The author would also extend her appreciation to the lecturers and the colleagues from the Faculty of Language, Arts, and Culture for the valuable insights and constructive feedback. At last, the author would like to especially thank the early childhood educators and the parents from TK Pangudi Luhur who have participated and contributed valuable perspectives to the study.

REFERENCES

- Asih, S. W., & El-Yunusi, M. Y. M. (2024). Permainan Tradisional dalam Membentuk Karakter Anak Usia Dini. *Ceria: Jurnal Program Studi Pendidikan Anak Usia Dini*, 13(1), 150. <https://doi.org/10.31000/ceria.v13i1.10604>
- BPS. (2015). *Mengulik Data Suku di Indonesia*. Badan Pusat Statistik. <https://www.bps.go.id/id/news/2015/11/18/127/mengulik-data-suku-di-indonesia.html>
- Dewi, C. I. C., Taryana, T., & Sekarningsih, F. (2022). Kesenian Wayang Kaleng Sebagai Bentuk Kritik Sosial. *Ringkang: Jurnal Kajian Tari Dan Pendidikan Seni Tari*, 2(2), 239–248. https://ejournal.upi.edu/index.php/RINK_TA RI_UPI/article/view/50193
- Dhalu, M. A., & Santosa, S. (2020). Nilai Budi Pekerti Melalui Tembang Dolanan Anak. *Buana Pendidikan: Jurnal Fakultas Keguruan Dan Ilmu Pendidikan*, 16(30), 125–132. <https://doi.org/10.36456/bp.vol16.no30.a2709>
- Fatmawati, A., & Nurhayati, E. (2021). Kearifan Lokal Jawa dalam Serat Mangunharja. *Jurnal Penelitian Humaniora*, 25(1), 8–20. <https://doi.org/10.21831/hum.v25i1.33279>
- Fauziyah, N., Sumardjoko, B., & Astuti, W. (2024). Nilai Prososial dan Kemandirian Anak Usia Dini dalam Tembang Dolanan Ki Nartosabdo. *Murhum : Jurnal Pendidikan Anak Usia Dini*, 5(1), 584–593. <https://doi.org/10.37985/murhum.v5i1.610>
- Hollington, A., Mitchell, A., & Nassenstein, N. (2024). *Anthropological Linguistics: Perspectives from Africa*. John Benjamins Publishing Company. <https://kups.ub.uni-koeln.de/78931/1/9789027249227.pdf>
- Insani, N. H., & Fuadhiyah, U. (2025). Fostering Fairy Tale Literacy for Young Readers: The Flipping Javanese Manuscript's Effectivity. *International Journal of Multidisciplinary Sciences*, 3(2), 164–172. <https://jayapanguspress.penerbit.org/index.php/IJMS>
- Istiqomah, H. (2024). Makna Simbolik Dalam Tembang Ilir-Ilir Karya Sunan Kalijaga Dan Relevansinya Dalam Pendidikan Karakter Anak. *Piwulang: Jurnal Pendidikan Bahasa Jawa*, 12(2), 192–203. <https://doi.org/10.15294/piwulang>
- Rahman, A. W. N., & Insani, N. H. (2025). Efektivitas Model Pembelajaran Kooperatif Tipe Tea Party Tebak Kata untuk Meningkatkan Keterampilan Memahami Isi Tembang Macapat. *Piwulang: Jurnal Pendidikan Bahasa Jawa*, 13(1), 72–82. <https://doi.org/10.15294/piwulang.v13i1.2023>
- Khasanah, E. R., Rahmawati, I. Y., & Rusdiani, N. I. (2024). Pengenalan Tembang Dolanan Jawa Sebagai Bentuk Peneguhan Bahasa Jawa pada Pendidikan Anak Usia Dini. *Jiip - Jurnal Ilmiah Ilmu Pendidikan*, 7(4), 3567–3576. <https://doi.org/10.54371/jiip.v7i4.3889>
- Khoiro, S. L., Budiati, A. C., & Ghufonudin, G. G. (2023). Transformation of the Oral Tradition of Javanese Dolanan Songs in the Gresik Community. *JUPE: Jurnal Pendidikan Mandala*, 8(3), 980. <https://doi.org/10.58258/jupe.v8i3.5952>
- Knott, D., & Thaut, M. H. (2018). Musical Mnemonics Enhance Verbal Memory in Typically Developing Children. *Frontiers in Education*, 3. <https://doi.org/10.3389/educ.2018.00031>
- Kridalaksana, H. (2008). *Kamus Linguistik*. PT Gramedia Pustaka Utama.
- Miles, M. B., Huberman, A. M., & Saldaña, J. (2018). *Qualitative data analysis: a methods sourcebook* (4th ed.). SAGE Publications.
- Moleong, L. J. (2019). *Metodologi penelitian kualitatif*. Remaja Rosdakarya.
- Patton, M. Q. (2015). *Qualitative research & evaluation methods* (4th ed.). SAGE Publications.
- Prastowo, G., Widayat, A., Widyastuti, S. H., & Purwadi, P. (2022). Kritik Sosial Pada Wayang Cakruk. *Jurnal IKADBUDI*, 11(1), 30–52. <https://doi.org/10.21831/ikadbudi.v11i1.61390>
- Priyatningsih, N., & Isnawati, L. (2019). Local Wisdom Value in Javanese Cultural in “Serat Tripama” by KGPAA Mangkunegara IV. *Proceedings of the 2nd Workshop on Language, Literature and Society for Education*. <https://doi.org/10.4108/cai.21-12-2018.2282574>
- Rachmawati, D. K., Suryadi, & Ayu Pramudya, D. (2024). Nilai Edukasi Dalam Lirik Tembang Dolanan Di SD Muhammadiyah 26 Surabaya. *ELSE (Elementary School Education Journal): Jurnal Pendidikan Dan Pembelajaran Sekolah Dasar*, 8(2). <https://doi.org/10.30651/else.v8i2.20575>

- Rusmawati, R., Khasanah, I., & Mauliddian, K. (2021). The Implementation Of Tembang Macapat's Values In The Samin Community's Life. *LiNGUA: Jurnal Ilmu Bahasa Dan Sastra*, 16(1), 151–162. <https://doi.org/10.18860/ling.v16i1.10589>
- Santrock, J. W., Deckard, D., & Lansford, J. (2024). *Child Development: An Introduction* (16th ed.). McGraw-Hill.
- Setyawan, A. (2013). The wealth concept of Javanese society: Anthropological linguistics approach in Cublak-Cublak Suweng folksong. In *Proceedings of the International Seminar "Language Maintenance and Shift III"*. 42–49.
- Sripatin, S., Wulandari, R. S., Lestari, E., & Arifin, Muh. Z. (2023). Peningkatan Kemampuan Berbicara Anak Usia Dini Melalui Media Buku Cerita Bergambar. *MENTARI: Jurnal Pendidikan Anak Usia Dini*, 3(2). <https://doi.org/10.60155/mentari.v3i2.370>
- Supeni, S., Ersta, L., Handini, O., & Yusuf. (2020). Moral Values of the Javanese Traditional Game Songs to Strengthen Character Education at Elementary Schools in Surakarta. *IJICC: International Journal of Innovation, Creativity and Change*, 12(11), 57–70. https://www.ijicc.net/images/vol12/iss11/121110_Supeni_2020_E_R.pdf
- Suyanti, S., & Abd Jabar, C. S. (2022). Studi Deskriptif Isi Pesan Moral Pada Lirik Lagu Dolanan Khas Jawa. *Jurnal Obsesi : Jurnal Pendidikan Anak Usia Dini*, 6(6), 5605–5614. <https://doi.org/10.31004/obsesi.v6i6.3256>
- Wedasuwari, I. A. M. (2020). Kajian Literatur : Bahasa, Budaya, Dan Pikiran Dalam Linguistik Antropologi. *Wacana Saraswati Majalah Ilmiah Tentang Bahasa, Sastra Dan Pembelajarannya*, 20(1), 1–5. <https://doi.org/10.46444/wacanasaraswati.v20i1.186>