

Implementing Character Education Values in Lampung Regional Songs for Critical Reading Learning Materials in Junior High School: Critical Discourse Analysis

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Abstract

: This study focuses on implementing character education values through the lyrics of regional songs from Lampung as learning material for critical reading in middle schools. Four regional songs from Lampung were selected for analysis, focusing on values such as caution, consistency, courage, and integrity. The method used in this research is critical discourse analysis, identifying how character values are contained in the lyrics and how they can be integrated into the critical reading curriculum in middle schools. The results of this study indicate that the lyrics of Lampung's regional songs contain various character values relevant to character education in schools. In addition, this study also shows the potential for integrating regional songs as innovative teaching material to develop students' critical reading skills. This research can serve as a reference for policy-making in character education and developing critical reading teaching material.

Keywords: Character Education, Lampung Regional Songs, Critical Reading, Critical Discourse Analysis, Middle Schools.

Abstrak

Penelitian ini berfokus pada implementasi nilai pendidikan karakter melalui lirik lagu daerah Lampung sebagai materi pembelajaran membaca kritis di Sekolah Menengah Pertama (SMP). Empat lagu daerah Lampung dipilih sebagai bahan analisis, dengan fokus pada nilai-nilai seperti kehati-hatian, konsistensi, keberanian, dan integritas. Metode yang digunakan dalam penelitian ini adalah analisis wacana kritis, mengidentifikasi bagaimana nilai-nilai karakter terkandung dalam lirik dan bagaimana

mereka dapat diintegrasikan ke dalam kurikulum membaca kritis di SMP. Hasil penelitian ini menunjukkan bahwa lirik lagu daerah Lampung mengandung beragam nilai karakter yang relevan dengan pendidikan karakter di sekolah. Selain itu, penelitian ini juga menunjukkan potensi integrasi lagu daerah sebagai bahan ajar inovatif untuk mengembangkan kemampuan membaca kritis siswa. Diharapkan, penelitian ini dapat menjadi referensi bagi pengambilan kebijakan dalam pendidikan karakter dan pengembangan materi ajar membaca kritis.

Kata kunci: Pendidikan Karakter, Lagu Daerah Lampung, Membaca Kritis, Analisis Wacana Kritis, Sekolah Menengah Pertama.

INTRODUCTION

Language plays a significant role in communication and interaction among individuals or groups within society (Chaer, 2006, p. 2). Critical Discourse Analysis, which combines text and context (Darma, 2014, p. 6; Mulyana, 2005, p. 10), offers an analytical framework to understand how language influences and is influenced by social and cultural phenomena. In the context of this research, critical discourse analysis is applied to interpret the character education values present in the lyrics of Lampung regional songs.

The lyrics of Lampung regional songs represent a rich portrayal of the life and culture of the Lampung community, and they can be used as teaching materials for critical reading at the junior high school level (Satrio, 2011). This implementation is highly relevant, especially when students' characters are in a crucial stage of development, in line with Regulation Permendikbud Number 20 of 2018 on character education. In addition to serving as practical and creative teaching materials (see Permendikbud Number 20 of 2018), Lampung regional song lyrics also provide opportunities for students to practice critical reading and writing responses while shaping their characters through the values present in the lyrics.

The study of Lampung song lyrics in this research is understood to be beneficial as supporting teaching material in critical reading learning for the introductory competency 4.8 response text. In this case, students who sing the song can and will engage in a thinking process, which is critical reading. In doing so, students will strive to write responses or praises for the text in the form of Lampung song lyrics provided. Lampung song lyrics are seen as instructional materials that enhance the learning process's effectiveness, creativity, and enjoyment. Critiquing Lampung's song lyrics aims to serve as an alternative pathway to character development.

METHOD

This research is a qualitative study that focuses on critical discourse analysis. The primary data source in this research consists of lyrics from four Lampung regional songs selected based on their relevance to character education values (Moleong, 2011, p. 3). The data collection techniques involve documenting the song lyrics and observing their usage. This research uses the data analysis of Teun A. van Dijk's Critical Discourse Analysis theory. The focus is on how character education values are embedded in the song lyrics and how these values can be integrated into the character education curriculum in junior high schools (SMP). Triangulation is used to validate the data, involving multiple sources of information and analysis methods to ensure accuracy. The research design used in this study is descriptive. This research is conducted to systematically, factually, and accurately describe or explain findings about character values in song lyrics and their utilization for critical reading learning: critical discourse analysis (Sanjaya, 2014, p. 59). The stages include preliminary research, instrument development for data collection, survey, data analysis and synthesis, and reporting.

The research methodology adopts Teun A. van Dijk's theory, which employs a social cognition approach in discourse analysis (Eriyanto, 2006, p. 224); this aids in identifying and interpreting character values such as religiosity, honesty, tolerance, and others that align with regulations from the Ministry of Education and Culture (Kemendiknas) (Abidin, 2012, p. 66) conveyed through Lampung regional song lyrics.

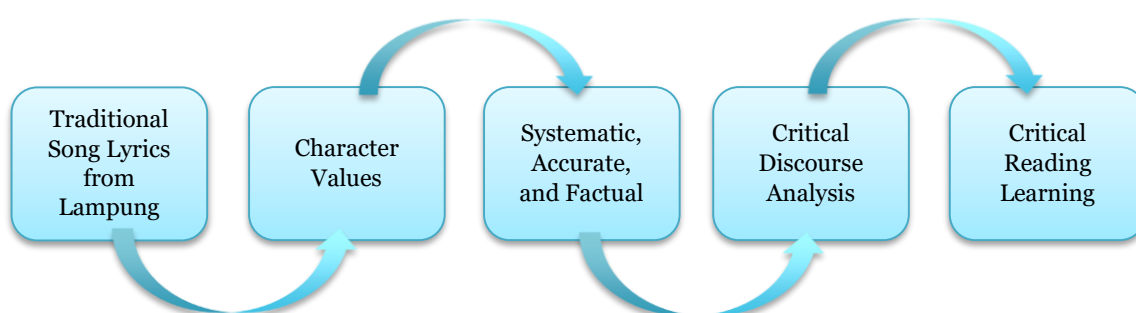


Figure 1. Research Flow

RESULT AND DISCUSSION

There are several other relevant studies to this research. Among them is the study conducted by Muhammad Ali Mahfud (2016) titled "Character Values in the Discourse of Scout Songs" in the Program of Indonesian Language and Literature Education at the University of Jember. This research was motivated by the need

for more character among students. The study employed a qualitative research design, focusing on character education values in Scout song lyrics. The findings of the research revealed that Scout songs contain character values such as (1) religiosity, (2) honesty, (3) discipline, (4) creativity, (5) independence, (6) curiosity, (7) love for reading, (8) responsibility, (9) hard work, (10) appreciation of achievement, (11) tolerance, (12) democracy, (13) friendliness/communicativeness, (14) peace-loving, (15) social concern, (16) environmental awareness, (17) national spirit, and (18) love for the homeland. The research findings were claimed to be highly beneficial for the development of children's education.

The fundamental difference between this research and previous studies lies in the object of study and the utilization of the study's findings. The object of study in this research is the lyrics of Lampung regional songs. The study findings are an alternative support material for critical reading learning.

Critical Discourse Analysis

Critical Discourse Analysis (CDA) is an analysis of language in its use, employing a critical language paradigm. In CDA, discourse is understood as the study of language and used within texts for analysis. However, the objective is not to obtain a linguistic description but to connect it with its context. CDA provides a theory and method that can be used to empirically study the relationships between discourse and social and cultural developments in different social domains; this implies that language is used for specific social purposes and practices.

Critical Discourse Analysis views discourse as the language used by language users in speaking and writing as forms of social practices (Darma, 2014, p. 100). Describing discourse as social practice results in a dialectical relationship (thought based on existing facts) between specific discursive events and the situations, institutions, and social structures that shape them. On the other hand, critical discourse analysis is a social constructivist approach that believes the representation of the world is linguistic-discursive, meaning it is historical. Knowledge is created through social interactions (Darma, 2014, p. 102); this makes critical discourse analysis interdisciplinary and its intersection with social, political, and cultural studies inevitable. Based on the understanding above, critical discourse analysis is a social constructivist approach used in language use.

The term "critical" in critical discourse analysis not only denotes something negative but also signifies an attitude of not generalizing issues due to their complexity; it opposes oversimplification, narrowing down, dogmatism, and dichotomy. The term "critical" also implies self-reflection through a process and makes the structure of power relations and initially murky, vague, and unclear ideologies become clear. To understand discourse (text), one must find a way to

detach it from its context. To uncover the "reality" behind the text, we need to trace the context of text production, consumption, and the socio-cultural aspects influencing text creation (Darma, 2014, p. 107). Furthermore, due to the importance of context in CDA, discourse must be understood and interpreted within its underlying social environment.

1. Historical

Placing discourse in a specific social context means that discourse is produced within that context and cannot be understood without including the accompanying context. One essential aspect of understanding a text is placing the discourse in a specific historical context.

2. Power

Discourse, whether in text, speech, or any other form, is not considered natural, normal, or neutral but rather a power struggle. The concept of power is a critical link between discourse and society. The relationship between power and discourse is crucial to understanding what is called control. Control here can take the form of physical or psychological control.

3. Ideology

Dominant groups construct ideology to reproduce and legitimize their dominance by creating awareness among the audience that their domination is accepted as taken for granted. In this context, discourse is seen as a medium through which dominant groups persuade (persuasion) and communicate to the audience the production of power and domination they possess, making it appear legitimate and trustworthy.

Based on the characteristics of Critical Discourse Analysis (CDA), which includes historical power and ideology, this research focuses on the ideology in Lampung song lyrics. The ideology referred to in this study is the character values found in Lampung songs.

Critical Discourse Analysis by Teun A. Van Dijk

Teun Adrianus van Dijk was born on May 7, 1943, in Naaldwijk, the Netherlands. He is a scholar in textual linguistics, discourse analysis, and critical discourse analysis. Among the various Critical Discourse Analysis (CDA) models introduced and developed by several experts, van Dijk's model is the most widely used. This van Dijk model is often referred to as "social cognition." According to van Dijk, discourse research should not be solely based on textual analysis because it stems from a production practice that should also be observed. The production process and this approach are highly characteristic of van Dijk, involving a process known as social cognition. Teun A. van Dijk's discourse is said to have three dimensions.

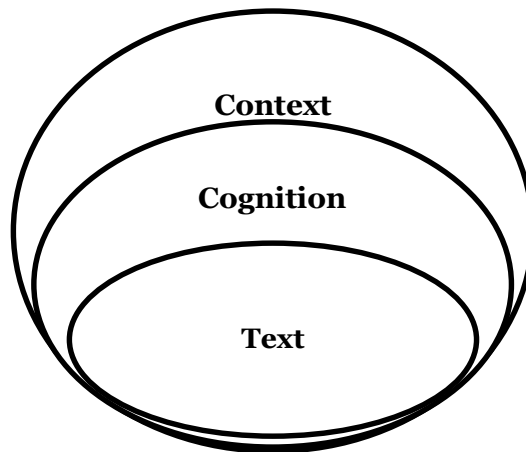


Figure 2. Teun A. van Dijk's Critical Discourse Analysis Model

1. Text

The first dimension is the text. The text under investigation is how the text's structure and discourse strategies are used to convey a specific theme. Texts can be obtained by analyzing discourse. To discover a theme within a text, it is done by reading and observing. According to Dijk, the text is divided into three levels.

a. Macrostructure

The macrostructure is a text's global or overall meaning that can be observed by looking at the topic or theme raised by a text. The topic describes what is to be expressed. The topic represents the central concept of a text.

b. Superstructure

The superstructure is the discourse structure related to the framework of a text, such as the introduction, content, conclusion, and summary. This structure will indicate the parts of the text that are arranged and organized to form a unified meaning.

c. Microstructure

Microstructure is observable discourse, including words, sentences, propositions, clauses, paraphrases, and images. (see Eriyanto, 2001:227)

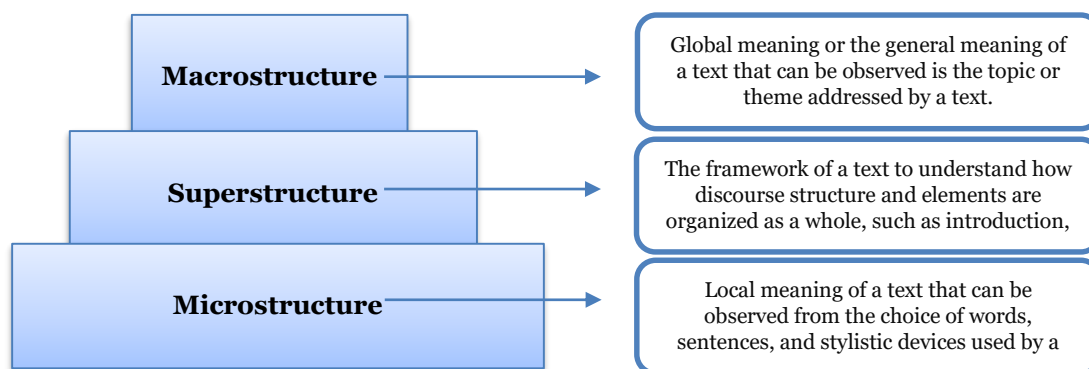


Figure 3. Text Levels

2. Social Cognition

The second dimension is social cognition. At the level of social cognition, we study how text production involves individual cognition. Van Dijk states that this stage is the most crucial, where individuals present discourse based on their background. It is this stage that sets van Dijk's model of critical discourse analysis apart from others.

3. Social Context

The third dimension is the social context. At the context level, we study the discourse structures that develop within society regarding a particular issue. Studying discourse is not only about looking at personal opinions but also examining the opinions of society or the surrounding environment.

Character Values

Character comes from the Greek word "Kasairo," which means 'blueprint' or 'basic format.' Based on its etymology, the character is considered a set of conditions possessed by an individual. These conditions are usually innate or formed. It is the formative conditions that underlie the belief that character can be developed, one of which is through education.

According to the Indonesian Language Dictionary (Depdiknas, 2008a), a character refers to the mental traits, morals, or ethics that distinguish one person from another. Thus, character consists of unique, virtuous values embedded in one's inner being and behaviour. Character coherently emanates from a person's thoughts, heart, feelings, and will, as well as the actions and sportsmanship of an individual or a group of people.

Table 1. Values and Descriptions of National Character and Cultural Education Values

No.	Mark	Description
1.	Religious	Attitude and behavior of obedience in practicing their own religious teachings, tolerance towards the practice of other religions, and living harmoniously with followers of other religions.
2.	Honest	Behavior based on an effort to make oneself someone who can always be trusted in words, actions, and tasks.
3.	Tolerance	Attitudes and actions that respect religious, ethnic, and opinion differences, as well as the attitudes and actions of others who are different from oneself.
4.	Discipline	Actions that demonstrate orderly behavior and compliance with various rules and regulations.
5.	Hard Work	Behavior that demonstrates a sincere effort in overcoming various learning obstacles and tasks, allowing one to complete tasks to the best of their ability.
6.	Creative	Thinking and doing something to produce new results from something that is already possessed.
7.	Independent	Attitude and behavior that are not easily dependent on others in completing tasks.
8.	Democratic	A way of thinking, behaving, and acting that assesses one's rights and responsibilities as well as those of others.
9.	Curiosity	Attitude and actions that constantly strive to gain a deeper and broader understanding of something learned, seen, and heard.
10.	Spirit of Nationality	A way of thinking, acting, and having a perspective that prioritizes the interests of the nation and the state over personal and group interests.
11.	Love for the Homeland	A way of thinking, behaving, and acting that demonstrates loyalty, care, and mutual respect towards the nation, the physical, social, cultural, economic, and political environment of the nation.

No.	Mark	Description
12.	Rewarding Achievement	Attitude and actions that drive oneself to produce something beneficial for society while respecting the successes of others.
13.	Friendly/Communicative	Actions that demonstrate a willingness to engage in conversation, socialize, and collaborate with others.
14.	Love Peace	Attitude, words, and actions that make others feel happy and secure in one's presence.
15.	Love for Reading	The habit of setting aside time to read various materials that bring benefits to oneself.
16.	Environmental Care	Attitude and actions that consistently strive to prevent damage to the natural environment and develop efforts to repair environmental damage when it occurs.
17.	Social Care	Attitude and actions that always seek to provide assistance to others and the community in need.
18.	Responsibility	The attitude and behavior of an individual to fulfill their responsibilities, which they should do, towards themselves, society, the environment (natural, social, and cultural), the nation, and the Almighty God.

Character reflects how an individual behaves—for example, behaving helpfully, responsibly, and honestly. Someone can be considered a "person of character" if their behaviour aligns with moral principles. Therefore, good character education involves good knowledge, good feelings, and good behaviour (Kemendiknas, Abidin, 2014:34). Thus, the character will function well when all three elements, namely knowledge, feelings, and behaviour, are interconnected. Kemendiknas outlines 18 character values that children should develop during their learning process. These eighteen character values can be cultivated through reading (Abidin, 2014, p. 66). \

Character education in schools is still necessary due to high moral issues. Regarding the moral decay in the younger generation, especially students, Fitriyani (2016) states that Indonesia is facing a moral crisis among the youth caused by technological advances, fading faith quality, environmental influences, the loss of honesty, responsibility, lack of long-term thinking, and low discipline. National news has reported misconduct cases, such as a student in a vocational

school in Manado who violently stabbed his teacher seven times in the abdomen out of frustration for being asked to leave school for smoking.

Alongside these issues, internet and television content also have positive and negative effects on character education for students. The influence is positive when students watch educational content. However, another reality is that children tend to enjoy adult-oriented content like soap operas, which can hurt them. Additionally, there are music shows on television that frequently play songs with romantic themes. Consequently, children who enjoy singing teenage or adult songs may mature prematurely (see Jamziah, 2013).

Based on the above descriptions, this research aims to select several Lampung song lyrics using a different approach, examining the text, social cognition, and social context within the Lampung song lyrics. Therefore, this research focuses on the character education values found in Lampung song lyrics and their utilization in critical reading instruction at junior high schools.

Results

In this section, the results of the research will be presented. The data consists of Lampung song lyrics obtained from the album "Lagu Lampung Arifin Tumbai" (Full Album Lagu Arifin M). These songs are composed by Arifin M and performed by Arifin M himself.

There are four song titles and lyrics that have been selected from several songs in the Full Album Lagu Lampung Arifin M. These four song titles include:

1. Besukukh
2. Lupa Dakhatan
3. Layang-Layang
4. Angin Tenggakha

These four song titles' original lyrics (in Lampung Pesisir, Saibatin) are presented below.

Table 2. Besukukh Song Lyrics

No.	Song Title & Lyrics (Lampung Saibatin-Pesisir)	Translation (English)
1	Title: Besukukh Vocal: Arifin Creation: Arifin Source files: https://www.youtube.com/watch?v=4Vg6A2Kitg4	Grateful
	<i>Alhamdulillah</i> <i>Busukukh lawan Tuhan</i> <i>Sukukh kham panjang umukh</i>	All praise is due to Allah Grateful to God

No.	Song Title & Lyrics (Lampung Saibatin-Pesisir)	Translation (English)
	<i>Sekhta badan munyaian</i> <i>Sukukh kham panjang umukh</i> <i>Sekhta badan munyaian</i>	Grateful for our long life Moreover, our bodies are healthy and fit
	<i>Kipak mak juga-juga</i> <i>Kham tungga kala-kala</i> <i>Kakalau badan sehat</i> <i>Doa ni kham jejama</i>	Although it doesn't happen often We still sometimes meet Hopefully, our bodies remain healthy That is our shared prayer
	<i>Mahap indai puakhi.....</i> <i>Lain nyak nganggukuwi..2x</i> <i>Reff:</i> <i>Ija indai puakhi....</i> <i>Kham ngaji dalih muji</i> <i>Hukhik dilom dunia</i> <i>Goh pedom ngahanipi.. 2x</i>	Please forgive me, brothers, friends, and family I'm not trying to preach Chorus: Let's, brothers, friends, and family Recite the Quran while praising Living in this world Is like we're dreaming while asleep
	<i>Ibakhat ni ki lapah</i> <i>Dunia khang kham singgah</i> <i>Kiya khadu tihabu</i> <i>Ukhung mak haga laju</i>	Like when we walk, This world is just a temporary stop for us When we've rested enough, We must continue the journey again
	<i>Kapan do mokhi kapan</i> <i>Kham sampai di tujuan</i> <i>Sai tihalu di nana 2 x</i> <i>Jak guai ni kham ganta</i>	Someday, the time must come And we shall arrive at our destination What we find at that moment Will be the fruit of our current actions

No.	Song Title & Lyrics (Lampung Saibatin-Pesisir)	Translation (English)
	<i>Ahamdulillah</i> <i>Bangik sakik takhima</i> <i>Sangun mak mudah</i> <i>megung iman khik taqwa</i>	Alhamdulillah Whether in joy or sorrow, we must accept Indeed, it's not easy To hold onto faith and piety
	<i>Susah do susah</i> <i>Nahan guda dunia</i> <i>Ki mak kenna ilungni</i> <i>Hukhik kham mak bukhetti</i> <i>Didadayakon anggop</i> <i>Ki lungkung balak jakhi</i>	It's difficult, indeed it is difficult To resist the temptations of life in this world If our direction is not precise Our lives would be meaningless Deceived by mere desires Truly, our appetites are as narrow as a finger

The song "Besukukh" in the Lampung language contains various character values that can be explored, including:

1. Gratitude: In its lyrics, "Alhamdulillah, Bersyukur pada Tuhan, Syukur kita masih panjang umur, Lagi pula badan sehat wal afiat," the song teaches the value of gratitude, appreciating life given by God and the health we have. Thomas Lickona, in his book "Character Matters: How to Help Our Children Develop Good Judgment, Integrity, and Other Essential Virtues," emphasizes the importance of gratitude as a moral value. According to Lickona, gratitude is "a positive assessment and acknowledgement of benefits or advantages we receive from others" (Lickona, 2004).
2. Awareness of the Transitory Nature of the World: Lyrics like "Hidup di atas dunia itu, Seperti kita tidur bermimpi" and "Dunia ini tempat kita mampir sementara" provide a philosophical perspective on life and the world, teaching that life on this earth is temporary and that we should strive for higher values. In his book, "The Evolving Self," Robert Kegan discusses transitioning from a more concrete understanding of the world to a more abstract and philosophical one (Kegan, 1982).

3. The Importance of Doing Good Deeds: The lyrics "Kita pun sampailah di tujuan, Yang kita temukan di kala itu, Buah dari perbuatan kita sekarang" emphasize that our current actions will impact the outcomes we reap in the future; this teaches the values of responsibility and the consequences of our actions. In "The Righteous Mind: Why Good People are Divided by Politics and Religion," Jonathan Haidt talks about how morality and good deeds shape us and affect our lives outcomes (Haidt, 2012).
4. Patience and Resilience in Facing Life: Lyrics such as "Susah ya memang susah, Nahan godaan hidup di dunia" and "Senang atau sengkhanah harus kita terima, Memang taklah mudah, Memegang iman dan taqwa" teach the values of patience, acceptance, and resilience in living life and maintaining faith. In the book "Grit: The Power of Passion and Perseverance," Angela Duckworth discusses the importance of grit and perseverance in facing challenges (Duckworth, 2016).
5. The Importance of Pausing for Reflection and Self-Evaluation: Lyrics like "Kalau kurang tepat arahannya, Hidup kita tak berarti sama sekali" indicate the importance of introspection and self-evaluation; this teaches the values of reflection and self-awareness. In "Mindset: The New Psychology of Success," Carol Dweck discusses the importance of introspection and a growth mindset in learning and personal development (Dweck, 2006).

In the context of learning, this song can be used as material for critical reading instruction in Junior High School (SMP). Through the song's lyrics, students can learn to understand, analyze, and seek more profound meaning, which in turn helps them understand the character values embedded within it.

Table 3. Lupa Dakhatan Song Lyrics

No.	Song Title & Lyrics (Lampung Saibatin-Pesisir)	Translation (English)
2.	Title: <i>Lupa Dakhatan</i> Vocal: Arifin Creation: Arifin Source files: https://www.youtube.com/watch?v=4Vg6A2Kitg4	Forgetting Everything
	<i>Hati-hati pastitii</i> <i>Lohot ku lawan niku</i> <i>Simponkon dilom hati</i> <i>Nyin jadi pegunganmu</i>	Be careful and meticulous My message to you Keep it in your heart So it becomes your guide
	<i>Mula awasi dikhi</i> <i>Awat kantu bang khadu</i> <i>Kidang mak munih jadi</i> <i>Kipak pandai ki mak nunggu</i>	So watch yourself closely Beware if it has happened But it doesn't necessarily make it so

No.	Song Title & Lyrics (Lampung Saibatin-Pesisir)	Translation (English)
		Even though you know there's no consistency
	<i>Lain luah ni naloom</i> <i>Ki ngeba nikham kakhom</i> <i>Lain luah ni bani</i> <i>Ki ngeba nikham mati</i>	It's not considered as being able If it causes us calamity It's not considered as being brave If it causes us death
	<i>Lain luah ni pintokh</i> <i>Ki nyanik nikham sogokh</i> <i>Mula dangkung hatangga</i> <i>Ki lagi mingan tokokh</i>	It's not considered smart If it makes us cornered So don't say it yet If it's still possible for it to be swapped
	<i>Hinji lohotku diku</i> <i>Pegung pai cawa sina</i> <i>Kiia ti pekeh pekeh</i> <i>Api do acak khia</i>	This is my message to you Hold on to that expression for now If you think about it Why indeed must it be so intense
	<i>Hingga mak liyu dinyak</i> <i>Jaoh kon sifat sina</i> <i>Dang nyani kham di hukhi</i> <i>Selagi di dunia</i>	Just remember, there's nothing surpassing me Keep away from such attitude Don't let it hold us back Throughout our lives in this world
	<i>Reff.</i>	
	<i>Sangun ne do ki guda</i> <i>Bumacom khatongan na</i> <i>Kiia mawat jak sakik</i> <i>Khatong jak bangik siya</i>	That's indeed the nature of temptation It comes from various sources Whether it's from something distressing Or it comes from something delightful
	<i>Haga ngayun kham lupa</i> <i>Hani sai pandai cawa</i> <i>Yamula hati-hati</i> <i>Kantu salah jak kita</i>	It wants to make us forget, As people who like to preach say, Therefore, we must be cautious Not to make mistakes.
	<i>Dang kham mak saanggopan</i> <i>Sa-angonan sai pekekhan</i> <i>Nyin dang muakhi cadang</i> <i>Ki hukhik sai andanan</i>	Let's not undervalue each other, Guide each other, and think about each other So that our brotherhood remains intact

No.	Song Title & Lyrics (Lampung Saibatin-Pesisir)	Translation (English)
		If in our lives we advise each other
	<i>Ulih ki nekhak sakik</i> <i>Disan khatong sesolan</i> <i>Kapan kak nungga bangik</i> <i>Gampang lupa dakhatan</i>	When suffering strikes, That's when regret arrives When we encounter something pleasant, It's very easy to forget everything

This song, "Lupa Dakhatan" or "Lupa Segalanya," speaks about several essential character values.

1. **Caution and Precision:** The song teaches us to be cautious and precise in everything. Lyrics like "Hati-hati pastitii, Lohot ku lawan niku, Simponkon dilom hati, Nyin jadi pegunganmu" convey this message. Kahneman also explains this concept in his book "Thinking, Fast and Slow" (Kahneman, 2011), where he emphasizes the importance of precision and careful decision-making.
2. **Consistency:** The song also emphasizes the importance of consistency in our lives. The line "Awat kantu bang khadu, Kidang mak munih jadi, Kipak pandai ki mak nunggu" suggests that inconsistency in actions and words can have negative consequences. Duckworth also reinforces this concept in her book "Grit: The Power of Passion and Perseverance" (Duckworth, 2016), where she discusses the significance of consistency in achieving long-term success.
3. **Avoiding Risky Behavior:** The song advises avoiding actions that can lead to disaster or death. This can be seen in the line "Lain luah ni naloom, Ki ngeba nikham kakhom, Lain luah ni bani, Ki ngeba nikham mati." In "The Righteous Mind: Why Good People are Divided by Politics and Religion" (Haidt, 2012), this concept is further explained as avoiding harmful or potentially harmful behaviour.
4. **Courage and Wisdom:** The song reminds us that courage and wisdom are not about putting ourselves in corners or danger but about making good and wise decisions. Ryan Holiday also emphasizes this concept in his book "The Obstacle Is the Way" (Holiday, 2014), discussing courage and wisdom in facing obstacles.
5. **Honesty and Integrity:** The song calls for honesty and integrity, suggesting avoiding harmful behaviour and temptations that can damage our values and character. In his book "The Evolving Self: Problem and Process in Human Development" (Kegan, 1982), Kegan explains the importance of honesty and integrity in individual character development.

6. Appreciation and Solidarity: The song advocates mutual respect and consideration, creating an environment of love and appreciation. This concept is stressed by Schwartz in his book "Practical Wisdom: The Right Way to Do the Right Thing" (Schwartz & Sharpe, 2010), emphasizing the importance of appreciation and solidarity in society.

Each song has a unique way of conveying values, and "Lupa Dakhatan" is an excellent example of how values can be transmitted through song lyrics.

Table 4. Layang-Layang Song Lyrics

No.	Song Title & Lyrics (Lampung Saibatin-Pesisir)	Translation (English)
3.	Title: Layang-Layang Vocal: Arifin Creation: Arifin Source files: https://www.youtube.com/watch?v=4Vg6A2Kitg4	Kite
	<i>Ingok-ingok dang lupa</i>	Remember, remember! Don't forget
	<i>Kak badan khasa senang</i>	When the body feels happy
	<i>Ajo jadi umpama</i>	This becomes an example
	<i>Kisah ni layang-layang 2x</i>	The story of kite flying
	<i>Layang-layang melayang</i>	The kite is flying
	<i>Melayang diujung tali</i>	Flying at the end of the string
	<i>Ditiup angin kencong</i>	Buffeted by strong winds
	<i>Layang tambah negi 2x</i>	The kite soars higher
	<i>Layang tambah negi</i>	The kite soars higher
	<i>Lupa satu ketika</i>	Forgetting, that there will come a time
	<i>Ya bakhong putus tali</i>	When the kite's string breaks
	<i>Layang kukhuk khimba 2x</i>	And the kite will end up in the woods
	<i>Layang kukhuk khimba</i>	The kite will end up in the woods
	<i>Moloh tukhun di bumi</i>	Returning to the ground
	<i>Kik labung api daya</i>	If it rains and it's helpless
	<i>Hancukh mak ukhung lagi 2x</i>	Certainly it will be destroyed
	<i>Hancukh mak ukhung lagi</i>	It will surely be destroyed
	<i>Layang kelabungan</i>	If the kite is hit by rain
	<i>Melayang dija dudi</i>	Drifting here and there
	<i>Si tinggal kah bitian 2x</i>	What's left behind is just the impression
	<i>Ingok-ingok ni lagi</i>	Only the impression remains in memory
	<i>Si mangan ti pubanggan</i>	That's what can be discussed
	<i>Ki pagi haga dibbi</i>	If morning must lead to evening
	<i>Sina jadi pedoman 2x</i>	That's what can be used as a guide
	<i>Kik dapok dang kham lupa</i>	If possible, let's not forget

No.	Song Title & Lyrics (Lampung Saibatin-Pesisir)	Translation (English)
	<i>Dang lupa khani nambi</i>	Don't forget yesterday
	<i>Kipak ajo segata</i>	Even though this is just a rhyme
	<i>Kidang helau maksudni 2x</i>	But its meaning is good
	<i>Lain ki nyak ngewada</i>	I'm not criticizing
	<i>Atau ki hasut dengki</i>	Or inciting envy
	<i>Layang-layang umpama</i>	The kite is made an example
	<i>Inda ni putus tali 2x</i>	When the kite's string breaks

This song, "Layang-Layang" by Arifin, carries profound and meaningful messages that can be learned and applied in everyday life.

1. Enjoy the Moment but Don't Forget Reality: Lyrics like "Ingat, ingat! Jangan sampai lupa. Ketika badan merasa senang" and "Kalau dapat janganlah kita sampai lupa. Jangan dilupakan hari kemarin" remind us to savor the joy and pleasure of the present moment but remain aware of reality and consider the consequences of the future. This concept aligns with the idea of Mindfulness, as explained by Kabat-Zinn in his book "Wherever You Go, There You Are" (Kabat-Zinn, 1994).
2. Life is a Cycle: Lyrics such as "Kalau pagi hari mestilah menuju sore hari" depict the cycle of life and that everything has a beginning and an end. It also implies that all good and bad things are temporary; this aligns with the concept of Impermanence in Buddhism and is also found in philosophical literature, such as in "Meditations" by Marcus Aurelius (Aurelius & Hays, 2003).
3. Courage and Openness in Facing Consequences: Lyrics like "Bukannya saya mencela atau menghasud dengki, Layang-layang dijadikan umpama, Ketika layang-layang putus tali" may teach us to have the courage to face the consequences of our actions. Referring to "The Courage to Be Disliked" by Ichiro Kishimi and Fumitake Koga (Kishimi & Koga, 2013), we should not fear criticism or consequences as long as we act rightly.
4. Simplicity and Dependency: Lyrics like "Kalau hujan sama sekali tak berdaya, Hancurlah sudah pasti" reflect that in our simplicity and innocence, we are often vulnerable and dependent on our environmental conditions. This concept aligns with Thoreau's thinking in "Walden" (Thoreau, 1854), emphasizing a simple life and humanity's dependence on nature.

Table 5. Angin Tanggakha Song Lyrics

No.	Song Title & Lyrics (Lampung Saibatin-Pesisir)	Translation (English)
4.	Title: Angin Tanggakha Vocal: Arifin	Southeast Wind

No.	Song Title & Lyrics (Lampung Saibatin-Pesisir)	Translation (English)
	Creation: Arifin Source files: https://www.youtube.com/watch?v=4Vg6A2Kitg4	
	<i>Sampai kodo salam ku Ni batok daya pagi Guggoh nyak kodo niku ..wi Tikham dawah dabingi Guggoh nyak kodo niku</i>	Will my greetings reach you Carried by the morning breeze Like do you, to me Longing day and night
	<i>Tikham dawah dabingi Kidang mak mingan tungga Jukung bulayakh debbi ..wi Teduh ku niku khaiya Jukung bulayakh debbi Teduh ku niku khaiya</i>	Longing day and night But unable to meet Boats sail in the evening I thought you were like that
	<i>Reff Injuk angin tenggakhaaa Kheno nyak lawan niku Mak buya kuta-tanya Munyaian kodo hakuu Mak buya kutatanya Munyaian kodo hakuu</i>	Like the southeast wind That's how my longing is for you Never weary, always inquiring I hope you are in good health and well-being
	<i>Munyaian kodo haku Sangking sayang ku sia Nginum way dilom guduu Khanno haga putungga Nginum way dilom guduu Khanno haga putungga</i>	I hope you are in good health and well-being How much I cherish you Drinking water from a bottle That's how strong the desire to meet is
	<i>Khanno haga putunggaaa Mak dawah mak dabingi Bangik ki niku khaiyaa Induh pak mak saikali Bangik ki niku khaiya wi Induh pak mak saikali</i>	That's how strong the desire to meet is It doesn't matter the time, be it day or night It would be nice if you were like that too But who knows, perhaps not at all
	<i>Kidang ano da khena Salam ku lawan niku Bangik ki mutakhima Khanno hakhapku diku Bangik ki mutakhima Khanno hakhapku diku</i>	That's how it is My greetings to you I would be very happy if they are accepted That's my hope for you

The song "Angin Tanggakh" by Arifin contains several character values within its lyrics:

1. Affection and Longing: Lyrics like "Seperti akukah kamu, Rindu siang malam" and "Begitulah keinginan untuk bertemu, Tak pandang waktu, baik siang maupun malam" express deep affection and strong longing. They remind us that affection and longing are integral parts of human relationships. Relevant references can be found in the book "Love: The

Psychology of Attraction" by DK (DK, 2016), which explains the dynamics of affection and longing in relationships.

2. Hope and Belief: Lyrics like "Kuharap dalam keadaan sehat wal afiat" and "Begitulah harapanku padamu" indicate the singer's solid hopes and beliefs regarding the person addressed; this aligns with psychological research that shows hope and belief can have positive impacts on mental and physical well-being, as explained in "The Psychology of Hope" by Snyder (Snyder, 2002).
3. Peace and Acceptance: Lyrics like "Memang begitulah adanya, Salamku kepadamu" express an attitude of acceptance and peace towards reality; this is similar to the concept of mindfulness, which teaches acceptance and awareness of the present reality, as described in "The Miracle of Mindfulness: An Introduction to the Practice of Meditation" by Thich Nhat Hanh (Hanh, 1975).
4. Dedication and Loyalty: Lyrics like "Tak mengenal lelah selalu menanyakan" indicate high dedication and loyalty. This concept is often found in literature about love and relationships, such as "The Five Love Languages: How to Express Heartfelt Commitment to Your Mate" by Gary Chapman (Chapman, 1995).

Discussion

Regional songs are an essential part of cultural heritage with significant potential for teaching and learning, particularly in developing character values and critical reading skills. Here is an explanation and discussion of how the character values in the lyrics of Lampung regional songs we have discussed can be utilized for critical reading instruction in junior high schools:

1. "Besukukh" - This song talks about struggle and resilience, teaching values such as hard work and perseverance. It also emphasizes the importance of optimism and determination in facing challenges. Using this song in the context of learning can be an effective tool to teach students how to analyze and comprehend the messages within the text and relate them to their situations; this is related to the concept of critical reading, where students learn to think analytically and reflectively about the texts they read (Coiro et al., 2019).
2. "Lupa Dakhatan" - This song contains messages about caution, consistency, avoiding risky behaviours, courage, wisdom, honesty, integrity, appreciation and solidarity. Using this song as a teaching material for critical reading can teach students to search for and interpret themes and moral messages in the text and develop their understanding of how these values can be applied in everyday life (McLaughlin & DeVoogd, 2004).

3. "Layang-Layang" - This song conveys messages about life, the consequences of our actions, and the importance of remembering and learning from the past. It can be used in critical reading instruction to help students develop their abilities to compare and evaluate ideas and understand the consequences of actions and decisions (Lazar, 1993).
4. "Angin Tanggakha" - This song teaches about affection, longing, hope, belief, peace, and acceptance. In the context of critical reading, this song can be used to help students understand and analyze emotions and feelings in the text, as well as to help them connect ideas and concepts in the text with their own experiences (VanTassel-Baska & Stambaugh, 2006).

CONCLUSION

Based on the research conducted on the implementation of character education values through Lampung regional song lyrics as material for critical reading instruction in Junior High Schools (SMP), several key points have emerged:

1. Lampung regional songs have great potential as innovative teaching materials that entertain and educate.
2. Values such as caution, consistency, courage, and integrity are embedded in the lyrics of Lampung regional songs, aligning with character education goals in schools.
3. Critical discourse analysis effectively identifies and extracts character education values implicit in song lyrics.

From the explanation of the research results above, the author formulates several recommendations as follows.

1. Curriculum Development: It is recommended that schools and education policymakers include regional songs, mainly from Lampung, as material for critical reading instruction at the junior high school level.
2. Teacher Training: Language and literature teachers should receive training on how to apply critical discourse analysis methods in teaching.
3. Further Studies: Further research is needed to explore the potential of other regional songs in the context of character education.
4. Material Development: Both songs and oral and written traditional literature should be developed as rich teaching materials for character education.
5. Community Participation: Encouraging community participation in preserving regional songs as cultural heritage and educational tools should be promoted.

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