

Educating through Ritual: *Rokat Bar-Lobaran* as the Educational Heritage of the Madurese Society

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ABSTRACT

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This research aims to reveal the stages of implementing the *Rokat Bar-Lobaran* ritual as a means of instilling educational value in society. The Bar-Lobaran rocket is a hereditary tradition that is carried out twice a year, namely during the transition period of the dry season to the rainy season and vice versa. The method employed is a qualitative approach, utilizing a case study design. Data was collected through direct observation, in-depth interviews with ritual performers and locksmiths, and documentation. Data analysis follows the Miles and Huberman model, which involves data reduction, data presentation, and conclusion. The results of the study reveal that this ritual comprises several main stages, namely preparation, Rokat Ngoro' Somor, Rokat Accem Raja, and the culmination of *Rokat Bar-Lobaran*, which is carried out in the Kakandhalia Cave. Each stage is led by a community leader who inherits a special customary title, and each process contains educational values such as responsibility, cooperation, cultural preservation, and spirituality. Value instilling is carried out symbolically and practically through community participation in every stage of the ritual. This research demonstrates that *Rokat Bar-Lobaran* is not only a cultural heritage but also a vehicle for educational values rooted in local wisdom that remains relevant in the context of modern society.

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INTRODUCTION

Ritual culture in Indonesia is diverse and plays a significant role in shaping social structure, cultural identity, and informal education (Ande et al., 2025; Stuart et al., 2025; Nasrulloh & Kholis, 2025). Agricultural rituals, purification, or the turning of the seasons are not only religious symbols, but also a medium for learning community values (Ande et al., 2025; Stuart et al., 2025; Nasrulloh & Kholis, 2025). For example, in rituals, *offerings* serve as an expression of early childhood culture and education, where the values of piety, tranquility,

and faith are embedded in the symbol of the offering (Hartono et al., 2021). In the Osing community of Banyuwangi, traditional rituals serve as a vehicle for character formation through local cultural symbolism (Suyitno et al., 2023). In Lombok, the ritual stages of the *Peraq API* incorporate elements that internalize religious values, responsibility, and concern for the environment (Suyitno et al., 2023). This condition shows that local rituals have strong potential as a non-formal educational medium in society. However, for the case of Rokot Bar-In Langsar, there has been no in-depth study of how each stage of the ritual is carried out and how the community incorporates educational values into it. Against this background, it is important to describe the stages of ritual and trace its internal dynamics as a means of value education.

Various studies on the Rokot ritual in Madura have made important contributions to understanding the symbolic dimensions, structure, and social functions of the tradition. Research conducted by Puji et al. (2024) revealed that the Rokot of Karangmelok Village in Bondowoso began with the taking of land from the four corners of the village, the laying of "sasanding", joint prayers, the reading of macapat, and the release of birds as a symbol of conflict resolution and the creation of social harmony. Meanwhile, Rohman et al. (2024) highlight the Bhelione Rotten, which is performed when a family member dies, with a focus on strengthening spirituality, inner peace, and closeness to God. Next, Sahidah & Anisa (2023), through the study of Rokot Pandhaba, demonstrate that this ritual serves as a form of protection for children from harm through symbolic practices and the recitation of holy verses. The three studies demonstrate the richness of religious and social meaning in the Rokot tradition; however, there has been no study that specifically examines the stages of *Rokot Bar-Lobaran* as a means of education and the transmission of cultural values within the Langsar community.

Departing from these gaps, this research offers novelty in two main aspects. First, empirically, this study provides a detailed and chronological mapping of the implementation stages of the Bar-Lobaran Rokot in Langsar Village, starting from the preparation stage, including the process of taking water from the well and implementing the ritual on the Asam tree (Accem Raja), culminating in the peak at the Kandhalia Cave. This precise descriptive approach has not been previously reported in studies. Second, this research critically examines the educational function of each stage of ritual, including the process of passing down titles to descendants, instilling values of responsibility, solidarity, and faith, and utilizing ancestral narratives as a source of moral teachings. This focus on the educational dimension makes ritual not just a symbolic space, but a living and systematic mechanism of cultural education. Thus, this research is expected to expand the study of local rituals and wisdom, providing a scientific basis for efforts to preserve cultural values within the community.

This research is based on the view that cultural rituals, such as *Rokat Bar-Lobaran*, are not only a form of spiritual expression within society, but also an educational means that transmits noble values from generation to generation. The findings reveal that this ritual is conducted through a systematic series of stages, including Rokat Ngoro' Somor, Rokat Accem Raja, and culminating in the Kandhalia Cave—each of which holds symbolic meaning and serves cultural learning functions. The involvement of the younger generation in preparation, water extraction from the seven sacred wells, and participation in bercahe shows the existence of an active and participatory informal education process. The ritual leadership structure, consisting of twelve spiritual titles passed down exclusively to male descendants, reinforces the inheritance of values such as responsibility, loyalty, and respect for ancestors. Each degree has a specific function that forms an organized social and religious system, making this ritual not just a traditional ceremony, but also a vehicle for character education rooted in local wisdom.

METHOD

This study uses a qualitative approach with a case study design. The qualitative approach was chosen because it enabled the revelation of the profound meaning behind the ritual practice of *Rokat Bar-Lobaran* within the cultural context of the people of Karoko Hamlet, Langsar Village, Sarongghi District. Qualitative research is a naturalistic approach that aims to understand phenomena holistically through direct interaction with participants in their natural environment (Lee et al., 2022; Megheirkouni & Moir, 2023; Zhang et al., 2021). The case study was chosen because it allows for an in-depth exploration of a unique and complex phenomenon: the implementation of rituals as a means of spiritual and social education. According to Cleland et al. (2021), a case study aims to uncover the distinctive characteristics of an event through in-depth investigation. In this context, *Rokat Bar-Lobaran* is understood not only as a cultural practice but also as a social heritage rich in educational and spiritual values that are passed down from generation to generation.

Data was collected through participatory observation, in-depth interviews, and documentation. Observations were conducted on October 20 and 22, 2024, during the ritual procession, allowing researchers to directly observe the dynamics of implementation and the role of traditional leaders. In-depth interviews were conducted with key figures, including Muhammad Ilyas, the seventh descendant of Agung Wali Tunjung, as well as the bookkeeper and keymaster of the Kandhalia Cave. Documentation, including photographs, hymn texts, and ritual artifacts, was collected to reinforce the data narrative. The researcher acts as a participant observer while maintaining a critical distance (Collins & Stockton, 2022; Dunwoodie et al., 2023; Seim, 2024). The research location is centered in Karoko Hamlet, as it is the center of traditional implementation.

The data analysis in this study employs an interactive model developed by Miles and Huberman, which comprises three main stages: data reduction, data presentation, and verification (Ray et al., 2021; Sari & Prasetyo, 2021; Xiang et al., 2021). Data reduction involves selecting important information from the results of observations, interviews, and documentation that are relevant to the research focus. The data that has been reduced is then presented narratively and thematically, allowing for readability and linkage between the data. Conclusions are drawn inductively through an in-depth interpretation of the symbolic and educational meaning of the stages of the *Rokat Bar-Lobaran* ritual. This technique was chosen because it is effective in capturing the complexity of sociocultural phenomena in a local context. To maintain the credibility of the data, a confirmation process was conducted with key informants and cross-validation between sources (Kahomwe & Muzingili, 2025; Moshy et al., 2025; Yusriadi, 2025). This approach supports the excavation of meaning that is reflective and contextual to cultural heritage practices that are still alive and carried out for generations.

RESULT AND DISCUSSION

Result

Implementation of *Rokat Bar-Lobaran*

Rokat Bar-Lobaran is a tradition that has become an obligation for the people of Karoko Hamlet, Langsar Village. The hereditary ritual is carried out to glorify God Almighty, although it may still seem strange to the outside community, which is its purpose. This rokat is carried out twice a year, where the first rokat is conducted to mark the end of the rainy season and signal the start of the dry season. In contrast, the second rokat is carried out to transition from the rainy season to the dry season, which is intended to express gratitude for the agricultural products of the surrounding community, especially those of Karoko Hamlet.

Moh. Ilyas said, "Milena mun dhisa otabena the environment is a lot of bede Walina inshaAllah jhak wali reya la semma' to Allah SWT. Suppose you want to be a part of the Gospel of Jesus Christ. In that case, you have to be honest with yourself, which means, "Because if a village or environment has a guardian, God willing, the guardian is already close to Allah SWT. If I am brought closer to the guardians, God willing, I will get the barokah, what I wish for will be fulfilled, as long as it is lived with piety and honesty" (Ilyas, Interview October 20, 2024). From this perspective, the implementation of the ritual is nothing more than continuing the tradition of the ancestors, while also seeking the barokah of the previous guardian.

In one implementation of the Bar-Lobaran Roket, some stages are carried out systematically. The first is the deliberation to determine when the Roket will be carried out, the second is Ngoro' Somor, which is the taking of water from seven wells spread in Karoko Hamlet and its surroundings, the third is the Accem Raja Roket, which is also an important stage in the ritual, and the last is the Bar-Lobaran Roket, which is carried out in the Kandhalia Cave.

Preparation

The preparation stage was carried out from 10:00 to 15:00 WIB, all of which took place in front of the Kandhalia Cave area, starting from slaughtering goats to cooking and preparing offerings that would be used in the preparation of the Roket. At 14:00 WIB, the preparation or opening began, which was carried out by the men, who opened it with the recitation of Surah Yusuf by the descendants of the elders, which was then interpreted by the so-called panegghes in the Madurese language, while being sung, or commonly called kejhung, and then continued with dhikr together. Muhammad Ilyas said that no one can interpret and read the book chanted by the panegyrics except the person entrusted to guard the book. The book is made of palm leaves with a carakan inscription, as shown in the rocket bar lobaran in Figure 1, where the book is used.



Figure 1. Books used in the Bar-Lobaran rocket
(Source: Arman, 2024)

After the opening is completed, place offerings around the Kandhalia Cave, which is believed to have a history of activities such as patapa'an, gardening, trials, bathing, and the final act of eating together.

Somor Snoring Rocket

After the opening, Rokot Ngorok Somor was carried out by 12 descendants of elders (Agung Wali Tunjung). Ngorok Somor is interpreted as the taking and cleaning of the seven well waters, which have been described above. Starting from the oldest well, namely Sumur Kari (Somor Kari), Sumur Addhas (Somor Addhas), Sumur Marsa (Somor Marsa), Sumur Talontong (Somor Talontong), Swell Parse (Somor Parse), Swell Penang (Somor Penang), Sumur Rindang (Somor Rindang).

The implementation of Rokot Ngorok Somor begins by taking and cleaning the healthy water, then taking the water back which is done by a person with the title Somor Se Petto' mixed with seven flowers to be dripped into the well area circularly while praying (bercahe is a ritual of chanting praises to Allah SWT. which is done by the descendants of Agung Wali Tunjung which amounted to 12 men), These steps are carried out until the last well, but for the use of the seven kinds of flowers only for the first well and for the rest of the water to be put into the bottle for the next Rokot. After arriving at the Shady Well, also known as the last well, it was closed with prayer and followed by a meal together (Ilyas, Interview, October 22, 2024).

Rokat Accem Raja

Accem Raja is a large tamarind tree believed to be hundreds of years old, located on the side of the road leading to Kandhalia Cave in Kebundadap Village. The implementation of this Rokot began with a gathering at the house of one of the descendants of the elders at 15:00 WIB. Then, burn incense and hide, walking past several historic points, such as Teggel. Continue the journey to a large tamarind tree located on the side of the road in Kebundadap Village. After the break, he continued to pray and bathe in coconut water for one of the elders' descendants (Ilyas, Interview October 22, 2024).

Bar-Lobaran rocket

In the evening, before the event at the Kakandhalia Cave, a recitation was held at the house of Muhammad Ilyas, the current custodian of the book. He stated that the stages of the ritual depend on the request of the elders who possess the dream of Tampa Karsa or Opas Parenta. Yesterday, Yasin was recited 41 times, but sometimes the Qur'an is recited 30 juz, followed by praises (Ilyas, Interview, October 22, 2024). The manuscript of the hymns chanted is shown in Figure 2.

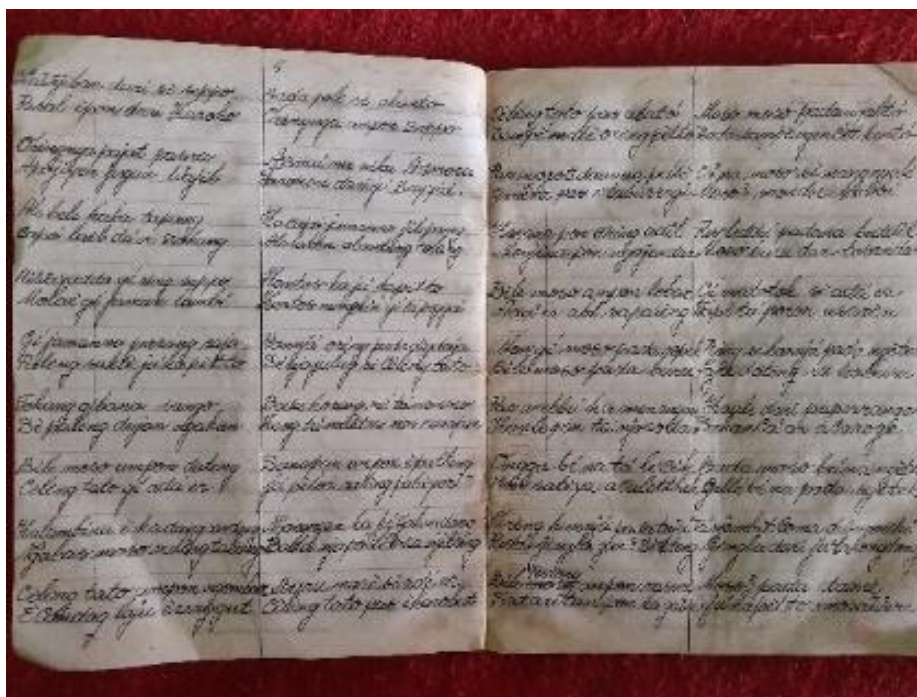


Figure 2. Text of the hymns chanted
(Source: Arman, 2024)

The next day, the event leaders and the community gathered again at Muhammad Ilyas' house to eat together and collect offerings brought by the community. They then departed for Kandhalia Cave, accompanied by the art of saronen music. Arriving in front of the cave, the War Chief asked for permission to enter the cave and exit the cave, which then held a ritual outside the cave, and re-entered the cave accompanied by the community to put the offerings brought. The event began with Pamardeen burning incense, followed by the recitation of Surah At-Taubah, Surah Yusuf, Surah Ar-Rahman, and Surah Al-Waqiah. Then the division of Nyior is placed in the cave according to their respective titles, as well as the taking of seven flavors of water in the cave. The water is most eagerly awaited by the community because it is believed to have properties that can cure various minor diseases, making people willing to jostle to obtain it.

After that, the division and distribution of Nyior Kembali according to their respective titles were placed in the courtyard of the cave, and the offerings brought by the community were brought out of the cave to be eaten together. The difference between the first and second Rokan is that in the second Rokan, there is an additional request for boats/canoes, where there are usually a pair or two canoes, depending on the request of the elders who are filled with agricultural products. Some give money to bring and then are accompanied by living beings (chickens), and then the canoe is brought from the cave and released at Bhuju' Talontong.

Leader of the Ritual of *Rokat Bar-Lobaran (Cahe)*

Every ritual or activity should be carried out; there should be someone to lead the activity, as in the *Rokat Bar-Lobaran* ritual. The ritual is led directly by the descendants of their ancestors, a total of 12 men. Because those who are entitled to receive inheritance are only male descendants, and women are only ordered to prepare and bring offerings when the ceremony is held. The inheritance or will in question is not in the form of property or material, but a rank/title that will be held by their descendants, so that there is an instillation of educational values to continue the tradition of the ancestral heritage of the Langsar community (Ilyas, Interview October 20, 2024), where the title used in the ritual ceremony of *Rokat Bar-Lobaran* is as shown in Table 1.

Table 1. Holding a Ritual Ceremony of the Bar-Lobaran Rokat

Degree	Functions in Rituals
Jharaghan	Guide the course of the ritual and direct the perpetrators so that all stages run in an orderly manner.
Warhead	Leading the participants in entering and exiting the Kandhalia Cave, as well as arranging the placement of offerings.
Pamardeen	Burn nine ounces of incense as an appetizer and mark the start of the ritual.
Apple	Conveying messages from ancestral spirits that are present through dreams, such as requests for additional offerings or symbols.
Calebun	Receiving instructions from Tampa Karsa, especially regarding the form of offerings and the type of Katompaan to be released.
Tampa Wants	Determine the time of the ritual based on the whispers of the ancestors and lead the ritual's course.
Opas Parenta	Together with Tampa, Karsa determines the time of the ritual through spiritual instructions.
Rama Kadri Kathebel	Responsible for the placement of offerings in locations that are considered the place of ancestors.
Somor se Petto'	Taking water from seven wells at the Rokat Ngoro' Somor stage, accompanied by the recitation of prayers and praise.
Raden Bhaghus Adil	Giving instructions to Tampa Karsa, who is believed to have high spiritual abilities.
Tattoo Jealousy	Become an intermediary for the community to convey requests or wishes.
Tokang Potos	Giving the final decision on the differences of opinion of spiritual leaders, acting as a ritual judge.

Table 1 shows the systematic role structure in the implementation of the *Rokat Bar-Lobaran* ritual. Each degree has specific functions that complement each other, thus forming a unified and orderly ritual system. Tampa Karsa occupies a central position as a spiritual leader and a timer of implementation. His role is strengthened by Jharaghan, who directs the course of the ritual and ensures that all stages run in an orderly manner.

Figures such as Kalebun, Opas Parenta, and Raden Bhaghus Adil supported the process of determining timing, the form of offerings, and providing additional spiritual direction. Apples and Tattoo Pigs serve as intermediaries of messages between ancestral spirits and society, indicating the existence of symbolic communication in the ritual structure. Pamardeen, Rama Kadri Kathebel, and Somor Se Petto' handle the technical aspects of the implementation, such as burning incense, placing offerings, and taking holy water. The Tokang Potos serves as the final determinant of dissent, confirming the existence of collective authority in rituals. This structure reflects an organized cultural order that is inherited across generations.

The findings show that the implementation of the *Rokat Bar-Lobaran* ritual was led by twelve men of ancestral descent who inherited spiritual titles as a means of preserving tradition. The leadership structure of this ritual is systematic and hierarchical in nature. Tampa Karsa occupies a central position as a timer of execution based on the instructions of the ancestors and the foremost spiritual leaders. Jharaghan is responsible for directing the ritual's progression, ensuring that each stage unfolds in an orderly manner. Kalebun, Opas Parenta, and Raden Bhaghus Adil support the process of determining timing, the form of offerings, and providing additional spiritual direction. Apples and tattooed celebrities act as intermediaries between the ancestral spirits and the community, reflecting symbolic communication in the ritual structure. Pamardeen, Rama Kadri Kathebel, and Somor Se Petto carried out technical tasks such as burning incense, placing offerings, and taking holy water. Tokang Potos became the final determinant in differences of opinion, showing the existence of a collective mechanism in decision-making. This research reveals the existence of an organized cultural order, passed down across generations, and holds educational value in maintaining the sustainability of the Langsar community's traditions.

Instilling Educational Values Through the Inheritance of the Bar-Lobaran Rokat Tradition

This study examines how the *Rokat Bar-Lobaran* tradition is not only carried out as a spiritual ritual but also as a vehicle for instilling educational values that have been passed down from generation to generation in the community of Karoko Hamlet, Langsar Village. The educational value in question includes responsibility, obedience, and the preservation of local culture, which is internalized through the process of inheriting the ritual leadership system from male descendants. In this context, the inheritance of titles such as Jharaghan, Tampa Karsa, and Somor se Petto' is not just a symbol, but also a form of informal education that teaches social and religious roles.

The exclusive and gradual process of inheritance emphasizes the importance of individual and family commitment in maintaining ancestral values. Therefore, this tradition serves a strong educational function in shaping the character of the younger generation, while also strengthening the bonds between generations, thereby maintaining the spiritual and cultural heritage of the Langsar community.

The inheritance of tradition in *Rokat Bar-Lobaran* not only means maintaining the continuity of rituals but also a form of cultural education that is passed down within the community. This is illustrated by the system of transferring titles to male descendants in the Agung Wali Tunjung family. As stated by one of the speakers, "Those who are entitled to receive inheritance are only male descendants, and women are only ordered to prepare and bring offerings." This statement is strengthened by the explanation that the inheritance in question is not in the form of material. However, spiritual responsibility, "The inheritance or will in question is not in the form of property, but a rank/title that will be held by their descendants so that there is an inculcation of educational value." (I_Ilyas_2024), This shows that through the symbolic inheritance structure, the community instills responsibility and cultural awareness to the next generation, especially in maintaining the continuity of ancestral traditions.

Through the interview excerpts, it becomes clear that the degree inheritance system in the Bar-Lobaran Rocket is not only part of the ritual structure but also serves as an educational mechanism within the community. The inheritance process, which was reserved for sons from the descendants of Agung Wali Tunjung, demonstrates that a value system is instilled from an early age—that title is not just an honor, but a spiritual and social trust. This fosters awareness of the responsibility to preserve ancestral heritage and uphold community values. The education of values such as perseverance, leadership, loyalty to tradition, and adherence to customary norms is instilled not through formal systems, but through direct involvement in cultural practices. Thus, this tradition serves as a forum for collective learning that occurs consistently and generatively, strengthening intergenerational bonds and shaping the community's identity through tangible experiences.

The tradition of *Rokat Bar-Lobaran* not only plays a spiritual and social role in the life of the people of Karoko Hamlet, but also contains a strong educational content through the system of inheritance of ritual titles. Inheritance passed down from generation to generation to male descendants is a means of forming character, instilling responsibility, and fostering loyalty to ancestral values. This process demonstrates that the Langsar community already has a culturally based, non-formal education mechanism that operates organically and sustainably.

Although women do not hold formal titles, they still play an important role in supporting the continuation of traditions. Thus, the inheritance of tradition in the Bar-Lobaran Revolution shows how educational values can be instilled through cultural practices that are alive and maintained collectively across generations.

Discussion

This research reveals that the *Rokat Bar-Lobaran* ritual has a complex dimension, not only as an expression of the spirituality of the Langsar community, but also as a mechanism for passing down educational values across generations. The implementation of this ritual occurs systematically through a series of stages, involving an established and symbolic traditional leadership structure. These findings are relevant to the research objective of examining how local traditions can become a sustainable medium of informal education. In the context of the people of Karoko Hamlet, this tradition not only strengthens the relationship between humans and God but also strengthens social structure and the transmission of values. Therefore, the following discussion will explore the relationship between the findings and the theories of cultural performance, value inheritance, and community-based non-formal education.

The results of the study show that the Bar-Lobaran Rokat is carried out systematically, progressing from preparation to implementation in Kandhalia Cave, indicating that this ritual incorporates elements of cultural performance. Research conducted by Baele & Balzacq (2022). It is relevant to explain this phenomenon, where ritual is categorized as a form of performance because it contains a dramatic structure: the presence of actors, audiences, space, time, and symbolism. These findings are reinforced by Liu & Zhao (2024), which states that traditional cultural performances often involve symbolic practices and collective expressions rooted in local values. Research by Csurgó & Smith (2021) suggests that the involvement of sacred texts, the use of icons, and the application of processes and procedures enhance the achievement of spirituality and social cohesion. Meanwhile, El Amin (2022) demonstrates that the Rokat ritual in Madura conveys a collective message as a means of fostering a harmonious relationship among humans, nature, and spirituality. Thus, *Rokat Bar-Lobaran* not only functions as a religious practice but also as an expression of performing arts that strengthens the cultural identity of the Langsar people.

The leadership structure in the ritual, consisting of twelve degrees, indicates the existence of an established social system and serves as an educational channel between generations. The inheritance of titles exclusively to male descendants is a form of informal education that internalizes values such as responsibility, loyalty, and obedience. This aligns with the concept of culture-based education proposed by Lambrev (2023), which posits that learning occurs through participation in community practices.

Lambrev (2023), in his research on Rokāt Pandhaba, also emphasized the importance of heredity in maintaining the continuity of spiritual practice. Moreover, Lambrev (2023) shows that in the Rokāt Bhelione, spiritual heritage is conveyed symbolically and practically through the traditional leadership structure. Differences arise in the inheritance pattern in Langsar, which emphasizes gender exclusivity as a means of preservation. While it can lead to gender bias, it reflects a local value system that is deeply entrenched. This process demonstrates that value education does not always occur in the classroom, but also through collective cultural experiences.

This ritual is not only a spiritual event, but also a collective learning space that strengthens character formation and cultural awareness. The learning process in ritual takes place through observation, direct participation, and role assignment from an early age. This is relevant to the educational approach based on local wisdom as explained by Tohri et al. (2022), which emphasizes the importance of cultural context in the educational process. This tradition also fulfills the principles of community pedagogy, as developed by Freire (Arsyad et al., 2025), namely education that grows out of social reality and participatory experience. Research by Csurgó & Smith (2022) on the Sea Picking tradition in Jember also shows that local rituals can serve as a vehicle for spiritual and social value education. Thus, *Rokat Bar-Lobaran* shows that culturally based informal education can be an effective means in shaping the identity and responsibility of the younger generation towards the noble values of their community.

Practically, these findings make a significant contribution to the development of a culture-based education model that can be integrated into the character education curriculum in the regions. Policymakers can use these results to design cultural preservation programs as well as non-formal education in schools and madrasas. Theoretically, this research enriches the literature on cultural education and ritualistic practices in educational anthropology, while also broadening the application of cultural performance theory in local contexts. *Rokat Bar-Lobaran* is a real-life example of how traditional rites can serve as an educational space and a medium for the transmission of sustainable spiritual, social, and moral values.

Based on the series of findings presented, *Rokat Bar-Lobaran* can be understood as a cultural ritual that encompasses spiritual, educational, and social dimensions that are interrelated. This tradition illustrates how the Langsar people developed a systematic and sustainable mechanism for transmitting value through cultural practices that have been maintained across generations. From an educational perspective, the continuity of this ritual serves not only as a means of preserving local culture but also plays a crucial role in strengthening the collective character and spiritual awareness of the community. The values embodied in each stage of the ritual reflect obedience to customary rules, reverence for sacred time and place, and respect for ancestors.

In a broader context, these findings open up opportunities for further research to explore the dynamics of traditional transformation in the midst of modernization, as well as the possibility of integrating it into the formal education system, particularly in strengthening the local identity of the younger generation through contextual cultural approaches.

CONCLUSION

The Bar-Lobaran rokat is a cultural ritual that is rich in spiritual, educational, and social values. This tradition is not only a form of respect for God, but also serves as a means of inheriting structured values in the Langsar society. Through the implementation of rituals from one generation to the next, the community has successfully established a systematic and sustainable mechanism for internalizing values. These values include adherence to religious norms, social togetherness, and respect for ancestral heritage. The findings of this study have dual relevance. First, as an effort to preserve local culture that strengthens community identity in the midst of social change. Second, as a contribution to strengthening community-based character education through the integration of cultural values in daily life. Further research can be directed to explore how these traditions are transforming the context of modernization, as well as the extent to which their values can be integrated into curricula and formal education practices to strengthen the local identity of younger generations.

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