



The Philosophical Meaning of the Ranup Lampuan Dance as Acehese Cultural Heritage in the Transformation of Character Education for the Young Generation

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Abstract:

Traditional dance is an important form of cultural heritage, yet the transformation of its philosophical values into character education remains insufficiently explored, particularly in the context of Acehese local wisdom. This study aims to examine the philosophical meanings of the Ranup Lampuan Dance and its potential contribution to character education among young generations. Employing a qualitative cultural ethnography approach, data were collected through participant observation, in-depth interviews with traditional leaders, dance practitioners, cultural experts, and educators, as well as documentation. Data were analyzed using the interactive model of Miles, Huberman, and Saldaña through data condensation, data display, and conclusion drawing, with source and method triangulation to ensure data credibility. The findings reveal that Ranup Lampuan embodies the philosophical values of hospitality (*Peumulia Jamee*), respect, cooperation, responsibility, courtesy, mutual care, and cultural identity. These values are expressed through symbolic dance movements, costumes, traditional properties, and performance rituals. The novelty of this study lies in conceptualizing Ranup Lampuan not merely as a cultural performance but as a medium for transmitting and transforming Acehese philosophical values into character education. Its key contribution is the identification of a culturally grounded pathway through which traditional dance can support moral awareness, social responsibility, cultural appreciation, and respect for local heritage. The findings suggest that integrating Ranup Lampuan and its philosophical values into formal and non-formal education can strengthen locally rooted character development while supporting the intergenerational preservation of Acehese cultural heritage.

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Introduction (مقدمة)

Character education has become an important concern in 21st-century education because education is expected not only to develop students' knowledge and skills but also to foster integrity, responsibility, social awareness, respect, and cultural identity. Rapid developments in information and communication technology have substantially transformed the ways in which young people interact, access information, and construct their social and cultural identities. Although these developments provide broader opportunities for learning and communication, they also present challenges to the preservation of local cultural values, including declining appreciation of traditional culture, increasing individualism, and weakening moral values in social life. This condition indicates the need for character education that is contextual and connected to students' cultural environments. The integration of local cultural values into education can connect cognitive, affective, and behavioral dimensions while strengthening students' cultural identity (Habibi et al., 2025).

Conceptually, character education is not limited to the transmission of moral knowledge but involves the development of moral understanding, moral feeling, and moral action. Lickona (2019) emphasizes that character formation requires the integration of these three dimensions so that moral values can be translated into actual behavior. From this perspective, cultural experience constitutes an important medium for value internalization because students encounter moral values through traditions, symbols, artistic practices, and social interactions that are meaningful within their cultural context. Consequently, culture-based character education can provide a contextual pathway for developing students' moral and social capacities while maintaining their connection with local cultural identity.

This perspective is closely related to ethnopedagogy, which positions local culture as a source of knowledge, values, norms, and philosophies of life transmitted across generations through traditions, language, arts, rituals, and social practices. Within this perspective, cultural heritage should not be understood merely as a historical asset that needs to be preserved, but also as a living educational resource through which cultural meanings and values can be experienced, interpreted, and transmitted to younger generations. UNESCO (2003) recognizes the transmission of intangible cultural heritage through formal and non-formal education as an important measure for safeguarding living heritage. More recently, UNESCO (2025) has emphasized the potential of living heritage to provide context-specific content, pedagogies, and cultural meaning within educational processes, while strengthening intergenerational transmission and the engagement of younger generations with cultural heritage. Thus, the educational significance of cultural heritage lies not only in preserving cultural forms but also in understanding how the values embedded within those forms can become meaningful educational resources.

In this context, local culture-based learning can strengthen cultural identity, social awareness, and character through contextual processes of value internalization (Munawwarah & Astuti, 2019; Habibi et al., 2025). However, the educational potential of cultural heritage depends on the ability to understand the philosophical meanings embedded within specific cultural practices. Cultural heritage should therefore not be reduced to symbolic objects or artistic performances; rather, it should be examined as a living system of values, meanings, social relationships, and practices that can be transmitted across generations. This perspective is particularly relevant when traditional arts are incorporated into character education because the educational value of an art form is closely connected to the cultural philosophy underlying its symbols and practices.

Indonesia provides a particularly relevant context for examining this relationship because of its extensive diversity of intangible cultural heritage. Aceh, in particular, possesses cultural

traditions in which social values, religious principles, communal relationships, and cultural identity are expressed through artistic practices. One important example is the Ranup Lampuan Dance, a traditional welcoming dance created by Yuslizar in 1959 and closely associated with the Acehese philosophy of *Peumulia Jamee*, or honoring and welcoming guests. During the performance, dancers present *ranup* (betel leaves and related betel ingredients) as a symbolic expression of respect, hospitality, brotherhood, and appreciation toward guests. These meanings are not represented solely through the presentation of betel but are also communicated through dance movements, floor patterns, costumes, accompanying music, performance properties, and dancers' expressions. Consequently, Ranup Lampuan constitutes a cultural practice in which artistic expression and social philosophy are closely interconnected.

The selection of Ranup Lampuan Dance in this study is therefore theoretically and culturally significant. Unlike traditional dances that may primarily represent aesthetic expression or historical narratives, Ranup Lampuan explicitly embodies the Acehese philosophy of *Peumulia Jamee* through a welcoming ritual involving symbolic objects, coordinated movements, costumes, music, and social etiquette. The dance consequently provides a distinctive case for investigating how intangible cultural heritage can communicate and transmit values from one generation to another. Its philosophical foundation makes it particularly relevant to character education because the values represented in the performance—hospitality, respect, cooperation, politeness, responsibility, social solidarity, mutual care, and cultural identity—correspond to important dimensions of character development. The dance thus offers an opportunity to examine not simply whether traditional art can be used in education, but how the philosophical meanings embedded in a specific cultural practice can be transformed into educational values.

The communicative dimension of Ranup Lampuan has been identified in previous research. Futuh and A'la (2023) explain that the nonverbal elements of Ranup Lampuan communicate cultural messages concerning hospitality (*rumeh muka*), respect for guests, cooperation, cohesiveness, politeness, and Islamic values in Acehese social life. The coordinated movements of the dancers demonstrate togetherness and social solidarity, while costumes, colors, and dance properties represent beauty, order, courage, and Acehese cultural identity. These findings indicate that Ranup Lampuan functions not only as a performing art but also as a medium of cultural communication through which social and philosophical meanings are conveyed.

The educational potential of Ranup Lampuan has also been reported in several studies. Alawiyah, Fitrah, and Khairani (2023) found that the implementation of Ranup Lampuan Dance in school activities could foster values of respect, responsibility, creativity, and appreciation of local culture among elementary school students. Similarly, Saputra, Basri, and Aryesha (2024) reported that learning Ranup Lampuan in early childhood education could develop respect for guests, discipline, responsibility, cooperation, and social concern through practice, habituation, and social interaction. More recently, Sumarni, Hasan, and Masni (2026) found that local-wisdom-based learning of Ranup Lampuan at MIN 13 Nagan Raya facilitated the internalization of Islamic character values, including religiosity, responsibility, cooperation, discipline, and respect for others. These studies demonstrate the educational relevance of Ranup Lampuan and establish that its practice can be associated with the development of particular character values.

However, the existing literature remains fragmented in its treatment of Ranup Lampuan. Previous studies have predominantly focused on the implementation of dance learning, the development of specific character values, nonverbal communication, or cultural preservation. These studies are important because they establish the educational and communicative potential of Ranup Lampuan; nevertheless, they generally examine individual educational outcomes or individual symbolic elements rather than reconstructing the philosophical system underlying the dance as a whole. In particular, limited attention has been given to the relationship between the

philosophy of *Peumulia Jamee*, the symbolic elements of the dance, and their transformation into a coherent framework of character education for younger generations.

This constitutes the central research gap of the present study. Existing research has identified what character values can be developed through Ranup Lampuan learning, but it has not sufficiently explained how the philosophical meanings embodied in its movements, symbolic properties, costumes, music, performance rituals, and *Peumulia Jamee* tradition are interconnected and transformed into educational values. Furthermore, previous studies have tended to examine Ranup Lampuan within specific educational settings, whereas the present study approaches it as an intangible cultural heritage whose philosophical meanings can provide a broader foundation for culturally grounded character education. Therefore, a cultural ethnographic perspective is required to understand the meanings attributed by cultural actors and practitioners and to examine how those meanings are transmitted through artistic and social practices.

This research gap is significant because reducing traditional dance to a list of character values may overlook the cultural system that gives those values their meaning. A culturally grounded approach requires attention to the relationship among cultural symbols, philosophical principles, social practices, and educational values. In line with UNESCO's (2003) framework, intangible cultural heritage can be transmitted through education when its living meanings and practices are connected with learning processes. UNESCO (2025) further emphasizes the importance of connecting living heritage with educational contexts and intergenerational transmission. Therefore, examining Ranup Lampuan through a cultural ethnographic and ethnopedagogical perspective provides an opportunity to understand how a living cultural practice can become a meaningful resource for character education while simultaneously supporting cultural continuity.

Accordingly, the novelty of this study lies in reconstructing the philosophical meanings of Ranup Lampuan as Acehese intangible cultural heritage and systematically connecting those meanings with character education through a cultural ethnographic and ethnopedagogical perspective. Rather than merely identifying character values contained in dance learning, this study examines the process through which cultural philosophy is embodied in artistic symbols and practices and subsequently interpreted as a foundation for character formation. In particular, the study positions *Peumulia Jamee* as a central philosophical principle from which interconnected values of hospitality, respect, cooperation, responsibility, politeness, social solidarity, mutual care, and cultural identity can be understood.

The key contribution of this study is the development of a culturally grounded conceptual connection between intangible cultural heritage, cultural philosophy, ethnopedagogy, and character education. This contribution extends previous studies by moving from the question of whether traditional dance can develop character toward the more fundamental question of how the philosophical meaning of a specific cultural heritage can be transformed into educational values. In this way, Ranup Lampuan is conceptualized not merely as a cultural performance or an instructional activity, but as a medium of cultural value transmission that connects artistic experience, social values, and character formation.

The educational implication of this perspective is that Ranup Lampuan can be utilized in formal and non-formal educational contexts as a culturally meaningful learning resource. Rather than teaching dance only as a technical or artistic skill, educators can use its movements, symbols, performance practices, and philosophical meanings as opportunities for students to understand and reflect upon hospitality, respect, cooperation, responsibility, social solidarity, mutual care, and cultural identity. Such integration can support character development while simultaneously contributing to the continuity and intergenerational transmission of Acehese cultural heritage. This orientation is consistent with UNESCO's (2003, 2025) emphasis on education as an important

context for safeguarding and transmitting living cultural heritage.

Based on the identified research gap, this study aims to analyze the philosophical meanings of the Ranup Lampuan Dance as Acehese intangible cultural heritage and examine how these meanings contribute to the transformation of character education among the younger generation. Specifically, the study investigates the philosophical values embodied in the dance's movements, symbolic properties, costumes, music, performance practices, and *Peumulia Jamee* tradition, and examines their relevance to character formation. The study is expected to contribute theoretically to the development of ethnopedagogy and cultural heritage-based character education and practically to the development of culturally grounded learning strategies for the sustainable transmission of Acehese cultural values to younger generations.



Method

This study employed a qualitative approach with a cultural ethnographic design to explore the philosophical meanings of the Ranup Lampuan Dance as an element of Acehese cultural heritage and to examine its relevance to character education among the younger generation. A cultural ethnographic approach was selected because it enables researchers to understand cultural practices from the perspective of the community that practices and preserves them (*emic perspective*), while interpreting the relationships between cultural symbols, social practices, philosophical values, and educational meanings (Creswell & Poth, 2018). The ethnographic design was considered appropriate because the philosophical meanings of Ranup Lampuan are embedded not only in its visible performance but also in the cultural knowledge, interpretations, practices, and values transmitted by cultural practitioners and community members.

The research was conducted in Banda Aceh, Aceh, Indonesia, during a three-month fieldwork period from January to March 2026. The research setting included cultural and educational contexts in which Ranup Lampuan is practiced, taught, performed, and transmitted to younger generations. The setting was selected based on its relevance to the preservation and practice of Acehese cultural traditions and the involvement of cultural practitioners, educators, and dancers in the transmission of Ranup Lampuan.

The study involved 15 informants, selected through purposive and snowball sampling. The informants consisted of 2 traditional leaders, 3 dance instructors, 4 teachers, and 6 dancers. Purposive sampling was initially employed to identify individuals who possessed relevant knowledge, experience, or direct involvement in Ranup Lampuan. The selection considered their roles in cultural preservation, dance training, education, and dance performance. Snowball sampling was subsequently used by asking selected informants to recommend other individuals with relevant knowledge or experience concerning Ranup Lampuan. The inclusion of participants from these four groups was intended to provide diverse perspectives on the philosophical meanings of Ranup Lampuan, the transmission of cultural values, its educational relevance, and the experiences of individuals directly involved in its practice and performance.

Data were collected through participant observation, semi-structured in-depth interviews, and documentation. Participant observation was conducted during Ranup Lampuan training and performance activities, with particular attention to dance movements, floor patterns, costumes, accompanying music, performance properties, the presentation of *ranup* (betel), and interactions among dancers and other participants. The observation also focused on how cultural values and philosophical meanings were expressed and communicated through the dance. Semi-structured in-depth interviews were conducted with all 15 informants to explore their interpretations of the philosophical meanings of Ranup Lampuan, the symbolism of its artistic elements, the cultural significance of *Peumulia Jamee*, the transmission of cultural values, and the relevance of these

values to character education among younger generations. Documentation was used to complement the observation and interview data and included photographs, videos, performance records, dance-related materials, and other relevant cultural documents.

The primary research instrument was the researcher as a human instrument, consistent with qualitative ethnographic research. Supporting instruments included observation guidelines, semi-structured interview guidelines, field notes, documentation sheets, recording devices where permitted, and manual data-analysis matrices. The instruments were developed based on the main dimensions of the research, namely the philosophical meanings of Ranup Lampuan, *Peumulia Jamee*, cultural heritage, cultural value transmission, and character education.

The data were analyzed manually using thematic analysis following the six-phase process proposed by Braun and Clarke (2021). First, the researchers familiarized themselves with the data by repeatedly reading interview materials, observation notes, and documentary records. Second, relevant statements, observations, and documentary information were identified and assigned initial codes. Coding focused on philosophical meanings, *Peumulia Jamee*, hospitality, respect, cooperation, responsibility, politeness, social solidarity, mutual care, cultural identity, and cultural transmission. Third, related codes were compared and grouped to generate candidate themes representing recurring patterns of meaning across the dataset. Fourth, the candidate themes were reviewed against the coded data and the broader dataset to assess their coherence and relevance to the research objectives. Fifth, the themes were refined, defined, and named according to their central philosophical and educational meanings. Sixth, the final themes were integrated into an interpretive account explaining the philosophical meanings of Ranup Lampuan and their relevance to character education. The manual analytical process enabled the researchers to maintain a close connection between the empirical data and the resulting interpretations.

The trustworthiness of the study was established through the criteria of credibility, transferability, dependability, and confirmability (Tracy, 2020). Credibility was strengthened through source and methodological triangulation by comparing information obtained from traditional leaders, dance instructors, teachers, and dancers with findings from observations and documentation. Transferability was supported through detailed descriptions of the research setting, participants, cultural practices, and philosophical meanings of Ranup Lampuan. Dependability was maintained through systematic documentation of the research process, including participant selection, data collection, coding, thematic development, and interpretation. Confirmability was addressed by grounding interpretations in empirical evidence derived from participant accounts, observations, and documentary materials.

The interpretation of the findings was informed by three complementary theoretical perspectives. First, character education theory emphasizes the integration of moral knowing, moral feeling, and moral action as important dimensions of character formation (Lickona, 2019). Second, ethnopedagogy positions local culture as a source of knowledge, values, and contextual learning that can facilitate the internalization of cultural values in educational processes (Faiz & Soleh, 2021). Third, the concept of intangible cultural heritage recognizes traditional cultural practices and performing arts as important mechanisms for transmitting cultural knowledge, social values, and cultural identity across generations (UNESCO, 2003). These perspectives were used as interpretive lenses rather than rigid predetermined categories, allowing meanings emerging from the participants' experiences and cultural practices to remain central to the analysis.

The study followed ethical principles applicable to qualitative research involving human participants. Participation was voluntary, and informed consent was obtained from the informants before data collection. The confidentiality of participants' identities was maintained

in reporting the findings. The researchers also respected Acehese cultural norms, customary practices, and community values throughout the research process. Documentation of cultural practices and performances was conducted with appropriate permission, and the collected data were used solely for academic purposes in accordance with principles of research integrity and respect for cultural heritage.

Results

1. The Philosophical Meaning of the Ranup Lampuan Dance as a Representation of Acehese Cultural Heritage

The results of observations, interviews, and documentation show that the Ranup Lampuan Dance represents an important form of Acehese intangible cultural heritage that embodies the values of respect, hospitality, togetherness, responsibility, and cultural identity. Across the informants, the central philosophical meaning of the Ranup Lampuan Dance was identified as *Peumulia Jamee*, the Acehese cultural principle of honoring and welcoming guests as an expression of respect for others. This tradition has been transmitted across generations through performing arts, customary practices, and everyday social interactions. The finding is consistent with the concept of intangible cultural heritage, which emphasizes the transmission of cultural knowledge, values, and identity through living cultural practices (UNESCO, 2003).



Figure 1: Ranup Lampuan Dance Performance as a Representation of the *Peumulia Jamee* Tradition

Source: Documentation of Ranup Lampuan Dance, Aceh.

Based on interviews with Acehese cultural experts, the presentation of *ranup* (betel) to guests is not merely a symbol of welcome but represents respect, openness, brotherhood, sincerity, acceptance, and hospitality. These meanings are expressed through the act of presenting *ranup*, welcoming gestures, facial expressions, and respectful interaction with guests. Thus, *Peumulia Jamee* is manifested not only as a philosophical concept but also through observable forms of social behavior within the performance.

This finding supports Futuh and A'la (2023), who found that Ranup Lampuan functions as a form of nonverbal communication representing *rumeh muka* (hospitality), respect for guests, cooperation, cohesiveness, and Islamic values in Acehese society. Similarly, Riezal, Joebagio, and Susanto (2019) identified *Peumulia Jamee* as an important element of Acehese cultural identity expressed through traditional symbols and performing arts.

The analysis further shows that the philosophical meanings of Ranup Lampuan are distributed across its various performance elements. These meanings are associated with particular character values and, importantly, with observable character practices that emerge during preparation, rehearsal, and performance.

Table 1. Philosophical Meanings of Ranup Lampuan Elements and Observable Character Practices

Elements of the Ranup Dance	Philosophical Meaning	Character Value	Observable Practice	Character
<i>Ranup</i> (betel)	Respect, sincerity, acceptance, hospitality	Respect, courtesy, tolerance	Welcoming guests, acknowledging others respectfully, and practicing polite interaction	
Synchronized dance movements	Harmony, cohesiveness, togetherness	Cooperation, solidarity, responsibility	Coordinating movements, adjusting to other dancers, and completing collective tasks	
Floor patterns	Order and balance	Discipline, responsibility	Following predetermined positions, sequences, timing, and performance procedures	
Accompaniment music	Harmony and collective spirit	Cooperation, tolerance	Adjusting individual movements to rhythm, musical cues, and collective timing	
Traditional Acehese clothing	Cultural identity and religiosity	Cultural appreciation, cultural identity	Wearing and respecting traditional attributes and recognizing their cultural significance	
Dancers' expressions	Hospitality and sincerity	Empathy, social care	Demonstrating welcoming expressions and sensitivity toward others	
Group formation	Unity and complementarity	Solidarity, cooperation, leadership	Supporting group members, maintaining	

			cohesion, and fulfilling assigned roles
Closing procession	Gratitude and respect	and Respect, integrity	Completing the performance respectfully and demonstrating appreciation

Source: Researcher's analysis based on observations, interviews, and documentation (2026).

The findings in Table 1 demonstrate that the cultural values embedded in Ranup Lampuan are expressed through specific behavioral practices. The value of respect, for example, is manifested through welcoming behavior, polite interaction, and appropriate treatment of guests. Cooperation becomes observable through synchronized movements, communication, mutual assistance, and adjustment to other dancers. Discipline is reflected in adherence to movement sequences, timing, spatial positions, and performance procedures. Responsibility is demonstrated through the completion of assigned roles and the maintenance of individual responsibilities within the group. Meanwhile, cultural identity is expressed through the appreciation and use of Acehnese traditional clothing, music, dance movements, properties, and the *Peumulia Jamee* tradition.

The findings therefore indicate a transformation from abstract philosophical values into observable practices. *Peumulia Jamee* provides the cultural meaning underlying hospitality, while the presentation of *ranup*, welcoming gestures, and respectful interaction provide its behavioral expression. Similarly, the philosophical meaning of togetherness is translated into coordinated movement, mutual assistance, and collective responsibility. In this sense, the character values identified in the dance are not merely symbolic attributes but are embedded in the behavioral requirements of the performance.

The simultaneous movements provide a particularly clear example of this transformation. Because dancers must maintain the same rhythm, sequence, position, and timing, individual performance becomes dependent on collective coordination. Cooperation is therefore observable not simply because dancers perform together, but because they must adjust their individual actions, communicate, assist one another, and maintain group cohesion. Likewise, discipline becomes visible through the repeated observance of movement sequences and performance procedures, while responsibility is demonstrated through the fulfillment of individual roles that contribute to the collective performance.

The findings can be further interpreted through Lickona's (2019) framework of moral knowing, moral feeling, and moral action. The cultural meanings of *Peumulia Jamee*, respect, and togetherness provide the basis for moral knowing, because participants learn what behaviors are valued within the Acehnese cultural context. The experience of hospitality, empathy, belonging, and concern for other dancers represents moral feeling, because participants develop an emotional orientation toward the values being practiced. These values become moral action when they are expressed through welcoming guests, cooperating with others, following agreed procedures, fulfilling responsibilities, and helping fellow dancers.

Thus, the findings provide a more specific interpretation of how traditional dance may contribute to character education. The process does not simply involve learning a cultural value, but involves moving from understanding the value to experiencing it and subsequently enacting it in observable behavior. This distinction is important because the presence of moral knowledge alone does not necessarily indicate character development. Within Ranup Lampuan, the

collective and repetitive nature of the performance provides opportunities for moral values to be practiced through actual social interaction.

From an ethnopedagogical perspective, the findings demonstrate that Ranup Lampuan functions simultaneously as cultural content, learning context, and learning practice. As cultural content, it provides knowledge concerning *Peumulia Jamee*, respect, hospitality, togetherness, and cultural identity. As a learning context, rehearsals and performances provide authentic social situations in which cooperation, discipline, and responsibility are required. As a learning practice, repeated participation enables dancers to embody and enact these values through movement and interaction. This interpretation is consistent with the ethnopedagogical perspective that local cultural knowledge can serve as a contextual source for educational and character development (Faiz & Soleh, 2021).

Therefore, the findings extend beyond the identification of positive values in Ranup Lampuan. They demonstrate that the philosophical values embedded in the dance are connected to observable character practices through symbolic meaning, embodied participation, repetition, social interaction, and collective responsibility. This finding provides the empirical basis for understanding Ranup Lampuan as a culturally grounded pathway through which philosophical values can be transformed into character education practices.

2. The Philosophical Meaning of the Ranup Lampuan Dance Movement

Analysis of the observation results shows that the movements of the Ranup Lampuan Dance contain philosophical meanings related to cooperation, discipline, solidarity, and responsibility. The simultaneous performance of the movements requires dancers to coordinate their body movements, rhythm, sequence, direction, and position. The harmony of the performance can therefore only be achieved when individual dancers are able to adjust their actions to the needs of the group.



Figure 2: Simultaneous Movements of Ranup Lampuan Dancers

Source: Documentation of Ranup Lampuan Dance, Aceh.

The dance instructor explained that the movements must be performed simultaneously because they represent the Acehnese principle of togetherness and mutual cooperation. The observation of rehearsals further showed that dancers repeatedly practiced the movement sequences, followed the instructor's directions, maintained their positions, and adjusted their

movements to those of other dancers. These activities demonstrate that the philosophical meaning of togetherness is embodied through the practical requirements of the dance.

The findings identified several observable character practices during the movement-learning process. Cooperation was demonstrated through coordination among dancers, mutual assistance, and adjustment of individual movements to the group. Discipline was reflected in adherence to movement sequences, rhythm, timing, spatial positions, and rehearsal procedures. Responsibility was demonstrated through the completion of assigned movement patterns and the maintenance of individual roles within the group. Solidarity was reflected in the willingness to support other dancers and maintain the cohesion of the group.

The simultaneous movement also creates a direct relationship between individual behavior and collective performance. When one dancer fails to follow the sequence, rhythm, or position, the harmony of the group can be disrupted. Conversely, when each dancer fulfills their role and adjusts their movements to others, the collective performance becomes more coordinated. Thus, the findings show that cooperation and responsibility are not merely philosophical meanings attached to the dance but are embedded in the behavioral requirements of performing it.

The repetitive nature of the training process further provides opportunities for these behaviors to be practiced consistently. Dancers do not learn cooperation only by being told that cooperation is important; they experience a situation in which successful performance requires them to cooperate. Similarly, discipline is not only communicated as a moral value but is practiced through repeated adherence to sequences, timing, instructions, and performance rules.

This finding can be interpreted through Lickona's (2019) framework of moral knowing, moral feeling, and moral action. At the level of moral knowing, dancers understand the meaning of synchronized movement and recognize the importance of togetherness, discipline, and responsibility for collective performance. At the level of moral feeling, dancers develop concern for other members and an awareness that their individual actions affect the group. At the level of moral action, these understandings and feelings are expressed through observable behaviors such as following instructions, maintaining positions, coordinating movements, helping peers, and fulfilling assigned responsibilities.

Therefore, the findings provide a more specific explanation of how dance practice can contribute to character education. The transformation does not occur simply because dancers repeatedly perform the same movements. Rather, repetition becomes educationally meaningful when it connects cultural meaning, social interaction, behavioral practice, and responsibility for collective outcomes. In this sense, the dance movement provides a practical context in which the three dimensions of Lickona's character framework can be connected.

From an ethnopedagogical perspective, the movement practice also demonstrates how local culture can function as an experiential learning environment. The philosophical principle of togetherness is embedded in the movement structure itself, while the rehearsal process provides opportunities to enact cooperation, discipline, and responsibility. Thus, cultural knowledge is not presented solely as information but is learned through embodied participation and social interaction. This supports the ethnopedagogical perspective that local cultural practices can provide meaningful contexts for learning and character formation (Faiz & Soleh, 2021).

The finding is also consistent with Sumarni, Hasan, and Masni (2026), who identified religious character, discipline, responsibility, and cooperation in Ranup Lampuan learning based on local culture. However, the present findings provide a more detailed behavioral interpretation by identifying **how these values are enacted during the movement-learning process**. Cooperation is observed through coordination and mutual assistance; discipline through

adherence to movement sequences and timing; responsibility through fulfillment of individual roles; and solidarity through maintaining group cohesion.

3. Value Transformation in Character Education for the Young Generation

The results of the data analysis indicate that the transformation of cultural values in Ranup Lampuan takes place through four interconnected stages: (1) understanding cultural meaning, (2) internalizing values through dance practice, (3) experiencing social and collaborative interaction, and (4) demonstrating values through observable character practices. These stages emerged from the patterns identified in observations, interviews, and documentation of the training and performance processes.

3.1 Understanding Cultural Meaning

The first stage involves understanding the philosophical meanings embedded in Ranup Lampuan. Participants learn that *Peumulia Jamee* represents respect and hospitality, synchronized movements represent togetherness and cooperation, floor patterns represent order and discipline, and traditional clothing and performance properties represent Acehnese cultural identity.

At this stage, cultural values function as moral knowledge. Participants are not only introduced to the technical aspects of dance but also to the meanings underlying the movements, symbols, and performance rituals. The findings therefore indicate that character education begins with an understanding of why particular cultural practices are valued.

3.2 Internalizing Values through Dance Practice

The second stage occurs through repeated participation in dance practice. During rehearsals, dancers repeatedly perform movement sequences, follow instructions, maintain positions, adjust their timing, and coordinate with other dancers. These activities create repeated opportunities to practice discipline, cooperation, and responsibility. For example, cooperation is not only verbally communicated as a cultural value but becomes necessary for achieving synchronized movements. Similarly, discipline is practiced when dancers consistently follow movement sequences, timing, spatial arrangements, and rehearsal procedures. Responsibility becomes visible when dancers fulfill their assigned roles and recognize that their individual performance affects the group. Thus, the findings demonstrate that repeated practice provides a mechanism through which abstract cultural values are translated into specific behavioral practices.

3.3 Social and Collaborative Experiences

The third stage involves social interaction during rehearsals and performances. Ranup Lampuan is performed collectively, requiring dancers to communicate, coordinate their actions, assist one another, and maintain group cohesion. The findings show that these interactions provide an authentic social context for practicing character values. When dancers adjust their movements to others, help peers who experience difficulties, or maintain their assigned positions for the benefit of the group, cooperation and responsibility become observable. Similarly, respectful communication and welcoming behavior provide concrete expressions of *Peumulia Jamee*. This stage demonstrates that character learning in Ranup Lampuan is not an individual process. It is constructed through relationships between individuals within a collective cultural practice.

3.4 Observable Character Practices

The fourth stage is reflected in the actual behaviors demonstrated during training and performance. The findings identified several observable practices:

- ✦ Respect: welcoming guests, demonstrating politeness, and acknowledging others appropriately.
- ✦ Cooperation: coordinating movements, communicating with other dancers, and assisting peers.
- ✦ Discipline: following movement sequences, timing, positions, and agreed procedures.
- ✦ Responsibility: completing assigned roles and maintaining individual responsibilities within the group.
- ✦ Empathy and social care: responding to the needs or difficulties of other dancers and providing assistance.
- ✦ Solidarity: maintaining group cohesion and supporting the collective performance.
- ✦ Cultural identity: respecting and appreciating Acehnese clothing, music, movements, symbols, and *Peumulia Jamee*.
- ✦ Integrity: fulfilling agreed responsibilities and maintaining the procedures established for the performance.

These findings provide a behavioral basis for interpreting the transformation of cultural values into character education. Rather than assuming that the presence of a cultural value automatically indicates character development, the study identifies the behaviors through which the value becomes visible.

Figure 3. Model of Character Education Transformation through the Philosophical Meaning of Ranup Lampuan Dance



Source: Researcher's synthesis based on observations, interviews, and documentation (2026).

The model in Figure 3 represents the transformation process identified from the empirical data. The process begins with the philosophical meanings of Ranup Lampuan and proceeds through cultural understanding, repeated dance practice, social interaction, and observable character practices. The model therefore illustrates a movement from cultural meaning to behavioral enactment, rather than suggesting that participation in dance automatically produces character.

The relationship between the findings and Lickona's (2019) character education framework can be identified through the three dimensions of moral knowing, moral feeling, and moral action. The first stage of the model, cultural understanding, primarily corresponds to moral knowing, because participants learn the meaning of *Peumulia Jamee*, respect, cooperation, discipline, and responsibility. The second and third stages involve moral feeling, as participants develop empathy, concern for others, belonging, and appreciation of their cultural heritage through collective participation. The final stage corresponds to moral action, when these values are expressed through observable behavior such as cooperating, following agreed procedures, fulfilling responsibilities, assisting peers, and demonstrating respect toward guests and fellow performers.

This relationship provides a more critical interpretation of Lickona's framework in the context of traditional dance. The findings indicate that character education does not simply involve transferring moral knowledge from instructor to learner. Instead, moral knowledge must be connected with emotional engagement and opportunities for action. In Ranup Lampuan, the collective nature of the dance provides situations in which dancers experience the consequences of their behavior. A failure to coordinate, for example, can affect the entire group, while successful coordination requires individual responsibility and cooperation. The dance therefore creates a practical context in which moral knowing can be connected to moral feeling and moral action.

The findings also provide a more specific interpretation of the ethnopedagogical role of Ranup Lampuan. Local culture functions simultaneously as educational content, educational context, and educational practice. As educational content, Ranup Lampuan contains philosophical knowledge concerning *Peumulia Jamee*, respect, togetherness, and cultural identity. As educational context, rehearsals and performances provide authentic social situations in which these values are practiced. As educational practice, repeated participation allows learners to embody cultural values through movement, interaction, and collective responsibility. This interpretation is consistent with the ethnopedagogical perspective that local cultural knowledge can serve as a contextual source for learning and character development (Alwasilah, 2009; Faiz & Soleh, 2021).

The findings are also supported by studies showing that local wisdom and cultural arts can provide contextual and participatory environments for character learning (Suyitno et al., 2022; Sidarman et al., 2023). However, the contribution of the present study extends beyond confirming that local cultural arts contain positive character values. The findings specify the transformation mechanism through which those values become observable practices: cultural meaning is first understood, then experienced through repeated embodied practice, reinforced through social interaction, and expressed through behavior.

In addition, the intergenerational transmission of Ranup Lampuan demonstrates the relationship between cultural preservation and character education. Traditional performing arts can function as media for transmitting cultural knowledge, identity, and values across generations (UNESCO, 2003; Suarta et al., 2024; Rachmadtullah et al., 2024). In the case of Ranup Lampuan, preserving the dance therefore involves more than maintaining choreography. It also involves maintaining the philosophical meanings and social behaviors associated with *Peumulia Jamee*, respect, cooperation, discipline, responsibility, and cultural identity.

Importantly, because this study employed a qualitative ethnographic approach, the model should be interpreted as an empirically grounded conceptual model rather than a statistically validated causal model. The findings demonstrate observable character practices identified during cultural participation; they do not establish a quantitative effect of Ranup Lampuan on character outcomes. Nevertheless, the identified pathway provides a basis for understanding how traditional dance can create culturally meaningful opportunities for character learning.



Discussion

This research shows that the Ranup Lampuan Dance not only functions as a traditional performing art in the procession of welcoming guests, but also as a medium for the transformation of cultural values that contribute to the formation of the character of the younger generation. The findings of the study show that the philosophical meaning contained in the use of ranup (betel), dance movements, floor patterns, accompanying music, traditional clothing, dancer expressions, and group formations form a value system that represents respect, social solidarity, responsibility, religiosity, and cultural identity of the Acehese people. These values do not stop as cultural symbols, but are internalized through the process of training, habituation, example, and collective experience in performance so as to shape the social behavior of the younger generation.

These findings strengthen the concept of Intangible Cultural Heritage developed by UNESCO (2003), which emphasizes that intangible cultural heritage is not just a relic of the past, but is a living cultural practice that transmits knowledge, skills, values, and cultural identity to the next generation. In the context of the Ranup Lampuan Dance, the process of cultural inheritance takes place through intergenerational interaction between cultural experts, dance coaches, senior dancers, and the younger generation. Therefore, the function of the Ranup Lampuan Dance lies not only in the aesthetic aspect of the performance, but also in its ability as a social education medium that connects cultural heritage with character formation.

The value of respect, which is at the core of Peumulia Jamee's philosophy, is the dominant finding in this study. The presentation of *ranup* to guests is not only interpreted as a form of hospitality, but also reflects appreciation for human dignity, social openness, and the spirit of brotherhood. This finding expands on the results of Futuh and A'la's (2023) research, which places the Ranup Lampuan Dance as a form of nonverbal communication for the Acehese people. This research shows that these cultural symbols have a pedagogical function because they are able to form polite behavior through the process of internalizing values in art activities. Thus, cultural symbols are not only understood as representations of community identity, but also as effective character education instruments.

Findings regarding dance movements carried out simultaneously show that character formation takes place through collective experience. Movement harmony can only be achieved if each dancer has discipline, communication skills, responsibility, and trust in other group members. This shows that the Ranup Lampuan Dance practice process is a social learning space that develops the collaborative skills of the younger generation. This interpretation is in line with the character education theory of Thomas Lickona (2019), which emphasizes that character formation must integrate moral knowing, moral feeling, and moral action. In this study, these three dimensions were seen when participants not only understood the importance of cooperation, but also felt its benefits and practiced it repeatedly in exercises and performances.

From an ethnopedagogical perspective, the results of the study confirm that local culture has great potential as a source of contextual learning. The cultural values contained in the Ranup Lampuan Dance are learned through direct experience so that the internalization process takes

place naturally. The younger generation does not acquire character values through lectures or memorization, but through active involvement in exercises, social interactions, and cultural practices. This approach shows that learning based on local culture is more effective in building moral awareness than approaches that are only oriented towards knowledge transfer.

Another important finding is the relationship between cultural identity and character education. The involvement of the younger generation in the Ranup Lampuan Dance not only improves artistic skills, but also strengthens the sense of belonging to Acehnese culture. These experiences form *cultural awareness*, a sense of pride in local identity, and a commitment to preserve cultural heritage. In the context of globalization, this finding is important because it shows that cultural preservation is not enough to be done through documentation or cultural festivals, but must be integrated into the educational process so that cultural values become part of the character of the younger generation.

This research also produced a conceptual model regarding the transformation of character education based on the Ranup Lampuan Dance. The model shows that the transformation process takes place through four stages, namely understanding philosophical meaning, internalization through practice, social experience in performance, and actualization of values in daily life. This model shows that culture-based character education is a dynamic and continuous process. Character is not formed instantly, but develops through continuous habituation in a supportive cultural environment.

Compared to previous research that examined the Ranup Lampuan Dance from the perspective of performing arts, cultural communication, or cultural preservation, this study offers a new perspective by integrating the study of intangible cultural heritage, ethnopädagogy, and character education in one analytical framework. This integration is a novelty of the research because it shows the causal relationship between the philosophical meaning of the elements of the Ranup Lampuan Dance and the process of character transformation of the younger generation. Thus, this study not only describes cultural symbols, but also explains the mechanism of how these symbols are transformed into educational values that can be implemented in the context of formal, non-formal, and community-based education.

The theoretical implication of this research is to strengthen the development of cultural heritage-based character education studies by placing traditional arts as a medium for internalizing contextual values. This research also enriches ethnopädagogical studies through empirical proof that traditional performing arts can be an effective vehicle for character learning. Meanwhile, the practical implications of this research provide recommendations to local governments, schools, universities, and cultural institutions to integrate the Ranup Lampuan Dance into cultural arts learning, co-curricular activities, extracurriculars, and community-based cultural preservation programs. This integration is expected not only to maintain the sustainability of Aceh's cultural heritage, but also to strengthen the formation of the character of the younger generation who are religious, have integrity, respect diversity, and have social concerns.

Overall, this study confirms that the Ranup Lampuan Dance is an Acehnese cultural heritage that has a strategic function in the transformation of the character education of the younger generation. The philosophical meaning contained in each element of the dance acts as a source of value that is internalized through cultural experiences, resulting in more contextual, participatory, and sustainable character learning. These findings contribute to the development of a character education model based on local culture that is not only relevant to the people of Aceh, but can also be adapted as an approach to character education in various regions that have a rich cultural heritage.



Conclusion

This study concludes that the Ranup Lampuan Dance is not only an important form of Acehese intangible cultural heritage but also a culturally grounded resource for character education. Its philosophical foundation, Peumulia Jamee, is expressed through *ranup* (betel), synchronized movements, floor patterns, musical accompaniment, traditional clothing, dancers' expressions, group formations, and closing rituals. These elements embody values of respect, hospitality, cooperation, discipline, responsibility, solidarity, empathy, religiosity, and cultural identity. The findings demonstrate that these philosophical values can be translated into observable character practices, including respectful interaction, coordinated action, adherence to rules and sequences, fulfillment of individual responsibilities, mutual assistance, and appreciation of Acehese cultural heritage.

The study further identifies a transformation pathway from cultural meaning to cultural understanding, embodied practice, social interaction, and observable character practices. This pathway provides a more specific explanation of how traditional performing arts can contribute to culture-based character education. In relation to Lickona's (2019) framework, Ranup Lampuan creates opportunities to connect moral knowing, moral feeling, and moral action. Participants understand the philosophical meanings embedded in the dance, experience these values through collective participation, and enact them through observable behaviors during training and performance. Thus, the contribution of Ranup Lampuan to character education lies not merely in the presence of moral values within the dance, but in the cultural and social processes through which these values are experienced, practiced, and potentially internalized.

The theoretical contribution of this study lies in developing a culture-based character education framework that connects four dimensions that are often examined separately: intangible cultural heritage, Acehese cultural philosophy, ethnopedagogy, and character education. From an ethnopedagogical perspective, Ranup Lampuan functions simultaneously as cultural content, a learning context, and a medium of cultural practice. The findings extend previous discussions that primarily identify character values in traditional arts by explaining how philosophical meanings can be translated into character-related practices through embodied participation, collaborative learning, habituation, and social interaction.

The practical contribution of this study suggests that Ranup Lampuan can be integrated into formal and non-formal educational contexts, including cultural arts learning, co-curricular and extracurricular activities, teacher education, community-based cultural programs, and local heritage initiatives. Such integration should not be limited to teaching dance techniques. Educators should also introduce the philosophical meaning of Peumulia Jamee, facilitate collaborative practice and reflection, and connect dance-based experiences with everyday social behavior. Collaboration among schools, universities, cultural communities, dance practitioners, traditional leaders, and local governments is also important to ensure meaningful intergenerational cultural transmission while strengthening character education.

This study has several limitations. First, it employed a qualitative cultural ethnography approach and focused on the philosophical meanings and educational potential of Ranup Lampuan within the Acehese cultural context. Therefore, the study identifies observable character practices and a conceptual transformation pathway but does not quantitatively measure changes in character or establish a causal effect of participation in Ranup Lampuan on character development. Second, the findings are context-specific and may not be directly generalizable to other traditional dances or cultural communities without considering their distinct philosophical, social, and cultural contexts. Future research should therefore employ mixed-methods, longitudinal, or comparative designs to examine the proposed framework more

systematically, including the development and validation of character assessment instruments based on local cultural values.

Overall, this study demonstrates that the educational significance of Ranup Lampuan extends beyond cultural preservation. Its philosophical values provide a culturally meaningful foundation for connecting knowledge, emotional engagement, participation, and action in character education. By positioning Ranup Lampuan as both living cultural heritage and an ethnopedagogical learning resource, this study contributes to a more contextually grounded approach to culture-based character education while supporting the sustainable intergenerational transmission of Acehese cultural values.

Confession (Confession)

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