



Harmony of Culture and Education: A Content Analysis of the Role of Banjar Songs in Shaping Pancasila Student Profile

Susyam Widiantho^{1*}, Wadiyo Wadiyo², Tjetjep Rohendi Rihidi³, Suharto⁴

¹Doctoral Programme of Art Education, Universitas Negeri Semarang, Indonesia

^{2,4}Department of Art Education, Universitas Negeri Semarang, Indonesia

³Department of Art and Design, Universitas Negeri Semarang, Indonesia

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Abstract

The Pancasila Student Profile embodies Indonesian students as lifelong learners who have global competence and behave according to the values of Pancasila. The Pancasila Student Profile can be achieved through folk songs. Banjar folk song, as one of the art forms produced from the culture originating from the South Kalimantan region, has an appropriate meaning and can be used to realise the Pancasila Student Profile. The purpose of this research is to analyse the needs of Banjar songs to obtain data and information about: (1) Banjar songs that are relevant to the Pancasila Student Profile; (2) The needs of students in shaping the character of the Pancasila Student Profile through banjar songs; (3) Character values presented in banjar songs. This research was conducted in stages: planning, data collection, reduction, and conclusion drawing. Data analysis used a qualitative descriptive method. The results showed that: (1) Banjar songs have values and meanings that are relevant to the character building of Pancasila students; (2) Students need Banjar songs in growing the character of Pancasila students; This finding has confirmed that Banjar songs are a product of mass culture, namely works of art produced from the cultural ecosystem. Thus, Banjar songs can be an alternative in shaping the character of Pancasila students; (3) Banjar songs have character values of noble character, global diversity, cooperation, independence, critical and creative reasoning that are relevant to the elements of the Pancasila Student Profile.

1. INTRODUCTION

The Pancasila Student Profile is an effort to translate the vision and educational goals formulated in the national education policy. The vision and goals of Indonesian education can be seen in the preamble of the 1945 Constitution of the Republic of Indonesia in the 4th paragraph. Its function is to develop the ability and shape the character and civilization of a dignified nation to educate the nation's life, aiming to develop the potential of students to be academically intelligent in line with the Pancasila character. The Ministry of Education and Culture supports the vision and goals of education in the new paradigm by creating the Pancasila Learner Profile to realize Indonesian students as lifelong learners who have global

*Correspondence author, Contact(s): swidiantho@gmail.com

competence and behave according to the values of Pancasila [1]. The new paradigm curriculum is the curriculum used today that emphasizes the Pancasila Profile as a long-term outcome. There are six characteristics of the Pancasila Learner Profile, namely: (1) Faithful, devoted to God Almighty and Noble; (2) Coping with global diversity; (3) Mutually cooperative; (4) Independent; (5) Critical in reasoning; and (6) Creative.

Given the importance of forming the profile of Pancasila Students, the school as an institution has the duty and function to realise it. One of them is through Banjar songs as a reflection of their culture. Although character education in Indonesia has been extensively studied, the potential role of regional music, particularly Banjar songs, in fostering Pancasila values remains largely unexplored. This research proposes that Banjar songs, with their strong cultural ties, offer a unique pedagogical tool for developing the Pancasila Student Profile in Indonesian schools. Banjar songs, rich in local wisdom, offer a valuable opportunity to instill Pancasila values such as gotong royong, critical thinking, and global diversity. This research examines how these songs function as cultural artefacts and as educational tools that promote character development aligned with the Pancasila Learner Profile. The intrinsic values of a musical work (song) on a particular scale can be a reflection that represents a picture of socio-cultural conditions related to other areas of life, including the cultural resilience of a nation, which significantly influences human life. These values are relevant to the elements of the Pancasila Student Profile.

The message and meaning the creator wants to convey through a series of words in the Banjar song text can be immediately interpreted or explicitly described. However, some listeners might take some time to capture the message or meaning that the creator wants to convey through the text implicitly. The language style aimed at writers or creators should emphasize creativity, and these literary works should also contain helpful advice for social life [2]. The habitus of Banjar songs' popularity as a social system also needs to be seen in its building structure. The habitus system is a dialectical synthesis between objective structures and subjective phenomena [3]. Thus, the interaction between objective structures and subjective phenomena towards the popularity of Banjar songs can be assumed as its habitus [4].

In line with Dewantara's view, this research explores how Banjar songs serve as an essential cultural tool in shaping both individual students and society, fostering values aligned with the Pancasila Student Profile [5] "education as a civilizing process is not only oriented to develop a good person but also a good society". As a civilizing process, education needs to be double-oriented, building learners who can understand themselves and their environment. This orientation must be balanced, where education helps individuals to recognize their potential, and provides opportunities for each individual to place his or her advantages in the surrounding environment. Thus, education for civilization requires developing thinking, feeling, working, and physical power [6].

Learning is not only when there is a daily test, semester test, or end of school test; every second of the hour students spend is also included in their learning. Students can learn new things they encounter while at school, studying with the class teacher, and studying with their peers. Every student possesses a highly inquisitive spirit [7]. One of the studies on character values in Banjar songs was conducted by Erni Rohliyani, and the title was Character Values in Banjar Song Texts, analyzing data from 10 Banjar song texts. The results of this study found that the character values contained in Banjar song texts could be identified into 18 character values, namely: religious, honest, tolerant, disciplined, hardworking, creative, independent, democratic, curious, carrying national spirit or nationalism, love for the country, respect for achievement, communicative, peace-loving, fond of reading, environmental caring, social caring, and aware of responsibility [2]. Another study, Structure and Function of Banjar Songs by H. Anang Ardiansyah, formulated

four functions of Banjar songs: educating or advising, entertaining, criticizing, and expressing feelings [8]. The subsequent research entitled *Aesthetics of Popular Banjar Songs: A Representation of Cultural, Existence Experience, and Social Values of Banjar Society* stated three findings. First, the metaphysical value or substance of popular Banjar songs is located in two ontological realities: musical expression or the sounding of song forms and song lyrics in the Banjar language as a representation of Banjar culture. Secondly, the knowledge and truth values of art (aesthetic epistemology) of popular Banjar songs tend to be based on the philosophical framework of empiricism, that is, knowledge and truth of art that prioritizes the existential experience of the subject in the cultural life of Banjar society. Third, the prominent social value of popular Banjar songs is the discourse on work ethic based on religiosity, while the prominent political value (social institutions) is family education. From these two main social value contents, the aesthetics of popular Banjar songs offer social values [9].

Despite extensive discussions on the importance of character education in Indonesia, little has been done to explore how regional music traditions, such as Banjar songs, can be leveraged to instill Pancasila values in students. This study addresses that gap by analyzing how the values embedded in Banjar songs can contribute to Pancasila character building. The purpose of this research is to find out which Banjar songs are relevant to the elements of the Pancasila Student Profile by analyzing the needs of Banjar Songs to obtain data and information about: (1) character values in Banjar Songs that are relevant to the Pancasila Student Profile; (2) Students need to form the characters of the Pancasila Student Profile through Banjar Songs; (3) Character values in Banjar songs.

2. METHODS

This research uses a descriptive qualitative approach with an exploratory design because it allows in-depth exploration of the meanings and symbolic codes embedded in Banjar songs, which quantitative methods cannot capture. To analyse the contribution of Banjar songs in shaping character according to the Pancasila Student Profile, six Banjar songs were selected, namely: Bismillah Kata Bamula, Banjarbaru Kota Idaman, Kayuh Baimbai, Pangeran Suriansyah, Si Panjang Balikat, and Pambatangan. The selection of songs was done purposefully based on the criteria of theme representation, popularity, diversity of cultural values, and recommendations from cultural experts and local musicians. These selection criteria aim for the six songs to represent Banjar musical traditions comprehensively. To reduce potential bias in lyric interpretation, the researcher applied data triangulation through discussions with cultural experts, member checking with informants, and an audit trail of the analysis process. The researcher also explicitly recognises the possibility of subjectivity in interpreting song meanings and attempts to maintain objectivity through the involvement of various parties in the analysis process.

Data analysis was conducted using a thematic and semiotic-based content analysis framework. The units of analysis used were stanzas and lines of song lyrics. The analysis procedure included identifying central themes and symbols, manual open and axial coding, and categorizing character values in the lyrics. In the data codification stage, the researcher rewrote the field notes that had been made, including analysing the semiotics of the six Banjar songs to be studied. While analysing and understanding the meaning of the Banjar songs, the researcher conducted recorded interviews with Banjar songwriters and cultural experts. The interview recordings were then transcribed manually. All field notes or transcriptions were reviewed after the field notes were neatly rewritten and after the recordings were transcribed. After that, important and unimportant information was selected by marking it. Then, the researcher interpreted what was conveyed in the fragments to find out what the informants or documents conveyed in the fragments.

Each step of the analysis was systematically documented to ensure transparency and repeatability of the process. Secondary data was obtained through in-depth interviews with songwriters, cultural figures, and representatives of the Balai Guru Penggerak in Banjarmasin. They were selected using a purposive sampling technique based on their active involvement and in-depth knowledge of Banjar musical traditions. Interviews were conducted semi-structured, with guiding questions that experts had validated. The validity and reliability of the interview data were maintained by testing credibility, dependability, and confirming the results with the interviewees. The entire research process was conducted in compliance with ethical principles, including informed consent from informants, confidentiality of data, and respect for the intellectual property rights of songwriters.

3. RESULTS AND DISCUSSION

The following analysis focuses on six Banjar songs, each reflecting distinct aspects of the Pancasila Student Profile. The analysis will demonstrate how these songs embody values such as faith, cooperation, and independence, which are key to forming a Pancasila student. The six songs have meanings and values that are relevant to the character of the Pancasila Student Profile. In order to interpret the song in a greater perspective besides basing on text content, the researcher also displayed the results of observations and interviews with Banjar language figures and creators of Banjar songs such as Khairiadi Asa, Jefri Tribowo, and Marwan Al Gumbil.

3.1. The Song *Bismillah Kata Bamula*.

Underscores the importance of faith through religious practices, aligning closely with the first Pancasila value—faith in God. The emphasis on Islamic practices, such as prayer and fasting, reinforces personal faith and civic values like responsibility and compassion for the less fortunate, encouraging students to embody these values in everyday life.

*Bismillah...
Bismillah kata bamula
tumat kacil amalkan agama
mamingkut rukun islam nang lima
nyaman di dunia nyaman akhirat
Alhamdulillah...
Mambaca dua kalimah syahadah
Allah Tuhanku Muhammad Nabiku
Wajib sembahyang nang lima
waktu
Maangkat takbir manyarah diri
Allahuakbar
Bulan ramadhan kita puasa
manahan nafsu lapar dahaga
ingat nang miskin bazakat fitrah
fakir sangsara aduh kasihan
Na'udzubillah...*

*Amun balabih harta dibari
sudah panggilan kita bahaji
Makkah Madinah ziarahi Nabi
mambari salam Ya Rasulullah
Salamun'alaik...
Marhaban yaa nurul'aini....
Marhaban yaa marhaban...*

*Source of song lyrics Bismillah
Kata Bamula from
https://id.wikibooks.org/wiki/Bismillah_Kata_Bamula which was
accessed on November 11, 2022.*

The implied meaning in the song 'Bismillah Kata Bamula' is reflected explicitly in the lyrics, emphasizing the importance of instilling faith in the afterlife, reminding individuals not to ignore the reality of life after death. The mention of 'Bismillah' in the lyrics serves as direct religious advice and implicit moral guidance, suggesting that every action should begin by saying 'Bismillah' with the right intention. This practice is not merely a ritualistic expression; it embodies a deep sense of humility, gratitude, and recognition of man's dependence on God's will. By beginning with 'Bismillah,' individuals are reminded of their limitations and the need to seek God's guidance and blessings in all endeavours [10], [11], [12].

From an educational perspective, this principle is closely aligned with the broader goals of character education, particularly within the framework of Pancasila, which upholds religious morality as a foundational value. Saying 'Bismillah' before undertaking any task fosters the development of key character traits such as humility, self-awareness, and gratitude, essential for holistic personal growth [13]. Moreover, it fosters a sense of responsibility and ethical awareness, encouraging students to recognise the interconnection between spiritual beliefs and moral behaviour. Thus, the cultural and moral significance of 'Bismillah' goes beyond religious observance, serving as an important instrument in shaping students' characters and reinforcing the values enshrined in Pancasila.

The Shahada in the lyrics reaffirms the Muslim commitment to truth and moral integrity, reinforcing the importance of living by divine principles. This belief cultivates respect for others, promotes personal accountability, and strengthens social harmony, core elements of the Pancasila Student Profile. By pledging this sentence, a Muslim establishes himself to believe in the teachings of God as conveyed through the Prophet Muhammad.

Referring to the Vision of the Ministry of Education and Culture, the key elements of students in the Pancasila Student Profile character are: (1) Religious morality: Recognizing the attributes of God and appreciating that the essence of His attributes is love and compassion; (2) Personal morals: Realizing that taking care of oneself is important along with taking care of others and the surrounding environment; (3) Manners towards humans: Prioritizing equality and humanity over differences and respecting the differences that exist with others; (4) Manners towards nature: Realizing the importance of caring for the surrounding environment so that he does not damage or abuse the natural environment, so that nature remains suitable for all living things today and for future generations; (5) Morality towards nation: Understand and fulfill their rights and obligations as good citizens and realize their role as citizens [1].

The song Bismillah Kata Bamula is certainly very relevant to the character traits of the first Pancasila Student Profile. It can be used as learning media or played in school activities in the context of the enculturation process. Strengthening religious and general knowledge as the basis for student life when interacting in society receives more attention to equip students with integrative knowledge of religious and general sciences [14].

3.2. Global Diversity Value in the Song Banjarbaru Kota Idaman by Marwan Al Gumbil.

*Selamat datang kami ucapkan
Bapak wan Ibu sakawan-kawan
Di Banjarbaru Kota Idaman
Kota palajar lawan Saniman*

*Pawalikota pintar menata
Tatanan kota indah wan nyaman*

*Marilah kita sama manjaga
Mamilahara nang sudah ada*

*Berbagai suku adat budaya
Jadilah satu di Banjarbaru
Rakyatnya rukun lagi mufakat
Banjarlah baru Kota Idaman*

*Source of song lyrics from the
songwriter from an interview on
November 13, 2022.*

Global Diversity Character is one of the characters that can be built through the introduction of local wisdom. Local wisdom is full of character education by teaching students about concrete things that behave according to everyday life [15]. This is on par with the goal of the Pancasila learner profile, where the affective domain or character is the main aim in education of this century [16]. Global diversity character is a value that can be developed through the integration of local wisdom, which serves as the foundation of character education by providing concrete examples to students on how to behave respectfully and ethically in everyday life. This approach is in line with the learner profile of Pancasila,

where character development, especially in the affective domain, is the primary goal of 21st-century education in Indonesia. The local wisdom in the song Banjarbaru Kota Idaman lyrics is closely related to Pancasila values such as Unity in Diversity, gotong royong, and respect for differences. The song Banjarbaru Kota Idaman specifically illustrates global diversity by promoting intercultural understanding and acceptance of diversity in society. By incorporating the theme of global diversity, the song can be used as a resource to promote inclusive education and foster intercultural dialogue in Indonesian classrooms, helping students appreciate and embrace diversity locally and globally [17], [18].

The key elements of global diversity character in the Pancasila Learner Profile are: (1) Knowing and appreciating culture: recognizing, identifying, and describing various groups based on their behavior, communication methods, and culture; (2) Intercultural communication skills in interacting with others: paying attention to, understanding, accepting the existence of, and appreciating the uniqueness of each culture; (3) Reflection and responsibility for the experience of diversity: reflectively utilizing their awareness and experience of diversity in order to avoid prejudice and stereotypes against different cultures, so that they can harmonize cultural differences in order to create a harmonious life between people [1].

The song Banjarbaru Kota Idaman tells the story of Banjarbaru City (now the capital of South Kalimantan Province). This city has been organized by the current regional leader, who also urges the community to protect and maintain it. The lyrics of Banjarbaru Kota Idaman celebrate diversity by showing that cultural differences are not an obstacle but a source of strength. The song encourages intercultural respect and tolerance, reflecting the Pancasila Student Profile's commitment to promoting a harmonious society where diverse cultural expressions are valued. Of course, tolerance and mutual respect create a harmonious society. In the researcher's interview, the songwriter said that he wanted to appeal to the community to jointly realize a comfortable Banjarbaru City due to the synergy between the local government and the community, one of which is respecting each other, promoting tolerance in diversity. This is very relevant to the character traits of the Pancasila Student Profile and can be understood in a broader cultural arena, both nationally and internationally.

3.3 The Value of Gotong Royong in Kayuh Baimbai Song by Jefri Tribowo.

The Kayuh Baimbai song underscores the power of gotong royong, urging students to contribute to the collective good. This aligns with the Pancasila Student Profile's emphasis on cooperation, encouraging students to understand the importance of working together to overcome challenges and build a supportive community.

*Kakawanan sabarataan
Bila handak umpat pambangunan
Majuakan tanah banyu kita
Indonesia*

*Kakawanan sabarataan
Jangan kita kada heran-heran
Bila ada urang bagawian
Gasas kita jua*

*Satu karja dua gawi
Waja sampai kaputing*

*Kakawanan sabarataan
Jangan koler amun bagawian
Mambangakan tanah banyu kita*

Indonesia

*Kakawanan sabarataan
Bila kita kada handak supan
Rapiakan sakawa kita
Gasas kita jua*

*Satu karja dua gawi
Waja sampai kaputing*

*Kayuh Kayuh Kayuh Baimbai
Kayuh Kayuh Kayuh Baimbai
Kayuh Kayuh Kayuh Baimbai
Samunyaan*

*Kayuh Kayuh Kayuh Kayuh
Baimbai*

*Source of song lyrics from the
songwriter interview results on
November 13, 2022.*

The song, created in 2013, encapsulates the spirit of gotong royong, as reflected in its title, 'Kayuh Baimbai.' The phrase 'kayuh baimbai' literally means 'rowing together,' evoking the image of people rowing a boat in unison [19], [20]. This metaphor powerfully illustrates the nature of working together- everyone's efforts are essential to progress, and society can achieve its goals through collective action. The song's lyrics reinforce this idea, emphasising that collective efforts lighten the load and foster societal cohesiveness and harmony.

In an interview with its creator, it was revealed that the inspiration for the song came from a desire to promote the value of gotong royong as a cornerstone of community and national development. The song's creator Kayuh Baimbai explains that Banjarmasin's progress and development depend on the willingness of its people to work together to build, maintain, and preserve the city (Triwibowo, wawancara, 11 Maret 2024). This local spirit of gotong royong aligns with the nation's broader development goals, as articulated in the Pancasila Learner Profile, highlighting the importance of social responsibility, mutual aid, and community engagement. By working together, communities strengthen their social bonds and contribute to Indonesia's economic growth and progress [21]. Thus, 'Kayuh Baimbai' serves as a celebration of local wisdom and a reminder of the important role of gotong royong in shaping a just, prosperous, and harmonious nation.

The song Kayuh Baimbai encourages the Pancasila values of cooperation and social responsibility, urging students to understand the importance of working together to achieve common goals. In a school setting, fostering this spirit of cooperation through group work, peer support, and community service helps students practice the values of solidarity and shared responsibility essential for personal and societal development. According to Wahyuni et al [22] the main elements of gotong royong are: (1) Collaboration, which is working together with others accompanied by feelings of pleasure when with others and having a positive attitude towards others; (2) Caring, which is paying attention and acting proactively on conditions or circumstances in the social and physical environment; (3) Sharing, which is giving and receiving everything important for personal and shared life. The lyrics of 'Kayuh Baimbai' semantically convey social messages and deep meanings about nation-building. The call for togetherness is expressed in the lyrics 'Forever and forever, Without hands and feet, We will return to Indonesia,' which encourages collective action for progress. The lyrics 'If you are a friend, do not be afraid, do not be afraid to be an Indonesian' invite listeners not to be lazy and proud to work together for the country's progress.

Beyond simply promoting the idea of co-operation, this song can serve as a practical tool in educational settings to instill the values of co-operation and helping each other. For example, teachers can use 'Kayuh Baimbai' as a starting point for collaborative learning projects, such as group discussions on the importance of co-operation, song performances, or creative assignments where students create new verses that reflect their community values. Through these activities, students are encouraged to internalise the message of gotong royong and apply it in their daily interactions with peers and teachers. This process strengthens social cohesion in the classroom and fosters a culture of caring, collaboration, and shared responsibility, aligning with the Pancasila Student Profile and broader nation-building goals.

3.4 Independent Value in Pangeran Suriansyah Song by Anang Ardiansyah.

The song Pangeran Suriansyah tells the story of a leader who overcomes adversity with independence and perseverance. This aligns with Pancasila's value of independence, teaching students that they can achieve their goals even in challenging circumstances.

Educators can use this song to help students reflect on their journeys toward self-reliance and leadership.

*Pangeran pangeran raja buana
ahli waris karajaan Daha.
dibuang paman Arya batahta.
kabalandean wadah
pambukahannya.
dikampung kuin diangkat jadi
raja. pangeran samudra itu
galarnya.*

*Patih masih patih kampung kuin.
Jadi palindung hujan wan angin.*

*Kampung barani aman tajamin.
kuin manjadi Banjarmasin.
Khatib dayang nang jadi
talabang.
Urang nang baisi kapintaran.
Rakat mupakat wan saijaan.
Pangeran mangumpul pasukan.*

*Pangeran.
pangeran raja buana ahli waris
karajaan Daha.
dibuang paman Arya batahta.
kabalandean wadah
pambukahannya.
dikampung kuin diangkat jadi
raja.
pangeran samudra itu galarnya.*

*Mun bulan kadap sidin
manyarang.
Paman Tamanggung kuat
babanaran.
Sungai kuin dipagar carucukan.
Kampung carucuk dibari ngaran.
Patih masih lau pang baucap.
Wan sulthan Damak
bapatulangan.
Sulthan manulung baparjanjian.
Mun banjar manang masuk islam.*

*Loading...
Pangeran.
pangeran raja buana ahli waris
karajaan Daha.
dibuang paman Arya batahta.
kabalandean wadah
pambukahannya.
dikampung kuin diangkat jadi
raja.
pangeran samudra itu galarnya.
Paman tamanggung kalah
sabakas.
Lalu dibagi tanah wan watas.
Pangeran baislam sabubuhan.
Sulthan Suriansyah bangaran.
Raja baislam nang panambayan.
Dikampung kuin baulah masigit.
Disitu jua sidin bamakam.
Damintu kisah Banjarmasin.*

*Pangeran.
pangeran raja buana ahli waris
karajaan Daha.
dibuang paman Arya batahta.
kabalandean wadah pam
bukahannya.
dikampung kuin diangkat jadi
raja.
pangeran samudra itu galarnya.*

*Sabang pagat habis carita,
kisah Banjarmasin kota barnama.*

*Source of song lyrics Pangeran
Suriansyah from
<https://www.rumahbelajar.web.id/lirik-lagu-daerah-pangeran-suriansyah/> which was accessed
on November 17, 2022.*

The fourth Pancasila learner profile character, mandiri, is the ability to act independently and take responsibility for one's actions without being overly dependent on others. The song 'Pangeran Suriansyah' embodies this value by promoting self-reliance and conveying broader moral integrity, perseverance, and religiosity messages. The narrative in the song aligns with the core elements of self-reliant character as outlined by Kemendikbud Ristek [1]: (1) self-awareness and situational understanding, and (2) self-regulation, which involves managing one's thoughts, emotions, and behaviour to achieve personal and academic goals.

The lyrics '*kabalandean wadah pam bukahannya, dikampung kuin*, appointed king, *pangeran samudra itu galarnya*' specifically illustrate the value of independence [23]. As revealed through interviews with cultural figures, these lines recount Prince Suriansyah's exile by his uncle Arya Batahta and his subsequent persistence. Despite adversity, Prince Suriansyah shows resilience and confidence, continuing to pursue his goals and eventually becoming

the King of Kuin Village. This narrative provides a powerful example for students, illustrating how self-regulation and self-reliance can be utilised to overcome challenges and achieve personal aspirations.

Educators can utilise this song as an effective pedagogical tool to foster self-confidence and resilience among students. Engaging with the song's message encourages students to take initiative in their academic work, make independent decisions, and pursue personal growth. For example, teachers can design reflective activities where students identify personal challenges and develop strategies to overcome them independently, mirroring the journey of Pangeran Suriansyah. In an academic setting, students can be guided to set learning goals, monitor their progress, and persevere in the face of setbacks, thus fostering self-management and perseverance. In a community context, students can apply these skills by participating in service projects, leading group initiatives, or addressing local issues, thus developing important life skills such as problem-solving, self-regulation, and perseverance. Through this integrative approach, the values embodied in 'Pangeran Suriansyah' can be translated into concrete competencies that support students' holistic development and prepare them for lifelong learning and responsible citizenship. The Banjar Sultanate is renowned for its historical roots in tolerance, allowing diverse groups to coexist peacefully, a principle that continues to influence local communities today [24].

3.5 Critical Reasoning Value in the Song *Si Panjang Balikat* by Anang Ardiansyah.

*Me' me' kambing makan kulit
tiwadak
babaju handak bingking,
bagawi kada handak
ngarani "si panjang balikat" 2x*

*Kambing balang,
makan daun hambawang
salipi handak kancang,
pangulir balawasan
manyisit ka urat tulang 2x*

*Papadah nang tuha-tuha,
pamali mangkuliat rahat makan
tabiat si panjang balikat,*

*maungut sambil basangga wihang
balingkur bahaharian,
teh kupi kada kasurungan*

*Kambing hirang, janggut,
janggutnya panjang
ngalih maayun tangan,
alasan baburagan
marugiakan pambangunan 2x*

*Source of song lyrics *Si Panjang
Balikat* from
https://id.wikibooks.org/wiki/Si_Panjang_Balikat which was
accessed on November 17, 2022.*

The following character profile of Pancasila students is critical reasoning. Students with critical reasoning can objectively process both qualitative and quantitative information, build links between various information, analyze information, evaluate, and conclude.

Key elements of critical reasoning in the Pancasila Student Profile include: (1) obtaining and processing information and ideas-demonstrating curiosity, asking relevant questions, and analysing information; (2) analysing and evaluating reasoning-using logic and scientific principles in decision-making; (3) reflecting on thoughts and thought processes-engaging in metacognition to understand and improve one's reasoning; and (4) making informed decisions-drawing conclusions based on relevant data and multiple sources. These elements are depicted in the song *Si Panjang Balikat*.

The song '*Si Panjang Balikat*' is a cultural critique of laziness, describing someone who wants nice clothes but is unwilling to work for them. '*Balikat*' (*belikat*) refers to the shoulder blade, metaphorically representing someone slow to act or lazy. Through satire, the song criticizes unproductive behavior and implicitly encourages listeners to reflect on their attitudes and work ethic. This aligns with the educational goal of fostering critical reasoning, as the song

encourages students to question and analyse the consequences of laziness, both for themselves and society [25].

By engaging with the song's message, educators can guide students to connect the critique of laziness to broader skills such as problem-solving and decision-making. For example, class discussions can focus on identifying the root causes of unproductive behaviour and exploring strategies to overcome them. Students can be encouraged to reflect on their habits, set personal goals, and make decisions that increase productivity and responsibility. This process nurtures metacognitive skills, as students are encouraged to think about their thinking and decision-making processes.

The context of the social critique in this song goes beyond individual behaviour, highlighting issues such as dependency, lack of initiative, and the impact of laziness on collective well-being [26]. By analysing these themes, students are challenged to consider their role in society and the importance of positively contributing to society. In this way, 'Si Panjang Balikat' serves as a vehicle for moral teaching and a tool for developing critical life skills, including self-reflection, problem-solving, and responsible decision-making, which are essential for academic success and active citizenship.

3.6 Creative Value in Pambatangan Song.

The song Pambatangan reflects the creative resilience of the Banjar people, adapting to challenges by finding innovative solutions to problems like harsh weather or log transportation. This aligns with the Pancasila Student Profile's emphasis on creativity, teaching students that creative thinking is essential for overcoming obstacles in life and learning.

*Matan di hulu
Mambawa rakit bagandengan
Bahanyut matan di udik barito
Awal hari baganti minggu*

*Siang dan malam
Waktu hari baganti hari
Istilah urang mencari rajaki
Kada talapas lawan gawi*

*Panas hujan kada manjadi
pantangan
Kada heran tatap dirasaakan
Mananjak batang sambil barami
ramian*

Akhirnya sampai katujuan

*Inilah nasib manjadi urang
pambatangan
Namun nasib sudah ditantuakan
Insya allah ada harapan*

*Source of Pambatangan song
lyrics from
<https://hildaayyu.wordpress.com/2015/07/11/ramadhan-22-urang-pambatangan-sebuah-makna/> which was accessed on
December 06, 2022.*

Pambatangan is a traditional occupation deeply rooted in Banjar society, historically reflecting the community's close relationship with the rivers of South Kalimantan [27]. The role of pambatangan guarding and managing logs along the riverbanks emerged as an important response to ecological challenges in the region, such as frequent flooding and the complex logistics of river transport. The work is physically demanding and symbolises the resilience and adaptability of the Banjar people, shaping a collective identity centred on perseverance and communal cooperation.

The song 'Pambatangan' encapsulates these values, portraying the relentless struggle for sustenance through lyrics such as 'Day and night, *waktu hari baganti hari, istilah urang mencari rajaki, kada talapas lawan gawi*,' which underscores the tireless work ethic and determination to overcome daily obstacles. The verse '*Panas hujan kada manjadi*

papantangan, kada heran tatap dirasaakan' further illustrates the community's unwavering commitment to their livelihood, regardless of adverse weather conditions.

Beyond the theme of struggle, the song implicitly conveys the value of creativity and curiosity. The lyrics '*Mambawa raft bagandengan, bahanyut matan di udik barito*' highlight the community's innovative problem-solving approach- using the river's natural flow to transport timber efficiently, thus turning environmental limitations into opportunities for creative adaptation. This aligns with adaptive expertise in educational psychology (Hatano & Inagaki, 1986), emphasizing the ability to devise new solutions in dynamic and challenging environments.

By integrating traditional cultural expressions such as the song 'Pambatangan' into the educational context, students are encouraged to develop academic knowledge, critical thinking, and adaptive skills essential for navigating a rapidly changing world. This approach supports the inculcation of the Pancasila values of creative reasoning and global competence, as envisioned in the Ministry of Education and Culture's framework for the Pancasila Student Profile. Through these cultural narratives, students are inspired to embody resilience, creativity, and proactivity in overcoming challenges individually and collectively.

Creative learners can modify and produce original, meaningful, impactful work, demonstrating innovation and adaptability. According to MoEC Ristek (2021), the main elements of creative character include: (1) generating original ideas-from simple expressions of thoughts and feelings to complex solutions tailored to contextual challenges; and (2) producing original works and actions-driven by personal interests, emotions, and consideration of their impact on the surrounding environment. The song 'Pambatangan' exemplifies these qualities by describing the resilience and ingenuity of the Banjar people in overcoming environmental and economic hardships.

Drawing on educational theories such as Vygotsky's sociocultural approach and the concept of adaptive expertise (Hatano & Inagaki, 1986), the song illustrates how local wisdom and traditional practices can serve as powerful pedagogical tools to teach problem solving and adaptability [28]. Communities' creative strategies - such as utilising river currents to transport logs - demonstrate how learners can draw on cultural heritage to devise innovative solutions in a dynamic environment. Integrating such local wisdom into modern education fosters creativity and equips students with the critical thinking skills needed to navigate complex real-world problems.

In addition, the song implicitly criticises socio-economic inequality by highlighting the constant struggle that pambatangan workers face. Through its narrative, the song invites reflection on the challenges and structural inequalities that shape the lived experiences of marginalised communities. This critical perspective encourages learners to question the status quo, develop empathy, and engage in transformative action. The song 'Pambatangan' becomes a valuable resource for fostering creative reasoning and social responsibility in contemporary education by linking resilience and creativity with critical awareness of social issues.

Creative learners are characterised by their ability to generate and implement original, meaningful, and impactful ideas and works. According to Kemendikbud Ristek [1] the core elements of creative character include: (1) generating original ideas, which can arise from simple expressions of thoughts and feelings or evolve into complex solutions tailored to specific contexts; and (2) producing original works and actions, motivated by personal interests, emotions and conscious consideration of their broader impact. The song 'Pambatangan' vividly portrays these attributes through its depiction of the resilience and ingenuity of the Banjar people in the face of environmental and economic hardship.

Banjar songs are not only a valuable part of local heritage, but also serve as a meaningful tool for character education in schools [30], [8], [35], [33], [2], [29], [34]. By embedding values such as collaboration, independence, global diversity, critical thinking, and creativity in their lyrics, these traditional songs are closely aligned with the dimensions of the Pancasila Learner Profile. The following visualisation provides a conceptual map illustrating the relationship between the character values in Banjar songs and the core dimensions of Profil Pelajar Pancasila, highlighting the potential of local cultural expressions to enrich character education.

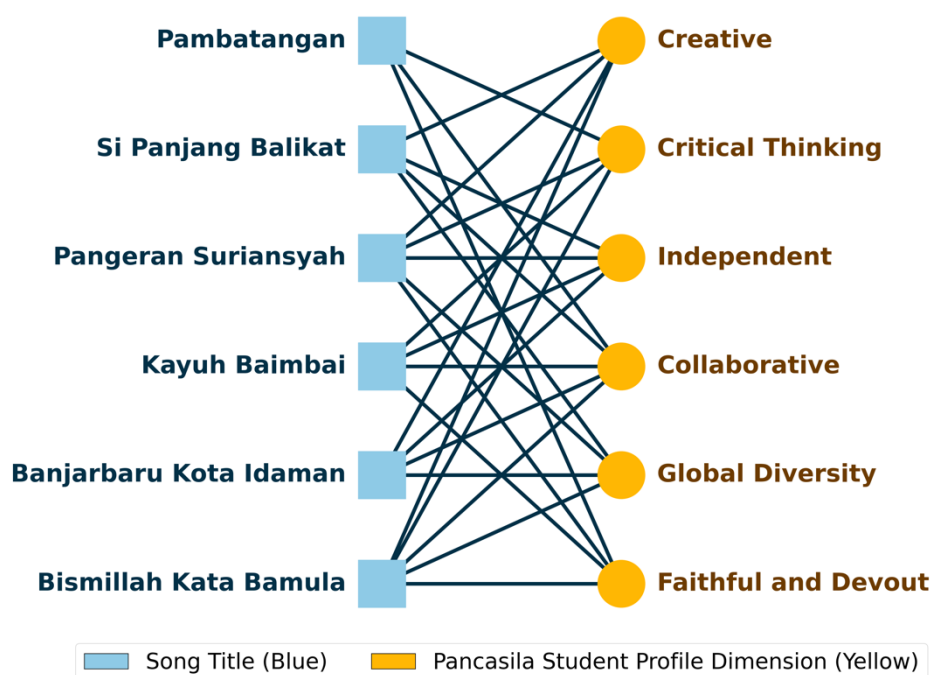


Figure 1. Concept Map: Relationship between Banjar Song Character Values and Pancasila Student Profile Dimensions.

Figure 1 presents a concept map linking the character values found in Banjar songs with the six main dimensions of the Pancasila Learner Profile. This visualisation shows Banjar songs have significant potential to foster character development, particularly in collaboration, independence, global diversity, critical thinking, and creativity. The map underlines the importance of integrating culture-based education into the curriculum, showing that specific cultural forms such as Banjar songs can make a unique and meaningful contribution to strengthening the values of Pancasila in schools [36]. While these findings are conceptual and exploratory, they pave the way for further research to empirically assess the impact of incorporating Banjar songs on students' attitudes and behaviour.

4. CONCLUSION

This research confirms that Banjar songs act as cultural heritage and have significant potential in shaping students' character according to the Pancasila Student Profile. The findings strengthen the literature highlighting the importance of culture-based education in character building and strengthening Pancasila values in schools. By linking values such as gotong royong, independence, global diversity, and critical and creative reasoning to Banjar songs, this research expands the understanding of how local cultural expressions can be effective in character education. It also challenges the literature that tends to place character education within a more general framework by showing that specific cultural forms, such as Banjar songs, can make unique and relevant contributions.

However, this study has some limitations that need to be recognised. The sample of songs analysed is limited to six popular songs, so generalisation of the findings to all Banjar songs or other cultures in Indonesia needs to be done with caution. In addition, this study has not empirically tested the direct impact of Banjar song integration on students' behaviour or attitudes, so the results are more conceptual and exploratory. This limitation opens up opportunities for further research that can use longitudinal or experimental designs to measure the influence of Banjar songs on students' character development over time.

Banjar songs can be integrated into learning music, civic education, and character education at school for practical implementation. Teachers can utilise these songs in intra-curricular and extra-curricular activities, such as art performances, discussion of values in the lyrics, or creative projects based on folk songs. In the context of school diversity in Indonesia, the integration of Banjar songs needs to be done inclusively by comparing and appreciating traditional songs from different regions so that all students feel represented. Future research could explore specific questions, such as how Banjar songs influence students' attitudes and behaviour, or compare the effectiveness of Banjar songs with other traditional songs in shaping character. A longitudinal study could also be conducted to see the long-term impact of local song integration on student character building.

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