



## The Symbolic Meaning of *Coblok Dance* from Nganjuk as a Manifestation of Character Education Values

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### **Abstract**

This research aimed to describe the symbolic meaning in the Coblok dance, which absorbed values of character education. The method used in this study was descriptive qualitative, with the Coblok dance from Nganjuk as the research subject. Data were collected through observation, documentation, and interviews with the choreographer of the Coblok dance. The data were analysed through several stages: data reduction, data presentation, and conclusion drawing. The results of the study showed that the Coblok dance embodied character education values through symbolic elements in its movements, costumes and makeup, and dance properties. These values included patriotism, perseverance, creativity and innovation, respect for natural resources, social awareness, and appreciation of traditions and cultural heritage. In conclusion, the Coblok dance not only functioned as a form of entertainment but also as an educational medium that introduced local potential and agrarian values to the broader community.

**Keywords:** *Symbolic Meaning; Coblok Dance; Character Education Values*

### **Introduction**

The presentation form in an art performance always contains symbolic meanings, whether through aspects of movement, music, makeup, costumes, equipment, or properties used. Jacqueline Smith, as cited in Mufrihah (2018), mentioned that art presentations can be seen as symbols or signs presented on stage. The term "symbol" itself originates from the Greek word *symbolos*, which means a sign that can convey something to others. A symbol refers to a physical form that represents a particular meaning. In this context, the symbol is the external form, while the meaning is the content or message intended to be conveyed through the symbol. This implies that the elements within a performing art do not only serve an aesthetic function but also carry deeper values and messages. This is no exception for dance, which, as a form of performing art, presents symbolism through body movements that hold profound meanings. For instance, hand movements, foot positions, or dance patterns can represent cultural values, spirituality, or certain life philosophies. The accompanying music also plays a role as a symbol, depicting the mood, emotions, or story being conveyed. Additionally, the makeup and costumes of the dancers often reflect cultural identity or the theme highlighted in the performance (Martino & Jazuli, 2019).

The symbolic meaning in dance can be analysed to uncover the messages contained within it. Symbols manifested through movements, music, makeup, costumes, and dance properties reflect the cultural, moral, and spiritual values of the society from which the dance originates (Rosiana & Arsih, 2021). By analyzing these symbols, appreciation for the implicit messages in dance can be deepened. These symbols not only function as aesthetic elements but also as communication tools that convey educational messages. The messages embedded in dance symbols can serve as a source of inspiration for developing positive attitudes and character (Aunia & Suprayitno, 2022). Analyzing dance symbols provides a deeper understanding of the art itself and establishes it as an educational medium beneficial to its audience. Based on the meanings and messages conveyed through these symbols, dance has significant potential to be utilized as an effective learning medium in shaping students' character (Antariksawan & Soebijantoro, 2018). Therefore, dance can be integrated into various learning activities in schools to support character education for the younger generation in Indonesia.

Art forms such as theatre, dance, music, and visual arts hold significant potential in fostering character values. Through creative and interactive approaches, art not only enhances aesthetics but also serves as a holistic character education tool. This aligns with the research by Guilherme, Glaser, & Garcia (2019), which emphasizes the crucial role of art-based character education in the moral and social development of students. The integration of art into education allows students to learn values such as cooperation, responsibility, and perseverance in a creative and interactive manner (Tina, 2019). Art also contributes to students' emotional and cognitive development, helping them manage emotions and develop critical thinking skills (Eisner, 2021). Moreover, art provides opportunities to understand and appreciate diverse perspectives through artistic expression (Banks, 2020). In Asian schools, art has been used to teach character values in a profound way, helping students internalize these values in their daily lives (Zhuang, 2022).

Character education through dance allows students to explore and express various emotions while learning to interact effectively with others in a group context (Jackson, 2014). The practice and performance processes of dance teach values such as discipline, responsibility, and perseverance, which are essential for students' character development (Sims, 2017). Additionally, dance supports students' emotional and cognitive growth by helping them manage their feelings and develop critical thinking skills (Bresler, 2007). Dance also provides opportunities to understand and appreciate diverse cultural perspectives, broadening horizons and enhancing tolerance (Garner, 2016). In essence, learning dance not only enriches students' artistic experiences but also strengthens their character development in a holistic manner.

One form of dance that can be used as a teaching material in character development is *Coblok* dance, a new creation that highlights the local commodity potential of *porang* in Nganjuk Regency. This dance depicts the activities of the community during the *porang* harvest. Traditional movements are combined with new innovations, and the use of props strengthens the concept of the dance. Through *Coblok* dance, students not only learn about dance techniques and local cultural heritage but also about values such as hard work, cooperation, and pride in their work and cultural heritage. By depicting the *porang* harvesting process, which involves various aspects of local life, this dance teaches students to appreciate and preserve their culture while building character through direct experience in the learning process. All the creative and cultural aspects contained in *Coblok dance* can serve as an effective medium for character education, integrating local values into arts education, which benefits the character development of students.

The researcher is interested in analysing the symbolic meaning in *Coblok dance* to be integrated with character education values. *Coblok dance* offers significant potential as a teaching material for character education and provides a practical context where students can directly experience and understand these values. Through this research, it can be explored how the symbolic meanings embedded in *Coblok dance* can serve as an effective tool in character education. Based on this focus, the urgency of this research is to analyse the symbolic meaning in *Coblok dance* from Nganjuk as a means of character

education. This is relevant considering the challenges of globalization and technological advancements, which significantly affect the behaviour and values of the younger generation, often leading to moral degradation. In this context, *Coblok dance*, as a new creation closely related to local wisdom, has the potential to be used as a learning medium that not only serves as cultural preservation but also as a means of character education. The absorption of values in *Coblok dance* is essential in building the positive character of the youth, rooted in local wisdom, to face the challenges and negative influences of globalization.

Previous research has identified the symbolic meanings in various dance arts. Studies such as Fretisari (2019), Fathonah et al. (2019), Yanti (2020), and M. Jazuli, Suharji, and Sestri (2022) have discussed the symbolic meanings in several traditional dances, such as *Nimang Padi dance*, *Piring dance*, *Hudoq dance*, and *Wireng Keraton Kasunanan Surakarta dance*. *Nimang Padi dance* reflects respect and gratitude to God and ancestors; *Piring dance* represents the values of mutual cooperation, hard work, and togetherness; *Hudoq dance* uses masks that symbolize bravery, leadership, and the relationship between humans and nature during the Dayak community's harvest ceremony; and *Wireng Keraton Kasunanan Surakarta dance* depicts the value system within the palace environment. These studies demonstrate how the symbols in these dances convey cultural values and character traits that can be learned and applied in daily life. Additionally, there are studies focusing on character education through dance. Research by Rachmawaty et al. (2023), Tyas and Kuswarsantyo (2018), Halita (2020), Rianingsih et al. (2015), Halita (2020), and Bupu et al. (2024) has shown that movements, accompanying music, makeup, costumes, and properties in dances can carry meanings and character education values. Meanwhile, Farid Ahmad (2024) and Ni Wayan Iriana (2023) explain the management of character education based on multiculturalism and moral development for individuals. The results of reviewing previous research reveal that the novelty of this study lies in its focus on examining the symbolic meaning in *Coblok Nganjuk dance* as a medium for character education, which has not been explored before. This study will delve into how the symbols within the movements, makeup, costumes, and props used in the dance reflect character education values relevant to the Nganjuk community. Thus, this novelty focuses on uncovering the role of *Coblok Nganjuk dance* in the context of character education, where the symbolism contained in the movements and elements of the dance contributes to teaching moral and cultural values in line with the development of the youth in Nganjuk. In addition to this novelty, there is also a gap in this discussion, where the goal is to build national character and introduce local culture through character education as a collective effort to create a conducive learning environment for the moral growth and development of every individual involved in education. The moral behaviour and character of humans today can be said to be disorganized and seem to lean towards negativity. Many cases and incidents demonstrate the low application of character education values in society today, particularly among teenagers. The objective of character education is to develop the values contained in Pancasila, including developing the potential of the youth to become wise and noble individuals, building a nation with Pancasila character, and developing citizens with good character, self-confidence, and knowledge of local culture (Setiawan, 2020:332).

## **Method**

The method used in this research is descriptive qualitative, which serves as a research procedure to understand the phenomena experienced by the research subjects and generate descriptive data (Moleong, 2004). This descriptive data aims to provide a clearer picture of the ongoing situation, emphasizing the process and meaning (Sutopo, 2002). The strategy employed is a case study, which targets a single focus with one characteristic (Sutopo, 2002). The case study is directed toward a specific goal, location, or object, focusing on the subject of the research, which is *Coblok dance*. The data used in this research is primary data obtained from the main source, the choreographer of *Coblok dance*, as well as secondary data collected from the analysis of documents related to *Coblok dance* performances. These

data were gathered through observation, documentation, and interviews conducted with the choreographer of *Coblok dance*.

To ensure data validity, this research uses triangulation and informant review techniques. Data triangulation involves comparing interview results with data obtained from direct observation and documentation of activities (Sugiyono, 2016). This approach helps the researcher control and filter the data to obtain more reliable and comprehensive results. Additionally, an informant review is conducted to recheck the data by discussing it with the informant to ensure the accuracy of the information provided.

## **Result and Discussion**

The results and discussion in this study provide a description of the symbolic meanings contained in *Coblok dance*, starting from the movements, makeup and costumes, to the dance props used. This research identifies how each element in the dance not only has artistic value but also contains symbols that reflect the cultural and moral values of the Nganjuk community. After uncovering the symbolic meanings in each of these elements, this study then identifies how character education values can be absorbed and applied through the movements, costumes, and props in *Coblok dance*. Each of these dance elements provides insight into how character education can be practiced in everyday life. Thus, this study not only explores the symbolic meanings in the dance but also reveals the potential of this art form as an effective medium for educating the younger generation about the importance of character values from the local wisdom of Nganjuk, which can be applied in social life. The following are the results and discussion of the research that can be described:

### **The Symbolic Meaning in *Coblok Dance***

The analysis of the symbolic meaning in *Coblok dance* uses Stuart Hall's (1997) symbolic representation theory to examine how the dance functions as a cultural medium that conveys meaning through symbols understood by a specific community. Every dance is not merely a physical movement but represents shared experiences within a society, where each movement and visual element in the dance—such as costumes, props, and movement patterns—represents the values and cultural identity of the group (Anderson, 2020). The body language in the dance acts as a system of signs that conveys cultural messages, reinforcing the symbolic meaning held by its community, such as values of courage or unity (Turner, 2021; Carter, 2022). This representation process is not only limited to presenting identity but also involves a negotiation of meaning between individuals who share the same cultural experience, allowing the meaning to be understood and accepted within a broader social context (Williams, 2023; Taylor, 2024). According to Hall (1997), symbolic representation has three approaches: reflective, intentional, and constructionist.

This research uses a reflective approach, as this approach views the dance as a mirror of the social and cultural reality of the society that gave birth to the work. In the context of *Coblok dance*, the symbolic meaning contained in the movements, makeup, costumes, and props is seen as a representation of the values, norms, and collective experiences of the community. With the reflective approach, each element of *Coblok dance* can be interpreted not only as a form of artistic expression but also as a medium to reflect the social, cultural, and changes occurring within the community. This dance mirrors the reality of daily life and communicates experiences and ideas relevant to the conditions of society at a given time. Therefore, *Coblok dance* can be understood as a representation of the social life faced by the people of Nganjuk, showing how the dance reflects the living cultural values and providing a portrayal of the social conditions at hand.

The *Coblok dance*, according to Erni Diana, the choreographer (Interview, September 26, 2024), is an example of a new creation dance that highlights the local potential of Nganjuk Regency, particularly related to the *porang* plant. *Porang*, known for its tuber, has many uses, such as food ingredients (rice,

noodles, meatballs, snacks), medicinal purposes, and cosmetics. The processing of *porang* in Gebangkerep Village, Baron District, Nganjuk Regency, becomes an important context in this dance. The *Coblok dance* is designed to depict the activities of the community during the *porang* harvest. This dance combines traditional dance movements with innovative and more varied movements. The concept of this choreography aims to artistically highlight the *porang* harvesting process by utilizing traditional movements that have been developed to be more dynamic and engaging. In this dance, the use of props is also an essential element. The props are not only used for aesthetic purposes but also serve as tools to reinforce the theme and message of the dance. For example, props depicting farming tools or *porang* tubers can clarify the narrative of the dance and help the audience better understand its context.

The choreographer utilizes this technique to ensure that the message about the importance of *porang* as a key commodity in the region is clearly communicated to the audience. Through this dance, not only is the *porang* harvest activity depicted, but also the effort to educate and introduce the local potential to the wider community. The development of this dance demonstrates how art can function as a medium to preserve and promote the cultural richness and natural resources of a region. Overall, the *Coblok dance* is an example of how new creation dance can integrate traditional elements with innovation to create a relevant and informative dance work, celebrating local wealth and the economic contributions of commodities like *porang*. Below are the elements of the *Coblok dance*, including the storyline, movements, costumes and makeup, as well as the properties used:

Table 1. The Narrative Flow of Coblok Dance

Scene	Duration	Description
<b>Introduction</b> (Farmer's Rest)	15 Seconds	The story begins with a calm early morning atmosphere, where the female farmers are still at rest.
\	1.30 Seconds	Morning arrives, and the farmer wakes up from her sleep, beginning her daily activities at home, such as cooking and cleaning the house before heading to the fields.
<b>Scene II</b> (Preparing for the Field)	1.30 Seconds	The farmers prepare to go to the fields. They gather at the meeting place, showing a spirit of cooperation and togetherness.
<b>Scene III</b> (On the Way to the Field)	1.30 Seconds	The farmers leave together for the <i>porang</i> fields, demonstrating unity in carrying out their tasks.
<b>Scene IV</b> (Harvesting <i>Porang</i> )	2 Seconds	Upon arriving at the field, the farmers begin harvesting <i>porang</i> . They dig the soil with traditional tools called <i>igal</i> to extract the <i>porang</i> from the ground.
<b>Scene V</b> (Cleaning the <i>Porang</i> )	2 Seconds	After successfully harvesting the <i>porang</i> , the farmers gather to clean the harvest before preparing it for transportation.
<b>Scene VI</b> (Packaging the <i>Porang</i> )	1.30 Seconds	The cleaned <i>porang</i> is placed into a <i>wareng</i> (a traditional basket) as preparation to be taken to the processing factory.
<b>Ending</b>	1 Second	The story ends with a joyful atmosphere. The farmers celebrate the abundant harvest as the result of their hard work, filled with gratitude and happiness.

Overall, the story in *Coblok dance* portrays the life of *porang* farmers, starting from the peaceful morning as they rest. As the morning arrives, the farmers wake up and begin their household activities, such as cooking and cleaning, before gathering to prepare for the journey to the field. The spirit of togetherness is evident in their collaborative efforts during the trip. Upon arriving at the field, the farmers begin harvesting the *porang* using the traditional *igal* digging tool, digging the soil to retrieve the harvest. Afterward, they clean the *porang* together and package it into *wareng* as preparation for transportation to the factory. The story concludes with a celebration of joy and gratitude for the bountiful harvest, reflecting hard work, cooperation, and respect for local traditions. This narrative is symbolized through various movements as follows:

Table 2. Symbols and Meaning of the Movements in Coblok Dance

No	Movement Name	Movement Symbol	Movement Meaning
1	<i>Tilem</i>	The <i>Tilem</i> movement, as an opening gesture, is performed by sitting in a kneeling position with the body slightly hunched and the head bowed down.	It represents a moment of rest or sleep, not only showing physical fatigue but also conveying the simple life of farmers, closely tied to the cycle of work and rest in their daily routine. The symbolic meaning of this scene reflects the relationship between humans and nature, as well as the need to pause and appreciate moments of tranquillity.
2	<i>Tandang</i>	The <i>Tandang</i> movement involves sitting with the legs extended and slightly bent at the knees, while the head is lowered.	This movement serves as a transition from rest to activity, depicting the initial routine before farming. The symbolic meaning of this movement is the spirit and responsibility of a woman, who, despite being a farmer, still fulfils household duties. It reflects the harmony between domestic life and productive roles in an agrarian environment.
3	<i>Kober</i>	<i>Kober</i> is a standing movement where the right arm is extended upwards, while the left arm is poised and the head turns to the left.	This scene reflects the spirit and sense of togetherness as the farmers gather before embarking on their journey to the <i>porang</i> field. Symbolically, this movement represents the dynamic of community labour among the farmers, full of unity and collective work spirit.
4	<i>Budhal</i>	The hands are resting on each other's backs. The head is lowered, and the person walks with the legs slightly bent inward.	" <i>Budhal</i> " is a movement that demonstrates solidarity and mutual support, reflecting the close-knit and cooperative nature of the community. This movement also conveys a collective spirit, where the journey to the field is not just an individual activity but a manifestation of togetherness in living a simple yet meaningful daily life.
5	<i>Ngigal I</i>	In the <i>kais</i> movement, the farmers use an <i>igal</i> or a wooden stick, which is a tool for digging up the <i>porang</i> from the ground.	" <i>Ngigal</i> " represents hard work and skills passed down through generations, showcasing the harmonious relationship between humans and nature in wisely utilizing resources. Additionally, this movement reflects agrarian traditions and the work ethic of farmers in preserving the sustainability of life.
6	<i>Ngigal II</i>	The movement of digging using the <i>igal</i> is performed while sitting, with support on the knees.	In this " <i>Ngigal II</i> " movement, it explains the reality of the hard work of farmers during the harvesting process, which requires patience and caution. Symbolically, this movement highlights the dedication and harmonious relationship between farmers and nature, while also reflecting agrarian traditions that reinforce the values of hard work, perseverance, and respect for the earth's produce.
7	<i>Reresik</i>	In this scene, the movement depicts washing the <i>porang</i> , which is done collectively while sitting. The right hand holds the <i>porang</i> , and the left hand scrubs it, with the legs positioned in a half-sitting posture.	<i>Reresik</i> is a movement that reflects cooperation and mutual assistance among farmers in ensuring the harvested crops are ready for the next stage. This movement also symbolizes respect for the fruits of their labour, where each <i>porang</i> is carefully cleaned as part of an agrarian tradition that values product quality and sustainability. Symbolically, this scene represents togetherness, dedication, and the life cycle of farmers, closely tied to the produce of the earth.
8	<i>Ngewareng</i>	The movement involves stretching out the <i>wareng</i> while the body is leaning on the knees with the legs spread apart.	This final stage illustrates the harvesting process in the field, where the fruits of hard work are gathered to be taken to the processing factory. Symbolically, this movement reflects the seriousness and attention to detail of the farmers in maintaining the quality of the harvest, while also expressing gratitude for the produce that will provide economic benefits. It symbolizes togetherness in agrarian activities, highlighting the values of mutual cooperation and shared responsibility.
9	<i>Sumringah</i>	The right hand stretches out, waving the <i>wareng</i> , while standing on one leg with the right foot. The left leg is extended backward, and the left hand is placed on the waist.	This final stage illustrates the harvesting process in the field, where the fruits of hard work are gathered to be taken to the processing factory. Symbolically, this movement reflects the seriousness and attention to detail of the farmers in maintaining the quality of the harvest, while also expressing gratitude for the produce that will provide economic benefits. It symbolizes togetherness in agrarian activities, highlighting the values of mutual cooperation and shared responsibility.

The movements in the dance portray the journey of the farmers' lives in the daily work cycle, starting from moments of rest to the final stage of harvesting. Each movement symbolizes important aspects of agrarian life, such as the transition from rest to activity, hard work, togetherness, and social responsibility. The movements *Tilem*, *Tandang*, and *Kober* reflect the connection between domestic and productive life, while *Ngigal* and *Reresik* represent the skills and cooperation involved in harvesting *porang*. The final stages, with *Ngewareng* and *Sumringah*, reflect gratitude for abundant results and the spirit of mutual cooperation in processing the harvest, signalling the collective success of the agrarian community. The symbolic representation of these movements is further supported by makeup and costumes, which can be explained as follows:

### Symbols and Meaning of Makeup and Costumes in *Coblok Dance*



The type of makeup used is realistic makeup, which emphasizes facial features and sharpens the expression and character of the dance being performed. The lines, shapes, and use of colors in the makeup closely resemble a daily face. The realistic makeup includes the use of foundation, loose powder, compact powder, blush on, eyeshadow, eyeliner, eyebrow pencil, mascara, thin false eyelashes, highlighter, contour, and lipstick.

The meaning behind the makeup used reflects the life of rural farmers, who generally live with simplicity, yet without diminishing the beauty in their appearance. This makeup also conveys a sense of authenticity and sincerity, in line with the rural community's values that cherish naturalness and simplicity.



The yellow color on the costume symbolizes cheerfulness, positive energy, and the spirit of life. As a color that reminds us of sunlight, yellow gives a warm and bright impression, radiating an aura of happiness and optimism. In this context, the yellow color also reflects the spirit and hope that continue to grow, inspiring one to face challenges with a positive attitude.

The dancer's skirt, made of lurik fabric, symbolizes simplicity and humility, reflecting the values of modesty in everyday life. The lurik pattern, characterized by its simple lines, also represents harmony and balance in togetherness, reminding us of the strong bond between individuals in the community. The use of lurik fabric by the general public, not just the nobility, shows that these values can be embraced and lived by all social classes, emphasizing equality and simplicity in the culture.

The accessory belt is used solely as an embellishment and helps the dancer maintain good posture, boosting confidence and physical endurance. In dance, proper posture is a crucial element for creating graceful and expressive movements, and the belt serves to "visually and physically" bind the body, helping the dancer perform directed and stable movements.




The jewellery, such as the earrings, symbolizes beauty, softness, and elegance, particularly in dance that highlights femininity. In traditional dance, earrings help accentuate the dancer's beauty and charm, often enhancing the expression in the movements. Moreover, the earrings help strengthen the facial expression and head movements of the dancer. As the head moves, the swinging earrings add visual beauty and emphasize the movements, creating a captivating illusion for the audience.

The yellow rose placed on both sides of the bun symbolizes friendship, happiness, and warmth. The bright yellow colour is also often associated with joy and optimism, making the flower a symbol of appreciation and relationships filled with cheerfulness.

The simple bun reflects the values of simplicity and humility. This unpretentious appearance signifies that true beauty lies in simplicity and not in luxury. It is often considered an expression of a sincere and modest personality.

The makeup and costumes used in this dance reflect the values of simplicity, authenticity, and togetherness, which are inherent in the lives of village farmers. The realistic makeup that accentuates facial expressions and natural lines represents a simple yet meaningful life, in harmony with the character of rural communities that appreciate natural beauty. The yellow color on the top symbolizes cheerfulness and the zest for life, while the lurik fabric on the skirt reflects simplicity and harmony in togetherness. The belt supports the dancer's posture, strengthens directional movements, and boosts confidence. Accessories like earrings add elegance, while the yellow roses represent friendship and happiness. The simple bun signifies humility, indicating that true beauty lies in simplicity, without the need for extravagance. All these elements are used to portray an image of life that is simple yet meaningful, valuing togetherness and beauty in simplicity. In addition to the makeup and costume, the symbolic representation of the *Coblok* dance is also supported by the following dance props:

Table 3. Symbols and Meaning of the Properties in Coblok Dance

No	Properties	Properties Meaning
1	Sack/ Wareng 	The sack or <i>wareng</i> , which is commonly used to store or protect items, holds symbolic meaning as protection in various contexts. Physically, the sack serves to keep belongings safe, preventing damage or loss. Symbolically, the sack represents the protection of something valuable, such as harvests, possessions, or even the essential values of life that need to be preserved.
2	Wooden Stick 	The wooden staff used as a dance prop replaces the traditional digging tools used in harvesting <i>porang</i> . In <i>porang</i> farming, traditional digging tools like the <i>igal</i> , hoe, farming fork, or crowbar are commonly used. These agricultural tools symbolize hard work, perseverance, and the strong bond between humans and nature. Symbolically, these tools reflect tireless efforts to obtain results that are beneficial for life, emphasizing the value of labour and the connection to the land.
3	Imitation <i>Porang</i> Property 	The imitation <i>porang</i> prop represents <i>porang</i> , a tuberous plant commonly found in Indonesia, carrying rich symbolic meaning, especially within the context of the lives of farmers and agrarian culture. Practically, <i>porang</i> is a valuable natural resource with high economic worth, as it can be processed into various products such as <i>porang</i> flour, which is used in the food and health industries. Symbolically, it represents the cycle of labour, harvest, and the rewarding results of working with the land, emphasizing the connection between agriculture, sustenance, and prosperity.



Overall, the movements, makeup, costumes, and props in the *Coblok* dance integrate seamlessly to create a depiction of the life of female *porang* farmers who lead simple lives, full of hard work, and always emphasize the spirit of togetherness. All these elements not only serve an aesthetic function but also carry symbolic meanings that reflect noble values in agrarian society, such as mutual cooperation, simplicity, and gratitude for the abundant harvest. Through this dance, the strong traditions of the agrarian community in Nganjuk Regency are reflected, where they always value togetherness, hard work, and respect for nature as part of the values that guide their everyday life.

### **The Values of Character Education in *Coblok* Dance**

Education is not merely the transfer of knowledge, but also a means of cultural development that encompasses three dimensions of humanity: affective, cognitive, and psychomotor. The affective dimension includes faith, noble morals, and outstanding personality; the cognitive dimension develops intellectual capacity for science and technology; while the psychomotor dimension emphasizes technical skills and practical abilities. Holistic education must address all three dimensions to create civilized individuals and a progressive society. This means that education is closely tied to its role in character formation. Character education aims to shape individuals with moral principles through the teaching of ethical values. Character encompasses attitudes, behaviours, motivation, and interpersonal skills that support positive contributions to society (Naim, 2012; Musfiroh, 2008; Wibowo, 2011). According to Lickona (1991) and Elkind in Mulyadi et al. (2023), character education is a conscious effort to foster awareness, concern, and actions based on moral values, helping individuals act correctly even in dilemmas.

Based on the definition, character education has several key points, namely: (1) character education is a process carried out with full awareness to develop good character; (2) character education focuses on recognizing and strengthening moral values and ethics that apply in the environment, such as the family and society; (3) character education also aims for individuals to maintain those values even when faced with situations that are full of pressure or moral conflict; and (4) this process is not instantaneous but is an ongoing effort to cultivate and maintain good character. Therefore, character education is very important in shaping individuals who are not only morally good but also capable of making positive contributions to society by acting in accordance with the ethical values that have been internalized. According to the Ministry of National Education (Kemendiknas, 2010), character education aims to form individuals who are honest, responsible, and have a high social awareness. These values include religious devotion, honesty, tolerance, discipline, hard work, creativity, independence, democracy, curiosity, nationalism, love for the homeland, respect for achievement, friendship, love of peace, a fondness for reading, environmental awareness, social concern, and responsibility. These values aim to develop individuals who are academically competent, morally high, and capable of making positive contributions to society and their surroundings, creating a harmonious, tolerant, and just environment.

The values of character education, when internalized in *Coblok* dance, can be found through the meaning embedded in its movement, makeup, attire, and dance properties. As part of the local culture, this dance not only contains aesthetic elements but also moral messages that can serve as a reflection of daily life values. With deep appreciation and understanding, *Coblok* dance can function as a means to instil these values, while also reinforcing the local cultural identity. Below are the character education values embedded in *Coblok* dance:

Table 4. Character Education Values in Coblok Dance

No	Dance Movement	Character Education Values
1	<i>Tilem</i>	<b>Religious and Environmental Awareness</b> <i>Tilem</i> symbolizes respect for the natural cycle, teaching individuals to pause, give thanks, and harmonize with their surroundings. The religious value is reflected in the appreciation of nature's blessings as creations of God.
2	<i>Tandang</i>	<b>Responsibility and Discipline</b> This movement illustrates the transition from rest to activity, emphasizing the importance of a female farmer's responsibility in both domestic and productive roles. The value of discipline is evident in the routine established before starting work.
3	<i>Kober</i>	<b>Cooperation and National Spirit</b> With a spirit of togetherness, this movement reflects the collective work of farmers. The value of national spirit is evident in the mutual cooperation, which is a characteristic of Indonesia's agrarian culture.
4	<i>Budhal</i>	<b>Cooperation and Social Care</b> This scene depicts solidarity and mutual cooperation on the way to the fields. It teaches the importance of social care and working together to achieve a common goal.
5	<i>Ngigal I</i>	<b>Hard Work and Creativity</b> This movement reflects hard work in digging for <i>porang</i> , as well as creativity in wisely utilizing natural resources.
6	<i>Ngigal II</i>	<b>Hard Work and Responsibility</b> This movement emphasizes patience and dedication in work, reflecting the values of hard work and responsibility towards the harvest.
7	<i>Resesik</i>	<b>Cooperation and Appreciating Achievements</b> The movement of washing the <i>porang</i> together illustrates teamwork and appreciation for hard work. The value of appreciating achievements is seen in the attention to product quality.
8	<i>Ngewareng</i>	<b>Responsibility and Love for the Homeland</b> This movement reflects a sense of responsibility in maintaining the quality of the harvest, as well as love for the homeland through respect for the land that provides the earth's produce.
9	<i>Sumringah</i>	<b>Gratitude, Appreciating Achievements, and Responsibility</b> This movement reflects a sense of responsibility in maintaining the quality of the harvest, as well as love for the homeland through respect for the land that provides the earth's produce.

*Coblok dance* contains essential character education values that play a significant role in shaping positive attitudes and behaviours. The movements in this performance teach religious values, such as respect for the natural cycles and life, as well as environmental awareness. Each movement, like *Tandang* and *Ngigal*, reflects responsibility and discipline, emphasizing the importance of hard work, perseverance, and creativity in daily life. The spirit of nationalism and cooperation is also highlighted through movements like *Kober* and *Budhal*, symbolizing mutual assistance and solidarity in an agrarian society. In terms of makeup and costume, the values of simplicity, authenticity, and humility are emphasized, teaching the importance of being oneself and living without excess. For example, the yellow attire symbolizes spirit and optimism, while the simple hairstyle represents beauty rooted in sincerity. Props used in *Coblok dance*, such as sacks or *wareng*, wooden sticks, and imitation *porang*, carry meanings of protection, hard work, perseverance, and independence in utilizing natural resources. Overall, *Coblok dance* is not just an entertainment piece but also an important medium for instilling moral values and character that are beneficial for everyday life.

## Conclusion

The *Coblok dance* is a newly created dance that highlights the local potential of Nganjuk Regency, particularly in relation to the cultivation of *porang*. This dance depicts the life of farmers in the *porang* harvest cycle through innovative movements, makeup, costumes, and props. Each movement

carries symbolism that reflects hard work, togetherness, as well as respect for nature and the harvest. The use of props enriches the narrative of the dance, while the simple yet vibrant makeup and costumes reflect the energetic and humble life of the farmers. The meanings embedded in the *Coblok dance* can be integrated with character education values to shape positive attitudes and behaviours. The various elements presented in the *Coblok dance* teach values of religiosity, responsibility, discipline, hard work, nationalism, cooperation, simplicity, optimism, perseverance, and the wise utilization of natural resources. Overall, the *Coblok dance* serves not only as an entertainment art but also as an educational medium that introduces local potential and agrarian values to the wider community.

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