

# The philosophical meaning contained in the song *Karam di Pangkalan* is a medium for character education



Tika Puspita Sari <sup>a,1,\*</sup>

<sup>a</sup>Alma Ata University, Yogyakarta 55184, Indonesia

<sup>1</sup>[tikarussalis@gmail.com](mailto:tikarussalis@gmail.com) \*

\* Corresponding Author

## ABSTRACT

This research aims to explore the content of the song "Karam di Pangkalan," focusing on the character education values imparted to the teenagers of Muara Enim. Employing a qualitative design, the research utilized documentation as the primary data collection technique. The subsequent data analysis employed text content analysis through descriptive methods, following the semiotic approach of Roland Barthes. The investigation revealed significant character education values embedded in the traditional song "Karam di Pangkalan," which holds cultural significance for the Muara Enim community. The identified character values include religiosity, honesty, tolerance, discipline, diligence, creativity, democracy, curiosity, and responsibility. The qualitative design allowed for a nuanced examination of the song's content, unveiling the underlying values that contribute to the character education of Muara Enim's teenagers. By employing text content analysis and a semiotic approach, the research not only identified these character values but also delved into the intricate layers of meaning within the song's lyrics. This study contributes to understanding how traditional songs can serve as a medium for instilling character education values within a community, shedding light on the cultural and educational dimensions inherent in such musical expressions.



This is an open-access article under the [CC-BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license



## Article History

Received 2021-09-28

Revised 2021-11-20

Accepted 2022-01-25

## Keywords

Philosophical  
Meaning;  
Character Education  
Values.

## 1. Introduction

Regional songs often convey philosophical meanings. For example, in the Javanese tradition [1], the song "*Tembang Dolanan*" and the song "*Karam*" in *Pangkalan* both carry moral values. While the character education values in "*Karam*" can be easily grasped as a warning about the importance of education, its philosophical values are not immediately apparent. Further interpretation is necessary to uncover a deeper meaning beyond the appropriateness of the chosen diction. The series of diction chosen by the song's composer requires additional analysis to elucidate the philosophical meaning embedded in the song and transform it into a medium for character education [2].

### 1.1. Get to know *Karam* Songs in *Pangkalan*

This song, titled "*Karam di Pangkalan*," was created by Hasdi Sofyan, an artist hailing from the Muara Enim region of South Sumatra. Sung as a duet by Hanan Zulkarnaen and Nina P, the song's production was overseen by Erick Music Production. "*Karam di Pangkalan*" is featured in the album "Muara Enim Regional Songs," and among the twelve songs on this album, it holds the first position. Hasdi Sofyan is the creator of all the songs in this album, which are characterized by their advisory and instructive nature. The remaining eleven songs include "*Gambler's Fiancé*," "*Nak Boleh Saje*," "*Tekebehe*," "*Bujang Bahi*," "*Bujang Pendiam*," "*Kerawangan Pucuk Pematang*," "*Lanang Minahi*," "*Diket-diket Njadi Buket*," and "*Tekenang*." From this series of twelve songs, the author is particularly interested in exploring the

philosophical meaning embedded in the song "*Karam di Pangkalan*." Fig. 1 is Notation for the song *Karam di Pangkalan*. This interest arises from the perceived relevance of the song to the lives of contemporary teenage students. It is anticipated that this writing will serve as a conduit for character education learning in Indonesia, contributing to the country's cultural and educational advancement. The subsequent sections will present the lyrics and melody of the song "*Karam di Pangkalan*."

A musical score for the song "Karam di Pangkalan" in 4/4 time. The score consists of eight staves of music with lyrics written below each staff. The lyrics are in Indonesian and describe a warning about dropping out of school. The melody is written in a treble clef with a key signature of one sharp (F#).

A deng deng ah gi bu. dak. Jang an men tek I ge  
Be la jau di hu mah re ra. jin. Se ku ah I suk man ke pa cak nja di je me  
ka kang. u. jian gi. La me. A ku ma. seh ke las du e  
Bu kan nin dak be la jau. Bu. kan nin. Dak. Sekolah isuk mangke pacak jadi je me  
Ja ngan. Me nau. Ka Kang dek Se ku. Lah A gi mbak ini gimpai teha  
Se. di mak dek begawi. Di mak dek be ga ji me lu an nge kan ce lah ja di je me ga le  
Sa pe nak me nau ka kang. sa pe nak nu rot ka kang luk pe ra hu ka ram di pang ka lan  
Sa pe nak me nau ka kang. sa pe nak nu rot ka kang luk pe ra hu ka ram di pang ka lan

Fig. 1. Notation for the song *Karam di Pangkalan*

## 1.2. "Karam di Pangkalan" Depiction of the World of Education

This article addresses concerns about the increasing incidence of school dropouts, particularly during the pandemic. It is disheartening to witness a rise in cases of children leaving school, especially when the country aims for progress in the field of education. Despite national efforts, the unfortunate reality is that some members of the younger generation choose to discontinue their education, highlighting the crucial role of educators in addressing this issue. The song "*Karam di Pangkalan*" narrates the experience of an older brother who dropped out of school and is determined to prevent his younger sibling from following the same path. The lyrics sung by male vocals convey the older brother's advice, while the female vocals respond to the given guidance. The older brother's counsel reflects concerns about the current state of education, emphasizing that facing difficulties early on, symbolized by "being shipwrecked at the base," can hinder future life achievements. The term "Karam" signifies drowning, implying that educational failure can lead to greater challenges in subsequent life pursuits. While

---

education extends beyond formal institutions, such institutions still serve as essential educational terminals for students. Education, in its simplest form, plays a pivotal role in determining a country's progress or decline. Indonesia, recognizing the importance of education, strives to cultivate an intelligent generation capable of responsibly harnessing the nation's natural wealth. The quality of education, vital for nurturing an intelligent generation, faces challenges such as economic disparities and uneven educational development within Indonesia [3]. To address these issues, the President of Indonesia, through Presidential Instruction Number 7 of 2014, has mandated the implementation of the Productive Family Program [4], incorporating the Prosperous Family Savings Program (PSKS), the Healthy Indonesia Program (PIS), and the Smart Indonesia Program (PIP). Education's importance extends beyond physical development, encompassing community development within the surrounding areas. Education significantly contributes to enhancing the quality of human resources for both present and future generations, supporting the nation-building process through formal, informal, and non-formal educational efforts. Failure to continue education, especially at higher levels, poses challenges for the government. The high number of children discontinuing education, as identified in studies like Masing *et al*, indicates broader educational and societal issues that need addressing [5].

## 2. Method

This research employs a qualitative descriptive method, utilizing documentation and interviews as data collection techniques. Documentation involves gathering information through interviews with key informants and sourcing audio and video materials from various outlets such as the internet, VCDs, cassettes, and direct audio recordings from these informants. The chosen research method is qualitative, and the data collection technique predominantly relies on documentation [6]. Subsequently, the data analysis method employed is content analysis, which entails describing and interpreting the gathered information. Additionally, this research adopts the text analysis method, utilizing Roland Barthes' semiotic approach.

### 2.1. Data collection technique

The techniques employed in this study include interview techniques and documentary data collection, such as audio and video recordings of Karam's songs in Pangkalan. All interview data were gathered from sources with expertise in the language and traditional music of Muara Enim. The interviewees include the song's creator, Hasdi Sofyan, A. Nangwi, an artist and cultural figure in Muara Enim, and Erwan Ahlawi, the owner and trainer of an arts studio in Muara Enim. Hasdi Sofyan, recognized not only as a songwriter but also as a poet, has created approximately 300 regional language poems. In addition to his literary works, he is actively involved in compiling Muara Enim language vocabulary, having collected around 1000 words, though unfortunately, this vocabulary has not been documented in standard book form. A. Nangwi, the second resource person, is a Muara Enim cultural expert, engaged in performing Kromongan Muara Enim, training in music, and observing the development of arts in Muara Enim. Notably, A. Nangwi possesses a comprehensive understanding of the grammar of the original Muara Enim language. The third resource person, Erwan Ahlawi, the owner and trainer of the studio, focuses on dance but also possesses significant knowledge of the native Muara Enim language due to his upbringing in the Muara Enim village. Based on background considerations, these three sources can be deemed credible. In addition to interviews, the data collection techniques involve documentation studies, including audio and video materials available on the internet, cassettes, and VCDs. These techniques aim to gather information on the development of the Karam Song in Pangkalan as a regional song in Muara Enim, South Sumatra. Supplementary data are sought from existing literature, encompassing books, articles, the internet, and other written materials to enhance the research data.

### 2.2. Data analysis technique

This research employs Roland Barthes' semiotic analysis model as the analysis technique, utilizing two significant stages for analyzing objects. In conducting a study of signs, Roland Barthes delineates two stages [7]. The first stage is the denotation significance stage, where the relationship between the signifier and the signified represents the most real meaning in the sign

within external reality. The second stage is termed the connotation stage, wherein the interpreter encounters existing emotions and cultural values. Another perspective defines a signifier as a mental image or impression of something verbal or visual, such as sound, writing, or a sign, while the signified is an abstract concept or meaning produced by a sign. According to Morris, denotation establishes an explicit relationship between a sign and the reference or reality within the sign, while connotation pertains to aspects of meaning associated with feelings, emotions, cultural values, and ideology [8]. The analysis steps for interpreting signs in this research align with Roland Barthes' framework. In Barthes' semiology, denotation serves as the first-level signification system, while connotation represents the second level, with denotation being closely associated with the closure of meaning [9]. Barthes reacts against what he perceives as oppressive denotational literalism and seeks to reject it. He contends that there are only connotations, stating that "literal" meaning is something natural, consistent with significance theory [10]. This theory, rooted in Ferdinand de Saussure's sign theory [11], expands meaning through two stages, as depicted in Fig. 2.

R marker	Sign	
Mark I MARKER R II		II SIGN
III. SIGN		

Fig. 2. The theory of signs put forward by Ferdinand de Saussure

### 3. Results and Discussion

#### 3.1. Diction, Philosophical Meaning, and Value of Character Education

Diction, philosophical meaning, and character education are interrelated in this context. The choice of text used as song lyrics is inseparable from the philosophical meaning contained therein. The exploration of the philosophical meaning in the song "Karam di Pangkalan" leads to an understanding that character education is intended to be instilled through the creation of this song. Subsequently, the forthcoming sub-chapter will provide a detailed explanation of diction, philosophical meaning, and the value of character education.

##### 3.1.1. Diction

Language, as an indispensable tool for communication, plays a profound role in human existence, finding intricate representation in songs through their lyrics [12]. Beyond mere conversation, language serves as a conduit for the reception and conveyance of experiences and knowledge, bridging the realms of the physical and mental facets of human life [13]. Through language, individuals express thoughts, emotions, creative endeavors, and intentions, establishing a profound and multifaceted means of connection. Within the realm of songwriting, the significance of diction, or the deliberate choice of words, becomes apparent in ensuring the effective absorption and interpretation of the song's intended message as a valuable form of learning [14]. Diction plays a pivotal role in the intricate artistry of crafting song lyrics, exemplified by Hasdi Sofyan's exclusive use of the Muara Enim regional language from South Sumatra. This analysis centers on a meticulous examination of the selected diction, aiming to unveil its intended meanings. Following this linguistic exploration, the narrative transitions into a profound analysis of the philosophical implications and character education values intricately woven into the lyrical tapestry. The subsequent section meticulously unveils the literal meaning encapsulated in the song "Wrecked in Pangkalan," providing a comprehensive understanding of the cultural and educational nuances embedded in the narrative. The song serves as a cultural vessel, carrying not only linguistic elements but also profound insights into the ethos of Muara Enim. For a more detailed breakdown and additional insights, Table 1 is referenced, supplementing the analytical framework of this exploration and enriching the understanding of how diction serves as a conduit for cultural and educational discourse in songwriting. The convergence of linguistic choices and embedded values creates a multifaceted narrative that extends beyond mere words, enriching the cultural tapestry expressed through song.

**Table 1.** Song lyrics and meaning

song lyrics	Meaning
<i>Adeng dengah gi budak Jangan mentek ige Belajau di humah Rerajin sekolah Isuk mangke pacak jadi jeme</i>	Little Brother, you are still young Don't be too coquettish Study at home Diligent school Someday you can become a person
<i>Kakang ujian gi lame Aku maseh kelas due Bukan nindak belajau Bukan nindak dihumah Aku nak nginak ragi denie</i>	Brother, the exam is still long I'm still in second grade It's not that I don't want to learn It's not that I don't want to be home I just want to see the variety of the world
<i>Jangan menau kakang Dek sekolah agi Mbak ini gimpai tehase</i>	Don't be like brother I'm not at school anymore Now it just feels like it
<i>Dimak dek begaji Dimak dek begawi Meluan nge kance lah njadi jema gale</i>	It's not nice not to have a salary It's not nice not to work Embarrassed by colleagues Everyone has become
<i>ngape nak menau kakang ngape nak nurot kakang luk perahu karam di pangkalan</i>	Why imitate big brother Why follow big brother Like a boat that has sunk at the bottom

The enchanting quality of a song extends beyond the melody and rhythm, encompassing a crucial element—the intricate interplay of words and language, meticulously crafted with poetic expressions. As elucidated by Ali *et al.*, songs are more than melodious tunes; they possess the unique capacity to captivate and entertain individuals through their textual content [15]. Skillful arrangement and thoughtful word selection contribute to the song's engagement, transforming it into an enjoyable experience for listeners. Bickford further contends that songs should be viewed as a form of poetry meant to be heard [16]. Delving into the textual fabric of the song "*Karam di Pangkalan*," one can unravel the nuanced language employed by the creator to articulate a rich tapestry of thoughts, emotions, and desires. This linguistic analysis, detailed in Table 2, sheds light on the intricate choices made by the songwriter to convey a narrative that transcends mere musical notes. Each word becomes a brushstroke, contributing to the canvas of emotions painted by the song. The examination of the linguistic elements not only enhances our appreciation for the songwriting craft but also underscores the profound impact of language in shaping the emotive landscape of the musical experience. Through this lens, we gain a deeper understanding of how the interplay between words and melody creates an immersive and resonant artistic expression that transcends mere auditory pleasure.

The interaction between words and melody within a song forms a symbiotic relationship that elevates the artistic expression to a profound and immersive level [17]. Words, carefully chosen and crafted into lyrical content, serve as the vessel for conveying emotions, narratives, and nuanced themes. The lyrics provide a cognitive and emotional framework, offering listeners a narrative to connect with on a personal and visceral level [18]. Simultaneously, melody, through its tonal and rhythmic qualities, carries the power to evoke emotions and enhance the impact of the lyrical content. The synergy between words and melody amplifies the emotional resonance of the song, creating a multisensory experience [19]. The melodic elements can intensify or soften the emotional tone of the lyrics, heightening the overall impact on the listener. The rhythmic patterns and tonal shifts contribute to the ebb and flow of the narrative, enhancing the storytelling capacity of the song. In this intricate dance between words and melody, a song transcends its individual components, becoming a holistic form of artistic expression. The combination engages the listener's intellect and emotions, fostering a deep connection and allowing them to immerse themselves in the rich tapestry of the musical experience.

**Table 2.** The meaning of the song Karam di Pangkalan

Song Lyrics	Meaning	Description
<i>Adeng dengah gi budak</i>	Little Brother, you are still <b>young</b>	This diction was chosen because in everyday life the people of Muara Enim commonly call someone in the age range from children to teenagers with the word "slave"
<i>Jangan mentek ige</i>	Don't be too <b>coquettish</b>	"mentek" is actually quite an exaggerated term to say someone looks flirtatious, sassy. This diction is usually chosen not only to describe grooming but also to include attitudes and behavior
<i>Belajau di humah</i>	Study <b>at home</b>	"humah" is a place that should be a space for a girl, it's not good if a girl is seen outside too often
<i>Rerajin sekolah</i>	Diligent <b>school</b>	This diction was chosen to signal the importance of education
<i>Isuk mangke pacak jadi jeme</i>	Someday you can become a <b>person</b>	The "jeme" diction in this case is one of the cores of the advice to be conveyed in this song. not a person in the literal sense but being a human being who is useful to others.
<i>Kakang ujian gi lame Aku maseh kelas due Bukan nindak belajau Bukan nindak dihumah Aku nak nginak ragi denie</i>	Brother, the exam is <b>still long</b> I'm still in <b>second grade</b> It's not that I don't want to learn It's not that I don't want to be home I just want to see the <b>variety of the world</b>	It's still a <b>long time</b> in choosing diction here, not just a time span, but the younger sibling indicates that at this age it's time for him to experience the various colors of the world, not think about school, and generally school-age children are in their "naughty" phase in second grade.
<i>Jangan menau kakang</i>	Don't <b>be like</b> brother	The word "menau" is felt to be very deep as the older brother's worry about the fate of his younger brother
<i>Dek sekolah agi Mbak ini gimpai tehase</i>	I'm <b>not at school</b> anymore Now it <b>just feels like it</b>	The diction "sekolah" is again used as a marker of the importance of formal education. Not a course, not training, not college, but <b>school</b> . This is related to the Government's recommendation regarding 12 years of education
<i>Dimak dek begaji Dimak dek begawi Meluan nge kance lah njadi jema gale</i>	It's not nice not to have a salary It's not nice not to work Embarrassed by colleagues Everyone has become	This diction is an expression of regret, after receiving the impact of dropping out of school
<i>ngape nak menau kakang ngape nak nurot kakang luk perahu karam di pangkalan</i>	Why imitate big brother Why follow big brother Like a <b>boat that has sunk at the bottom</b>	The end of the lyrics of this song is answered by the female vocal who plays the role of the younger sister, that she realizes that education is important and doesn't want to be like her older sibling who failed at the start because of the lack of education she had taken, making it difficult to continue her life. Like a boat that has sunk at the bottom.

### 3.1.2. The philosophical meaning of the song Karam di Pangkalan

There are two key elements of diction in this song: the first is the word "jeme," and the second is "Karam di Pangkalan." Unveiling the philosophical meaning of the song "Karam di Pangkalan" necessitates an approach grounded in semiotic theory. Semiotic theory assumes a pivotal role in comprehending various aspects, particularly when studying signs, which inherently involves language and culture. At a practical level, semiotics serves as a tool for analyzing literary works. In this context, the study focuses on the philosophical meaning embedded in the song "Karam di Pangkalan," encompassing its performance, composition, and the revelation of implicit codes. In Barthes' semiology, denotation functions as a first-level signification system, while connotation represents the second level. In this case, denotation is closely associated with the closure of meaning. As a response to this restrictive denotational literalism, Barthes attempted

to eliminate and reject it, emphasizing the exclusive presence of connotations. He further posited that "literal" meaning is inherently natural, aligning with significance theory. This theory, grounded in Ferdinand de Saussure's sign theory [11], expands meaning through two stages, as illustrated in Fig. 3.

1. R marker	1.2. Sign	Denotation (Primary meaning)
Mark I MARKER R II		
III. SIGN		Connotation (Secondary meaning)

Fig. 3. Expanding the Meaning of Roland Barthes

In accordance with Fig. 3, meaning unfolds in two stages. In the first stage, the sign (comprising signifier and signified) exists independently, and in the second stage, they unite to create a new signifier. Subsequently, in the following stage, the amalgamated signifier and signified give rise to a new signified, thereby representing an expanded meaning. Fig. 4 illustrates the outcome of interpreting the meaning embedded in the song "Karam di Pangkalan."

<i>Jeme</i>	<i>person</i>	Denotation (Primary meaning)
<i>People who have jobs</i>		
		Connotation (Secondary meaning)
Useful for other people		

Fig. 4. Expanding the meaning of the word *jeme* in the song *Karam di Pangkalan*

The term "*jeme*" in its diction essentially denotes a person. However, at a more nuanced level, it carries the connotation of a person engaged in a specific job. This connotation adds a secondary layer of meaning to the term. Unraveling the true essence of the word "*jeme*" involves examining its contextual usage. In the context of the song "*Karam di Pangkalan*," "*jeme*" signifies an individual who is gainfully employed, contributing positively to others. The concept of being beneficial extends beyond mere financial gain, emphasizing that not every individual engaged in work becomes a positive influence on their surroundings. Merely accruing personal wealth without contributing to the well-being of others does not fulfill the criteria of being beneficial. Hence, in the song's diction, the term "*jeme*" carries a profound purpose. Moreover, the central theme of the song revolves around the diction "*sinking at the base*," which also serves as the title of the song. Here, "*Karam*" translates to drowning, as illustrated in Fig. 5. This diction encapsulates a deeper metaphorical meaning, contributing to the thematic richness of the song.

<i>Karam di Pangkalan</i>	<i>Drowning in the Pier</i>	Denotation (Primary meaning)
<i>Failed at the start</i>		
		Connotation (Secondary meaning)
Dashed dreams due to mistakes in youth		

Fig. 5. *Karam* means drowning

The term "*karam*" literally signifies sinking, and "shipwreck at the base" implies sinking at the dock, symbolizing failure at the outset, specifically, failure before even setting sail. Failing at the start suggests a misstep in youth, particularly in abandoning education, leading to challenges in later years. As detailed in the sub-chapter on the diction and meaning of the *Karam* Song in *Pangkalan*, academic failure serves as an indicator of an inability to progress on the path to success. While it is acknowledged that some individuals achieve success without completing their studies, formal education remains the established standard in Indonesia. In line with Law No. 2 of 1989, a school is defined as a tiered and continuous educational unit designed for

---

conducting teaching and learning activities. Consequently, a school, functioning as a social interaction system, comprises interconnected personal interactions forming an organic relationship. The school, as an actively creative entity, has the capacity to generate beneficial outcomes for society, particularly in the form of educated individuals. This underscores the school's role as a social system limited by a group of interacting activity elements, collectively forming a cohesive social unit.

### **3.1.3. The Value of Character Education in the Song *Karam di Pangkalan***

Character education fundamentally aims to enhance the quality of educational processes and outcomes, fostering the comprehensive, integrated, and balanced development of students' character and noble morals [20]. This alignment is in accordance with the competency standards set for graduates in each educational unit. Among the eighteen character education values outlined by the Ministry of National Education, this song encapsulates nine core values: religious, honest, tolerant, disciplined, hardworking, creative, independent, democratic, curious, in addition to national spirit or nationalism, love for the homeland, appreciation for achievements, communicativeness, a fondness for peace, a love for reading, concern for the environment, social care, and responsibility. These nine values encompass religiosity, honesty, tolerance, discipline, industriousness, creativity, democracy, curiosity, and responsibility. Subsequently, the subsequent sub-chapter will expound on the educational values embedded in the song "*Karam di Pangkalan*" in a more detailed manner.

- **Religious:** The majority of Muara Enim's population adheres to the Islamic religion and embraces Malay culture. In Islamic teachings, women are instructed to maintain modesty in clothing, demeanor, and speech. Religious values encompass devotion, obedience to one's faith, and tolerance towards other religions. The religious value portrayed in the song "*Karam di Pangkalan*" is evident in the lyrics "adeng deengah gi slave, don't mentek ige." The use of the term "*mentek ige*" signifies a religious value emphasizing virtuous behavior, encompassing speech, mannerisms, attire, makeup, and interactions with the opposite gender.
- **Honesty:** Honesty involves cultivating behavior rooted in trustworthiness across words, actions, and endeavors. The song "*Karam di Pangkalan*" imparts the value of honesty through lyrics like "*kakang exam gi lame, I'm still in due class, not nindak studying, not nindak di humah, I want to nginak yeast denie.*" When advised by an older sibling, the individual honestly admits to desiring a diverse experience, participating in various school and community activities. The video clip accompanying the song further reinforces the meaning of honesty depicted in "*Karam di Pangkalan*."
- **Tolerance:** The song text, particularly the statement sung by the female vocals, "*aku nak nginak raji denie*" (I want to nginak yeast denie), encapsulates attitudes and actions that embody respect for differences in religion, ethnicity, and opinions. The content of the text encourages embracing diversity in the world, fostering a more open attitude towards distinctions in religion, ethnicity, opinions, attitudes, and actions.
- **Discipline:** Discipline, characterized by orderly behavior and adherence to established rules and norms, is exemplified in the lyrics "*belajau di humah, rerajin sekulah*" (study at home, study hard at school). The emphasis on diligent study both at home and at school underscores the disciplined attitude intended by the song. Instilling discipline in studying and at school reflects the older sibling's aspiration for the younger sibling to recognize the significance of education, ultimately contributing to a more structured and organized life.
- **Hard Work:** The lyrics "*dimakdek begawi, dimakdek begaji*" depict the repercussions of dropping out of school, leading the older brother to face a more challenging life. The song conveys a valuable lesson, advocating the importance of working hard at school to secure a job and achieve a more prosperous financial life. Hard work, in this context, represents dedicated effort without succumbing to fatigue.
- **Creative:** Creativity is defined as consistently seeking alternative solutions to problems from various perspectives. This involves developing procedures or understanding

---

problems through innovative approaches. The response of the younger brother in the lyrics “*ngape nak menau kakang, ngape nak nurut kakang*” (Why don't you obey, bro, why don't you obey, bro?) suggests a call for greater creativity to avoid encountering the same challenges as the older brother. This sentiment is reinforced by the choice of the term “*nginak yeast denie*,” which implies seeing diversity as a source of inspiration.

- **Democratic:** The song “*Karam di Pangkalan*” is structured as a duet, featuring both male and female vocals. In the song text, the male vocal assumes the role of the older brother, while the female vocal portrays the younger sibling. The democratic nature of the song is evident in the text content, where both vocals engage in a reciprocal dialogue. Democracy, as a concept, represents a mode of thinking, behaving, and acting that values the equal rights and obligations of oneself and others. The alternating expression of opinions and views between the older brother and younger sister illustrates that the song creates a space for the younger sibling to voice their thoughts. This duet format is a common feature in Muara Enim regional songs, typically presented in the *Batang Ahi Sembilan* art. “*Karam di Pangkalan*” stands out as a duet that imparts advice while also providing room for a woman's perspective, a characteristic also found in other Muara Enim regional song albums like “*Kaos Lampu*,” “*Kalah Bejudi*,” “*Kulak Payu Kulu Payu*,” “*Timpe Dapuh*,” and more.
- **Curiosity:** Curiosity is an attitude and action driven by the perpetual quest to delve deeper and broader into one's learning, observations, and auditory experiences. The lyrics of the song “*Karam di Pangkalan*” highlight the phrase “*nginak yeast denie*,” expressing the younger brother's curious attitude. Instilling curiosity is crucial as it serves as the gateway to expanding knowledge.
- **Responsibility:** Responsibility is manifested in an individual's attitude and behavior when fulfilling duties and obligations towards oneself, society, the environment (natural, social, and cultural), the country, and God Almighty. The statement “*Ngape nak menau kakang, ngape nak nurut kakang luk perahu karam di pangkalan*” reflects a sense of responsibility, depicting the younger brother's commitment to completing his education and avoiding the mistakes made by his older brother.

#### 4. Conclusion

Every work certainly has a value that it wants to convey, uncovering the philosophical meaning contained in the song *Karam di Pangkalan* is the result of work from semiotic science. Semiotics is a science or analytical method for studying signs. The signs here are the tools we use in trying to find our way in this world, among humans and with humans. Semiotics, or in Barthes' terms, semiology, basically wants to study how humanity uses the things around it. Becoming a successful person and being useful to others is the goal conveyed in the song *Karam di Pangkalan*. Failing early in education is something that must be avoided, in the hope of having a better life. Revealing the philosophical meaning in the song *Karam di Pangkalan* has found nine character education values contained in this song. These values are implicitly implied in the diction of this song. The results of this research show that there are nine character education values contained in the *Karam* folk song in the *Pangkalan* community of Muara Enim. The nine character values are religious, honest, tolerant, disciplined, hard work, creative, democratic, curious and responsible. Furthermore, the hope of this research is that regional songs, especially Muara Enim, can be studied further. Another interesting thing from the findings of this research is that all the songs created by Hasdi Sofyan are closely related to the use of proverbs. In fact, the first series of albums turns out to be a story that is interconnected from the first song to the last song on the *Ngahap* album. The gap in this research is that it does not focus too much on deeper language studies due to the limited number of authors who only have a music background, even though if studied more deeply there are many interesting dictions that can be studied further.

---

### Acknowledgment

The author would like to thank Alma Ata University for the granted support.

### Declarations

- Author contribution** : All authors contributed equally to the main contributor to this paper. All authors read and approved the final paper
- Funding statement** : None of the authors have received any funding or grants from any institution or funding body for the research
- Conflict of interest** : The authors declare no conflict of interest
- Additional information** : No additional information is available for this paper

### References

- [1] S. Sularso, "Studi Pendidikan Musik di Indonesia: Strategi Merawat Lokalitas Melalui Pembentukan Agen Kreatif di Sekolah Dasar," *J. JPSD (Jurnal Pendidik. Sekol. Dasar)*, vol. 6, no. 1, pp. 35–39, 2019.
- [2] P. Lestari and S. Sularso, "The COVID-19 impact crisis communication model using gending Jawa local wisdom," *Int. J. Commun. Soc.*, vol. 2, no. 1, pp. 47–57, Jun. 2020, doi: [10.31763/ijcs.v2i1.150](https://doi.org/10.31763/ijcs.v2i1.150).
- [3] L. Listyaningsih, S. Alrianingrum, and S. Sumarno, "Preparing Independent Golden Millennial Generation Through Character Education," in *2nd Annual Conference on Education and Social Science (ACCESS 2020)*, 2021, pp. 162–167, doi: [10.2991/assehr.k.210525.066](https://doi.org/10.2991/assehr.k.210525.066).
- [4] S. Hamdi, R. Setiawan, and F. Musyadad, "Evaluation of the implementation of Indonesia Pintar program in vocational school," *J. Penelit. dan Eval. Pendidik.*, vol. 24, no. 1, pp. 102–115, Aug. 2020, doi: [10.21831/pep.v24i1.32603](https://doi.org/10.21831/pep.v24i1.32603).
- [5] M. Masing and K. Astuti, "Dropping Out of the School: Factors and Its Impact On Primary School In Indonesia," *Psychosophia J. Psychol. Relig. Humanit.*, vol. 4, no. 1, pp. 10–18, Apr. 2022, doi: [10.32923/psc.v4i1.1850](https://doi.org/10.32923/psc.v4i1.1850).
- [6] M. G. Pratt, S. Sonenshein, and M. S. Feldman, "Moving Beyond Templates: A Bricolage Approach to Conducting Trustworthy Qualitative Research," *Organ. Res. Methods*, vol. 25, no. 2, pp. 211–238, Apr. 2022, doi: [10.1177/1094428120927466](https://doi.org/10.1177/1094428120927466).
- [7] G. Allen, *Roland Barthes*. Routledge, 2004. doi: [10.4324/9780203634424](https://doi.org/10.4324/9780203634424)
- [8] C. Morris, "Signs About Signs About Signs," *Philos. Phenomenol. Res.*, vol. 9, no. 1, pp. 115–133, Sep. 1948, doi: [10.2307/2103856](https://doi.org/10.2307/2103856).
- [9] S. Zhang, "Meaning-Centrism in Roland Barthes' Structuralism," *Chinese Semiot. Stud.*, vol. 13, no. 3, pp. 219–227, Aug. 2017, doi: [10.1515/css-2017-0012](https://doi.org/10.1515/css-2017-0012).
- [10] R. Barthes and L. Duisit, "An Introduction to the Structural Analysis of Narrative," *New Lit. Hist.*, vol. 6, no. 2, pp. 237–272, Jan. 1975, doi: [10.2307/468419](https://doi.org/10.2307/468419).
- [11] C. C. Lemert, "The Social Structure of Meanings: Ferdinand de Saussure and the Arbitrary Sign," in *Thinking the Unthinkable*, Routledge, 2015, pp. 147–163. doi: [10.4324/9781315631578](https://doi.org/10.4324/9781315631578)
- [12] S. H. Heriwati and S. Sularso, "Lagu menghubungkan masa lalu dengan masa kini: Analisis sosiolinguistik pertunjukan Didi Kempot," *Kawruh J. Lang. Educ. Lit. Local Cult.*, vol. 4, no. 2, pp. 76–84, Oct. 2022, doi: [10.32585/kawruh.v4i2.2835](https://doi.org/10.32585/kawruh.v4i2.2835).
- [13] M. S. Schomaker and S. Zaheer, "The Role of Language in Knowledge Transfer to Geographically Dispersed Manufacturing Operations," *J. Int. Manag.*, vol. 20, no. 1, pp. 55–72, Mar. 2014, doi: [10.1016/j.intman.2013.10.004](https://doi.org/10.1016/j.intman.2013.10.004).
- [14] D. Governor, J. Hall, and D. Jackson, "Teaching and Learning Science Through Song: Exploring the experiences of students and teachers," *Int. J. Sci. Educ.*, vol. 35, no. 18, pp. 3117–3140, Dec. 2013, doi: [10.1080/09500693.2012.690542](https://doi.org/10.1080/09500693.2012.690542).
- [15] S. O. Ali and Z. F. Peynircioğlu, "Songs and emotions: are lyrics and melodies equal partners?," *Psychol. Music*, vol. 34, no. 4, pp. 511–534, Oct. 2006, doi: [10.1177/0305735606067168](https://doi.org/10.1177/0305735606067168).

- 
- [16] T. Bickford, "Music of Poetry and Poetry of Song: Expressivity and Grammar in Vocal Performance," *Ethnomusicology*, vol. 51, no. 3, pp. 439–476, Oct. 2007, doi: [10.2307/20174545](https://doi.org/10.2307/20174545).
- [17] K. Kaufman Shelemay, "Music, Memory and History," *Ethnomusicol. Forum*, vol. 15, no. 1, pp. 17–37, Jun. 2006, doi: [10.1080/17411910600634221](https://doi.org/10.1080/17411910600634221).
- [18] D. Yang and W.-S. Lee, "Music Emotion Identification from Lyrics," in *2009 11th IEEE International Symposium on Multimedia*, 2009, pp. 624–629, doi: [10.1109/ISM.2009.123](https://doi.org/10.1109/ISM.2009.123).
- [19] D. E. Callan, M. Kawato, L. Parsons, and R. Turner, "Speech and song: The role of the cerebellum," *The Cerebellum*, vol. 6, no. 4, pp. 321–327, Dec. 2007, doi: [10.1080/14734220601187733](https://doi.org/10.1080/14734220601187733).
- [20] L. Budhi, S. Subiyantoro, A. Wahida, and S. Sularso, "The role of symbolism in moral education: a study of the ruwat murwakala ritual," *Gelar J. Seni Budaya*, vol. 21, no. 1, pp. 11–23, 2023, doi: [10.33153/blr.v21i1.5072](https://doi.org/10.33153/blr.v21i1.5072).