

## Prajuritan Dance as a Medium for Anti-Corruption Character Education: A Phenomenological Study in Banyubiru Village

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### Abstract

This study examines the Prajuritan dance as an educational tool for fostering an anti-corruption character within the community of Banyubiru Village in Semarang Regency. Using a qualitative, phenomenological approach, the research explores the subjective experiences of artists, including dancers, trainers, and local cultural figures. Data were collected through in-depth interviews, participatory observation, and documentary studies, and were analysed using thematic analysis. The findings suggest that the Prajuritan dance embodies strong anti-corruption values, such as integrity, responsibility, self-discipline, and honesty. These values are not explicitly taught, but rather internalised through repeated cultural practices, the narrative structure of the dance, and collective community engagement. The study highlights the potential of traditional arts to serve as an effective ethical space for character education, particularly in community-based efforts to prevent corruption. Incorporating local arts into anti-corruption education strategies can reinforce a value ecosystem that is contextualised and grounded in the community's social experiences.

### Keywords

Anti-Corruption; Character Education; Local Culture; Phenomenology; Prajuritan Dance

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## 1. INTRODUCTION

Rural development constitutes a strategic component in achieving community welfare while simultaneously reducing interregional social disparities (Fadilah & Biduri, 2024). As the foremost tier of government, the village administration plays a pivotal role in bringing public services closer to residents. It serves as the driving force behind development initiatives grounded in local potential. Development efforts at the village level extend beyond physical infrastructure to encompass improvements in livelihoods through strengthened local economies, education, health, and cultural preservation (Sulistiyowati et al., 2023). The central government has likewise demonstrated considerable commitment to rural development by incrementally increasing Village Fund allocations each year to accelerate grassroots progress. By entrusting village authorities with greater autonomy and resources, it is anticipated that governance will become more participatory, transparent, and responsive to community needs (Roza & Arliman, 2017). Nonetheless, alongside these opportunities, village development confronts significant challenges (Rudiyansah & Rezki, 2025; Srirejeki & Khairurrizqo, 2025).



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Corruption within village governance causes not only financial losses to the state but also damages social cohesion, erodes public trust in local authorities, and restricts citizen participation in planning and implementation processes (Firmansyah, 2025; Shaleh et al., 2022; Susilowati et al., 2023). This condition reflects broader findings that corruption weakens social capital and undermines collective moral responsibility within communities (Herzog, 2023). Data from Indonesia Corruption Watch show that in 2023, of the 791 corruption cases recorded nationwide, 187 occurred at the village level, with estimated state losses amounting to IDR 162.25 billion. These figures indicate that village administration continues to struggle with integrity and accountability issues, especially in the management of Village Funds meant to support community welfare. Such evidence suggests that legal sanctions and administrative oversight by themselves are not enough to prevent corruption at the local level, as sustainable corruption prevention requires the cultivation of shared values and trust within society (Paranata, 2025). Consequently, there is an urgent need for alternative strategies that focus on character building, particularly through cultural practices and local values that have long been embedded within village communities (Syaifulloh et al., 2025).

Beyond structural and regulatory dimensions, corruption at the village level is closely related to the character formation of adult community members who are directly involved in governance, social organizations, and collective decision-making (Sasongko & Sulhin, 2022). While anti-corruption education is often directed at students and younger generations, corruption in village governance is largely perpetrated by adults whose moral dispositions have been shaped by long-term socialization processes (Wu & Christensen, 2021). This indicates that corruption prevention must address character education not only as a formal pedagogical agenda, but also as a lifelong cultural process embedded in everyday communal practices. Consequently, community-based character education for adults becomes a crucial yet underexplored dimension in village-level anti-corruption strategies (Ar et al., 2025).

In response to these challenges, *Komisi Pemberantasan Korupsi* (KPK) launched the “Anti-Corruption Village” programme to establish a village governance system that is transparent, accountable, and participatory, while remaining grounded in local wisdom (Rohmah & Faizah, 2024). The programme's assessment framework comprises five components and 18 indicators, covering governance practices, anti-corruption awareness, public service delivery, community participation, and the integration of cultural values into everyday life. This approach reflects a growing emphasis on community-based and culturally grounded governance models as effective mechanisms for strengthening integrity at the grassroots level (Nuh et al., 2024). Among the villages recognized with the Anti-Corruption Village award is Banyubiru Village in Banyubiru District, Semarang Regency, Central Java. In November 2022, Banyubiru received the highest scores across all national indicators and was personally honored by the KPK Chair. In this regard, Banyubiru Village should not merely be understood as a “successful village” in administrative terms, but rather as an exemplary case or best practice in integrating governance reform with culturally grounded character formation. The village demonstrates how formal anti-corruption frameworks can be reinforced by informal cultural mechanisms that shape ethical awareness and collective responsibility at the grassroots level. As such, Banyubiru provides a valuable empirical site for examining how local wisdom operates as a living system of moral education within village governance.

Banyubiru's success extends beyond administrative performance to its ability to harness and integrate local wisdom as an instrument for cultivating anti-corruption character within the community. Cultural resilience, defined as a community's capacity to preserve identity while adapting to social challenges, plays a crucial role in sustaining ethical norms (Djalante et al., 2020). A prime example of this local wisdom is the Prajurit Dance (*Tari Prajurit*), a traditional performance deeply rooted in cultural heritage and rich in symbolic meaning (Yuwono & Wibowo, 2023b). This dance embodies values such as heroism, discipline, solidarity, and sacrifice. Beyond its aesthetic appeal, *Tari Prajurit* conveys philosophical and moral dimensions that exalt courage, social responsibility, and personal

integrity, all of which align closely with the principles of anti-corruption.

Despite its potential as a character-building medium, scholarly inquiry into *Tari Prajuritan's* specific role in fostering anti-corruption character remains scarce. The existing literature on Indonesian traditional arts predominantly emphasizes aesthetic qualities, historical significance, and ritual functions in the context of cultural preservation. A handful of studies have demonstrated links between the arts and character education. Sulistiyo (2025) examined how local culture reinforces social integrity. On a broader perspective, Pizzolante et al. (2024) highlighted that aesthetic experiences possess transformative power, fostering deep psychological insight and value formation. Studies in cultural psychology further suggest that moral values are internalized through participatory cultural practices rather than through abstract moral instruction alone (Kitayama et al., 2019; Trommsdorff, 2020). However, no prior research has employed a phenomenological approach to explore how performers of Indonesian traditional arts subjectively internalize character values, particularly those related to anti-corruption. While previous studies have acknowledged the role of traditional arts and aesthetic experiences in moral and character development, they tend to approach these phenomena from descriptive, normative, or outcome-oriented perspectives. Such studies often explain which values cultural practices promote, yet pay limited attention to how these values are subjectively experienced, interpreted, and internalized by cultural actors themselves. Moreover, research on anti-corruption education in Indonesia has largely focused on institutional mechanisms, formal education settings, and policy frameworks, leaving the experiential dimension of cultural participation underexplored. This gap indicates the need for an interpretive and phenomenological inquiry that centers on performers' lived experiences.

This study focuses specifically on *Tari Prajuritan* as practiced in Banyubiru Village. It posits that this dance serves not only as an artistic and entertainment form but also as a medium for internalizing ethical and moral values that contribute to the formation of social character. The study adopts a phenomenological approach, combined with a cultural psychology framework, to examine how performers experience and interpret anti-corruption values in their dance practice and how these values manifest in their daily lives. Unlike previous studies that often take descriptive or normative perspectives, this investigation seeks to uncover the subjective meanings and lived experiences of performers, an aspect that has thus far received limited scholarly attention.

Based on these considerations, this study aims to explore how anti-corruption values are experienced, interpreted, and internalized by Prajuritan Dance performers in Banyubiru Village through their engagement in traditional cultural practices. By doing so, the study seeks to contribute to the development of culturally grounded character education strategies that support community-based anti-corruption efforts.

## 2. METHODS

This study employs a qualitative descriptive-phenomenological approach to explore the lived experiences of Prajuritan Dance practitioners in Banyubiru Village in internalizing anti-corruption values. Descriptive phenomenology was adopted to capture the essence of participants' experiences as they are consciously perceived, without imposing external theoretical interpretations (Kahija, 2017).

The study involved three informants selected through purposive sampling, all Prajuritan Dance practitioners with extensive experience and deep knowledge of the history, philosophy, and practice of *Tari Prajuritan*. This study was conducted in Banyubiru Village, Banyubiru District, Semarang Regency, which has been designated an Anti-Corruption Village by the Corruption Eradication Commission (KPK). Participants included Prajuritan Dance practitioners such as dancers, instructors, and members of the artistic community, as well as villagers with deep knowledge of the dance's history and philosophy

Data were gathered through in-depth interviews with key informants, direct participant observation, and document analysis to collect relevant information (Creswell, 2004). These techniques were designed to yield rich, accurate data on the philosophical foundations and character of *Tari Prajurit*. As fundamental research, the findings are expected to provide a foundation for future applied studies, including the development of models that can be implemented more broadly within the community.

Data analysis was conducted using thematic analysis following the six-phase framework proposed by (Braun et al., 2023). The analysis began with familiarization with the data through repeated reading of interview transcripts and field notes. This was followed by the generation of initial codes representing significant statements related to participants' lived experiences. The codes were then organized into potential themes, which were reviewed, refined, and defined to capture core patterns of meaning related to anti-corruption values. This thematic analysis was employed within a phenomenological orientation, aiming to reveal how participants subjectively experience, interpret, and internalize moral values through their engagement in *Tari Prajurit*.

To ensure data trustworthiness, this study applied several validation strategies, including method triangulation (interviews, observation, and documents), source triangulation (cross-checking information among different participants), and member checking, in which preliminary interpretations were shared with participants to confirm accuracy and credibility. These procedures were undertaken to enhance the validity and reliability of the findings.

### 3. FINDINGS AND DISCUSSIONS

#### Findings

##### *Participants*

##### a. Participant 1 (P1)

The first participant is a middle-aged man who has served as the head of Dangkel hamlet for nearly two decades. He occupies both a formal position in village governance and a deep emotional and historical connection to the community's living cultural traditions. In his role as hamlet head, he regards *Tari Prajurit* as an inseparable part of the villagers' collective identity. He not only promotes the preservation of this art form but also recognizes its strategic role in character formation, particularly in instilling values such as discipline, honesty, and social responsibility. A participatory approach characterizes his leadership style: he does not impose strict directives but emphasizes maintaining the dance's meaning and philosophy. For him, *Tari Prajurit* is a communal medium that educates residents to adhere to shared values, to cooperate without expecting reward, and to reject manipulative or corrupt behaviour.

##### b. Participant 2 (P2)

The second participant is an adult male who has been involved in Prajurit Dance since childhood. He grew up in an artistic family, where his father was a dance instructor, and he trained and performed in various shows from an early age. His decades of experience as a dancer have made him a key figure in his hometown's artistic community. He also serves as a coach for younger generations and as a bridge between traditional values and youthful creative expression. For him, *Tari Prajurit* holds not only aesthetic meaning but also reflects noble values such as loyalty, courage, and honesty. He has internalized the dance's philosophy into his way of life, both in his social interactions and in his participation in community activities. His perspective demonstrates how cultural practice can form the foundation for anti-corruption character development, naturally instilled through long-term commitment and exemplary behaviour.

c. Participant 3 (P3)

The third participant is a 14-year-old male middle school student who represents the young generation actively preserving *Tari Prajuritan*. He has been familiar with dance practice since childhood because his family members perform gamelan accompaniment during shows. His interest in *Tari Prajuritan* grew not only from the movements and spectacle but also from the values taught by instructors regarding role, leadership, and honesty. He reports that his dance experience has greatly influenced his conduct at school, including his time management, respect for teachers, and resistance to cheating. Although he is young, his reflections show that character values can be instilled early through cultural spaces. His inclusion in this study provides a concrete illustration of how local tradition shapes youth morality as a bulwark against corrupt behaviour that may emerge during adolescence.

**Themes**

Based on data collection and analysis, four main themes representing anti-corruption values in *Tari Prajuritan* were identified. These themes are presented in Table 1 below as the basis for further discussion.

**Table 1.** Main Themes, Subthemes, and Key Indicators

Main Themes	Subthemes	Key Indicators
Integrity	Loyalty to values and roles	Consistency between inherited values and concrete actions
	Commitment to preserving cultural meaning	Awareness of cultural identity
Responsibility	Fulfillment of roles within the dance	Completing assigned tasks
	Concern for the community	Contribution to social activities
Self-Discipline	Punctuality	Timely attendance
	Adherence to movement structure and rehearsal rules	Following the instructor's directions and the choreography sequence
Honesty	Fidelity to the narrative	Staying true to the assigned role
	Transparency in collective work	Compliance with the established choreographic structure

**Integrity**

The value of integrity is evident in how participants understand *Tari Prajuritan* not merely as a cultural inheritance but as a way of life that demands loyalty to its values, roles, and communal bonds. Integrity is conceived as the consistency between the values passed down through tradition and the concrete actions carried out within the community. Both dance practitioners and community leaders demonstrate that safeguarding the dance’s meaning is integral to preserving the community’s identity and self-respect.

Participant 1 insists that maintaining meaning is more important than preserving form and that this commitment lies at the heart of cultural integrity. Although young performers are free to innovate, he believes that the core values of *Tari Prajuritan* must remain intact.

*“Saya tidak melakukan intervensi, Mas. Kalau mereka mau bikin koreografi sendiri, silakan monggo, yang penting makna dari Tari Prajuritan itu tidak hilang. Sebelum latihan, biasanya kita bedah lakon. Kita terangkan gerakan ini artinya apa, ikat kepala ini maknanya apa. Anak-anak pun sekarang paham dan itu yang membuat saya yakin bahwa meskipun bentuk bisa berubah, nilainya tetap terjaga. Ini bukan sekadar tari, tapi jati diri Dusun Dangkel.”*

Participant 2, an adult dancer raised in an artistic family, explains that integrity also encompasses sincerity and responsibility in fulfilling roles on stage as a sign of respect for the values of heroism.

*"Saya bangga karena ini adalah jati diri dusun kita. Tari Prajurititan itu bukan sekadar pentas, tapi membawa semangat keprajurititan, keberanian, dan kesetiaan pada dusun. Apalagi, tarian ini dulunya hampir punah, tapi karena warga, anak-anak muda, dan para sesepuh sepakat untuk melestarikan, kita hiduapkan lagi. Itu bagi saya adalah bentuk komitmen kita enggak sekadar joget, tapi menjaga warisan dan semangat bersama."*

Participant 3 emphasizes that integrity emerges through respect for the narrative embedded in the dance. He feels personally engaged in the story of struggle that is portrayed.

*"Saya paling suka bagian ceritanya, Pak. Bukan cuma gerakannya, tapi perannya. Misalnya, yang perang itu siapa-siapa komandannya. Kalau enggak ngerti, rasanya enggak enak kayak enggak jujur sama cerita. Jadi, kalau menari, saya harus tahu peran saya, ngerti ceritanya supaya bisa nari dengan sungguh-sungguh. Rasanya kayak ikut memperjuangkan kebenaran."*

### **Responsibility**

Responsibility in the context of *Tari Prajurititan* emerges not only during performances but also manifests concretely in villagers' social life. This dance not only trains participants for their roles on stage but also fosters a sense of ownership and awareness of personal responsibility within communal life. Dance practitioners, whether in leadership roles or as movement performers, are taught to fulfill their individual roles without neglecting the group's interests. Responsibility does not arise from coercion but from an internalized understanding of shared meaning and honor.

Participant 1 describes how the residents of Dusun Dangkel demonstrate strong responsibility in social activities, such as communal work, without expecting reward. According to him, this stems from habits cultivated through *Tari Prajurititan* practice.

*"Contohnya kerja bakti, Mas. Enggak ada yang nanya dibayar atau enggak. Bahkan jam kumpulnya pun kadang belum jam 7 sudah datang. Kalau saya lihat jalan mulai berumput, warga langsung inisiatif motong bareng. Ini bukan karena saya memerintahkan terus mereka takut, tapi karena mereka punya rasa tanggung jawab, dan saya yakin ini karena mereka terbiasa memegang peran masing-masing dalam tari. Kalau dalam tari, kan ada prajurit, manggolo, pekatik, semua punya bagian dan enggak boleh saling lepas."*

Participant 2 reinforces that responsibility goes beyond mere attendance to fulfilling one's role through to the end. The dance serves as a venue for practicing consistency in one's role, and that consistency carries over into social life.

*"Dalam tari itu ada peran yang namanya pekatik, yang tugasnya seolah-olah orang kecil, yang kerja di belakang. Tapi dia tetap harus nari sampai akhir. Kalau enggak, ya rusak ceritanya. Itu saya jadikan pelajaran. Jadi walau saya cuma bagian yang kecil, tetap harus nari dengan benar. Sama kayak hidup. Kita harus bertanggung jawab meskipun tugas kita kelihatan sepele."*

Participant 3, a teenager, demonstrates that the value of responsibility is instilled early, especially through participation in social duties such as serving at village events.

*"Kalau pas ada manten atau hajatan, saya rewang dari pagi sampai malam. Enggak berani pulang duluan. Soalnya kalau pulang, kasihan yang lain, bisa ribut. Kita biasanya diajar tanggung jawab dari latihan tari. Kalau belum selesai cerita tapi kita keluar panggung, itu kan enggak tanggung jawab. Jadi meskipun bukan tari, saya merasa kalau belum selesai tugas ya enggak boleh ninggalin."*

### **Self-Discipline**

Self-discipline is a prominent aspect of the practice of *Tari Prajurititan*. It encompasses not only punctuality but also the willingness to adhere to structure, follow commands, and perform roles

accurately. The discipline cultivated through regular rehearsal, rigorous choreography, and hierarchical leadership in the dance transforms into a habitual way of life for both practitioners and villagers.

Participant 1 observes that the community's discipline does not develop spontaneously but results from internalizing lessons learned in the dance ensemble.

*"Kalau Musdus itu jam 7 malam, biasanya warga sudah datang dari jam 6.45. Begitu juga pas kerja bakti, semua datang tepat waktu tanpa diingatkan. Saya percaya ini karena mereka sudah terbiasa ikut tari sejak kecil. Dalam tari, gerakan harus kompak; kalau tangan ke atas, ya semuanya ke atas. Kalau ada yang telat, gerakannya kacau. Jadi kedisiplinan itu bukan cuma urusan panggung, tapi juga jadi cara hidup."*

Participant 2 explains that orderliness and obedience in dance have been guiding principles since childhood, particularly during rehearsals and performances. Discipline serves not only to achieve a polished performance but also as a form of respect toward fellow dancers and the art form itself.

*"Waktu kecil saya diajari kalau mulai joget, tangan harus di atas, posisi harus seragam. Enggak boleh sembarangan. Kalau pelatih bilang datang jam 7, ya harus jam 7. Kalau telat, bisa enggak kebagian peran. Ini terbawa sampai sekarang. Misalnya, ada undangan jam 9. Saya datang jam 08.40. Bahkan pas sekolah dulu, saya sudah sampai sebelum bel masuk. Karena buat saya, disiplin itu sudah biasa."*

Participant 3, a middle school student, acknowledges that the discipline learned in dance practice influences his habits at school and in daily life. He notes that the requirement to follow the leader during rehearsal has accustomed him to obeying teachers and school regulations.

*"Kalau latihan tari itu, kita harus ikut yang di depan, namanya Manggolo. Dia tiup peluit, kita langsung ikut. Kalau enggak, bisa salah semua. Nah, itu bikin saya jadi kebatu di sekolah. Saya enggak pernah telat. Kalau guru suruh ngumpulin tugas, langsung saya kerjakan. Malah kalau mau nyontek itu, saya nredeq, Pak. Kayak ada yang salah. Itu karena sudah biasa di tari disuruh tepat, patuh, manut."*

### **Honesty**

In *Tari Prajurititan*, honesty is not presented as a verbal doctrine but is ingrained through collective practices that demand harmony, sincerity, and fidelity to structure and narrative. Honesty is understood not only as speaking the truth but also as loyalty to one's role, openness in teamwork, and rejection of actions that disrupt harmony. Within the community of Dusun Dangkel, honesty grows from shared experiences in the art form and then carries over into everyday social conduct.

Participant 1 observes that financial transparency in the village functions well because it is grounded in an honest culture, long established through the dance's organizational structure.

*"Keuangan di sini itu disiplin dan jujur, Mas. Misalnya, pas Musdus, tiap kali ada urunan, Jumat Kliwon, Rebon, semua tercatat. Buku kasnya benar-benar rapi. Saya sering menghitung sendiri, bahkan pakai kalkulator. Enggak ada yang ngurangi. Kalau ada proyek dua tahunan kayak Merti Dusun, urunan dari PKK, remaja, bapak-bapak, semua tercatat dan terbuka. Menurut saya, ini hasil dari latihan jujur yang sudah ada sejak kita belajar tari. Kalau dalam tari saja kita enggak boleh melenceng, apalagi dalam urusan uang masyarakat."*

Participant 2 describes honesty as a commitment to the storyline and instructions during performance. He argues that deviating from one's role or acting outside the choreography constitutes dishonesty that can undermine the entire meaning of the performance.

*"Dalam menari itu, kita enggak boleh melenceng dari apa yang sudah diarahkan. Kalau pemimpin sudah kasih aba-aba, ya harus diikuti. Pernah saya bilang kalau belum selesai ceritanya tapi ada penari yang jatuh karena kerasukan atau kecapekan, itu kayak korupsi, Mas. Karena dia keluar sebelum waktunya. Kita selalu menanamkan kepada adik-adik: jangan sampai itu terjadi. Tahan sampai akhir."*

*Karena kita bukan cuma nari, tapi menyampaikan nilai. Kalau belum selesai terus kamu tumbang, itu sama saja enggak jujur sama cerita."*

Participant 3, a teenager, feels the impact of the honesty value from the dance on his behavior at school. Even in small situations such as exams, he feels afraid to cheat because of the discipline he learned in *Tari Prajurit*.

*"Kalau di sekolah, saya pernah mau nyontek tapi enggak jadi, Pak. Nredag, takut. Soalnya pelatih tari selalu bilang, kalau dalam tari saja enggak boleh ngawur, apalagi dalam hidup. Kita itu kalau gerakannya beda sendiri, bisa merusak kelompok. Jadi saya mikir kalau saya curang, saya juga merusak kelompok di sekolah. Itu terbawa banget dari latihan tari. Kayak saya jadi enggak berani main-main."*

## Discussion

The findings of this study indicate that *Tari Prajurit* in Banyubiru Village functions not only as a cultural heritage but also as a social arena that facilitates the practical internalization of anti-corruption values. Values such as integrity, responsibility, self-discipline, and honesty are not instilled through moral lectures. However, they are cultivated through active engagement in rehearsals, performances, and structured social interactions within this art form. Through repeated participation in clearly defined roles, collective discipline, and shared narratives, moral values become embodied practices that guide participants' behaviour both on and off the stage.

This process of internalization reflects the principle that moral values develop most effectively when they are not merely taught in abstract terms but are lived and enacted through sustained participation in meaningful social contexts. Peterson & Seligman (2004) argue that virtues and character strengths are best cultivated through consistent practice and habituation rather than through cognitive instruction alone. Similarly, Tan (2023) emphasizes that moral education gains greater depth and sustainability when embedded within aesthetic and socially engaging experiences that involve emotional investment and communal interaction. In this sense, *Tari Prajurit* provides a concrete cultural setting in which moral values are not only learned conceptually but are rehearsed, embodied, and sustained through everyday social practice.

The cultivation of integrity is evident in how participants preserve the dance's meaning and values despite variations in choreography. This demonstrates consistency between professed beliefs and actual practices. In the communal context, integrity transcends the personal sphere to become a collective identity safeguarded through art. This finding aligns with Yuwono and Wibowo (2023a), who reported that traditional dance practitioners exhibit characteristics such as self-confidence, responsibility, and service orientation toward their community as a result of their involvement in cultural processes.

Responsibility in *Tari Prajurit* extends beyond on-stage roles and is reflected in everyday social behaviours such as communal cooking and village maintenance. Every role, even those considered minor in the performance, is carried out with a sense of completeness, demonstrating an awareness of individual contributions to collective success. This illustrates that moral responsibility develops through engagement and habituation within cultural social structures. Recent scholarship also emphasizes that character is cultivated when individuals participate not only in the practice of art but also in the emotionally and imaginatively rich experiences it provides, which help embed virtue into one's dispositions and daily life (D'Olimpio et al., 2022).

Self-discipline emerges as a prominent value due to the strict time schedules and role structures inherent in the dance. Both adult practitioners and youths demonstrate consistent behaviours such as punctuality, respect for leadership, and adherence to rules. This indicates that traditional performing arts are not merely aesthetic performances but structured social systems that cultivate behavioural regulation (Ardiyani et al., 2025). From a psychological perspective, Vohs and Baumeister (2004) argue that self-control operates as a limited resource that can be strengthened through regular practice and habituation. Rehearsals and performances, which demand precision and compliance with

collective standards, function as repeated exercises in self-regulation. Over time, these practices embed behavioural consistency that extends beyond the artistic context into everyday life, thereby shaping moral conduct. Firdaus, Fajrie and Purbasari (2023) further affirmed that participation in structured extracurricular activities significantly fosters personal discipline, illustrating that organized cultural practices such as dance provide fertile ground for internalizing values essential to preventing deviant behaviours, including corruption.

Honesty in *Tari Prajuritan* is shaped collectively and contextually, emerging not only from individual intentions but also from the discipline sustained within the group. Dancers are taught to remain faithful to the storyline, to follow the established movements, and to collaborate with integrity. In this way, honesty is no longer understood narrowly as merely telling the truth, but rather as the alignment between one's commitment to a role and the responsibility to carry it out consistently in front of others (Jazuli, 2015; Puspita et al., 2025)

This perspective is further reinforced by the study of Leong and Khoo (2025) on actor training, which demonstrates that honesty in performance arises not from external imposition but from aligning mind, body, and heart through repeated practice and reflection. When an artist truly inhabits their role in this way, they radiate authenticity that is recognized not only on stage but also in everyday social relations. This resonates with the practice of *Tari Prajuritan*, where the rehearsal process becomes a space for cultivating integrity through repetition, correction, and shared accountability. Through this process, honesty does not remain at a symbolic level but is genuinely internalized as a lived practice that extends beyond the stage into the moral fabric of the community (Vivekananda & Meenakshi, 2024).

Therefore, this study underscores that anti-corruption efforts cannot depend solely on regulatory frameworks, legal enforcement, or formal institutional mechanisms. Although such approaches are necessary to establish boundaries and impose sanctions, they often operate reactively and address corruption only after violations occur. In many social contexts, corrupt behavior is sustained not merely by institutional weaknesses but by deeply rooted cultural norms, informal social relations, and habitual practices that normalize ethical compromise (Fürstenberg et al., 2023). As a result, policies that focus exclusively on legal control risk remaining superficial, as they fail to engage with the moral foundations that shape everyday decision-making. Sustainable anti-corruption initiatives thus require strategies that go beyond compliance and deterrence, targeting the formation of character and value orientation at the individual and communal levels through long-term, consistent social processes (Nebo, 2023; Ramadhani, 2024)

In this regard, cultural approaches offer a strategic pathway for cultivating moral values that support social integrity from the grassroots level. Culture functions as a living system of meaning through which values such as honesty, responsibility, self-discipline, and collective accountability are learned, practiced, and reinforced in daily life. Community-based cultural practices, including traditional performing arts such as *Tari Prajuritan*, provide experiential spaces where ethical principles are not merely articulated but embodied through role-taking, discipline, cooperation, and adherence to shared narratives. This process aligns with Transparency International's (2022) argument that countries that achieve sustained reductions in corruption tend to possess strong value ecosystems characterized by social trust and internalized norms of integrity. Accordingly, *Tari Prajuritan* should be viewed not only as cultural heritage but also as informal character education and a complementary strategy for community-based corruption prevention, particularly in settings where formal regulatory mechanisms alone have proven insufficient to foster ethical behavior.

At a macro level, these findings suggest that corruption-prevention strategies grounded solely in formal regulation and legal sanctions are unlikely to be fully effective without parallel efforts to cultivate character through local wisdom. As Rothstein and Torsello (2013) argued, sustainable corruption prevention demands a cultural ecosystem that upholds integrity. Dusun Dangkel offers a concrete example of how local culture, in this case, *Tari Prajuritan*, can serve as a robust moral

foundation for preventing corrupt practices at the grassroots level.

#### 4. CONCLUSION

This study concludes that *Tari Prajurit* functions as a lived cultural mechanism through which anti-corruption values are experienced, interpreted, and internalized by community members, rather than merely transmitted through formal instruction. Based on the phenomenological accounts of performers in Banyubiru Village, integrity, responsibility, self-discipline, and honesty are embedded in everyday practice through disciplined rehearsal, adherence to roles, narrative immersion, and collective accountability. These findings directly address the research objective by demonstrating how traditional art operates as a concrete medium for character formation within a community context.

The novelty of this research lies in its phenomenological articulation of traditional dance as a value ecosystem that sustains community-based anti-corruption practices. Unlike prior studies that predominantly describe moral values symbolically or normatively, this study reveals how ethical dispositions are formed through embodied participation, shared meaning, and long-term cultural engagement. By integrating phenomenology with cultural psychology, the study offers an original contribution to understanding how social capital is cultivated through local wisdom and mobilized as moral resilience against corrupt behavior.

At the policy and educational level, these findings suggest that community-based anti-corruption initiatives should not rely solely on regulatory frameworks but must be supported by culturally embedded value ecosystems. For public policy, this implies that programs such as Anti-Corruption Villages can be strengthened by formally recognizing and integrating local cultural practices as instruments of character education and social integrity. In the context of formal education, traditional arts like *Tari Prajurit* may be incorporated into extracurricular programs, local content curricula, or character education modules that connect moral learning with lived cultural experience.

Practically, this study recommends three operational strategies: (1) local governments and anti-corruption agencies (KPK) may collaborate with cultural communities to incorporate traditional arts into community empowerment and integrity-building programs; (2) schools and educational institutions may adopt traditional performance practices as experiential character education aligned with local wisdom; and (3) village administrations may position cultural activities as part of governance ethics reinforcement, thereby strengthening social capital and collective moral responsibility.

Nonetheless, this study is limited by its narrow geographic focus and small number of participants, which restricts broader generalization. Future research is encouraged to involve more diverse participant groups, including women and younger generations, and to employ mixed-method approaches to examine the relationship between cultural value internalization and measurable behavioral outcomes. Comparative studies across regions would further enrich understanding of how traditional arts contribute to sustainable anti-corruption ecosystems.

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