

Character Value of Syair Song Lampung Pesisir Single Guitar

by Novri Rahman Et Al.

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Novri Rahman*, Farida Ariyani, and I Wayan Mustika
University of Lampung

*Corresponding Author: *E-mail: novrir7@gmail.com*

Abstract

This study aims to find out what character values are contained in the Lampung Pesisir single guitar song. The method used in this research is descriptive method with a qualitative approach. This study uses data collection techniques Observation, Documentation, Literature, and Interviews. The data analysis technique used is the Qualitative Data Analysis Technique. Based on observations and research on the Characters of Lampung Pesisir Single Guitar Song Poetry, the writer can conclude that the Lampung Pesisir single guitar song poems mostly have character values in them, the character values that really dominate those poems are honest character values, tolerance, and love peace. That means the poems of a single Lampung Pesisir guitar have educational values that are very important to instill the values of character in today's young generation.

Keywords: character, value, single lampung guitar

1. Introduction

The wealth of traditional arts in Indonesia is very much and varied, therefore it is very unfortunate if these arts become extinct. Therefore, it is fitting for our society to know the existence of traditional arts as a characteristic of the region, and to maintain its sustainability, so as not to be influenced by foreign cultures that will damage the existing culture in society. Lately, many young people do not know the development of typical arts from the area where they come from, as well as the philosophical meaning of the traditional arts of the community. This is based on the lack of knowledge and information about traditional arts in the area. This is also influenced by the lack of research sources related to the problems of traditional arts. Traditional art is a product of high value culture, and culture emerges from the habits of a society, good art can also determine the sustainability of a cultural value in its society.

Koentjaraningrat (1987, 85) stated that cultural values are the highest and most abstract behavior of customs, therefore cultural values consist of conceptions of everything that is considered valuable and important by a society, so that these beliefs can serve as a guide in live the life.[1] The Lampung area is an area that has quite a variety of traditional arts, including the Bedana dance, Cangget Agung dance, Sigekh Pengunten dance, Sekura, Tapis embroidery, Gamolan Pekhing music, Single Guitar (Petting Tunggal), flute/serdam, ghunjih and kulintang. These arts are spread in various areas in the Lampung region. In Lampung Province, one type of traditional music that still survives today is the Single Guitar/single petting.

This art presents elements of vocals and instruments, his guitar playing skills, and his song lyrics are mostly in the form of rhymes. One of the solo petting artists in Lampung who still preserves and plays this art is Edi Pulampas (55 years old), who is also a resource person in this study. According to him, this art has long developed in the community, he even learned this art from his father (interview January 20, 2018).

The song that sings poems contains advice, expressions of love at the time of ngiban/nganjang or ngababang/pampering a partner. The solo petting art uses Lampung language poetry, both the 'api' dialect and the 'nyow' dialect. In this study, the only petting art that was observed was the use of Lampung language poetry with the dialect of fire. Namely the dialect of the language used by people in the West Lampung, West Coast, Tanggamus, Pesawaran and South Lampung regions. The form of poetry in this single petting is called segata and the musical instrument used in the solo petting is a guitar.

Nowadays, solo petting art performances are rarely found, due to the increasing number of modern arts that are chosen by the community as their entertainment choices. Edi Pulampas, who is one of the artists who is still actively playing solo petting in the Talang Padang area, Tanggamus, stated that his performances are very rare, even people who consider his art in wedding celebration parties, or events such as village parties and the like have very rare.

Currently, the existence of a single petting art in Lampung society is enough to worry about its existence. Edi Pulampas, said that the public's response to this art was indeed not encouraging, due to the large number of modern arts that are currently favored by the people of Lampung. Another condition is that there are various ethnic groups in Lampung, and each of them has a unique art from their area of origin that they enjoy (interview 20 January 2019).

Given the situation, slowly the art of single petting is rarely performed. In order to overcome this, it is necessary to have efforts from various parties to maintain the existence of this single petting art so that it does not disappear in the community. Given the existence of valuable values that can be conveyed through the songs contained in it. Therefore, so that the art of single petting does not become extinct, various conservation efforts are needed, one of the inheritance efforts that can be done is through learning in the community. Because society is a place for generations of cultural heirs to gain knowledge and culture, thus this solo petting art is expected to be able to maintain its existence in the community.

Because the function of society is to maintain, develop, and realize the cultural values that are owned by the community itself. In addition, in the single guitar there are also poems which contain character values. But what characters are contained in this Lampung single guitar? This will be the focus of the author in this research.

16 Based on the background of the problem, the formulation of the problem in this study is what character values are contained in the Lampung Pesisir single guitar verse?

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2. Methods

The method used in this research is descriptive method. Descriptive method is a description as accurately as possible about a particular individual, symptom or group, a method used to solve the problem at hand, providing a clear picture of the situation and trying to describe it objectively with a view to revealing existing phenomena. The purpose of this method is to describe systematically, factually and accurately about certain facts and characteristics (Husin Sayuti, 1989:33). Based on the above objectives, this descriptive method is used to describe the character values contained in the poems on a single guitar. Data collection techniques were carried out by means of field observations, interviews with informants, documentation of research results, literature studies. The data analysis technique used in this research is qualitative data analysis technique.[2]

3. Results and Discussion

Lampung Province Overview

Lampung Province was formed based on Law Number 14 of 1964 concerning the Establishment of Lampung Level I Regions dated March 18, 1964. Geographically, Lampung Province is located at a position of 103°40" (BT) East Longitude to 105°50" (BT) East Longitude and 3°45" (LS) South Latitude to 6°45" (LS) South Latitude. Lampung Province covers a land area of 35,288.35 km² Lampung in figures, BPS 2012) including 132 surrounding islands and bordering seas within 12 nautical miles from the coastline towards the open sea.

The area of the sea waters of Lampung Province is estimated to be approximately 24,820 km (Lampung coastal resource atlas, 1999). The coastline of Lampung Province is approximately 1,105 km, which forms 4 (four) coastal areas, namely the West Coast (210 km), Semangka Bay (200 km), Lampung Bay and Sunda Strait (160 km), and the East Coast (270 km).). The administrative boundaries of the Lampung Province are:

- a) North side with South Sumatra and Bengkulu Provinces
- b) South side with the Sunda Strait
- c) East side with Java sea
- d) West side with the Indonesian Ocean.

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Lampung Province with the capital city of Bandar Lampung, which is a combination of the Twin Cities of Tanjungkarang and Telukbetung, has a relatively large area and holds marine potential. The main ports are called Panjang and Bakauheni and fishing ports such as Fish Market (Telukbetung), Tarahan and Kalianda in Lampung Bay. While in Semangka Bay is Kota Agung and the Java Sea there are also fishing ports such as Labuhan Maringgai and Ketapang. Besides that, Menggala City can also be visited by fishing boats along the Way Tulang Bawang river, while for the Indonesian Ocean there is Krui Harbor.

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The main airport is Radin Inten II which is the new name of Branti 28 Km from the capital via the State road to Kotabumi and the Air Force's airport is in Menggala called Astra Ksetra.

Value Concept

According to Danandjaja, value is the understanding that a person has of something more important, what is better and what is not, what is right and what is not.

According to Mulyana, value is a belief and reference to determine choices.

According to Gordon Allport, value is a belief that can make a person take action based on his choice.

From some of the concepts above, it can be concluded that value is something valuable that we can get through awards or by using materials.

Character Concept

According to Koesoema (2010: 3), character is a human anthropological structure, where humans live their freedom and live their limitations. In this case, character is not just an action, but is a result and a process. For this reason, a person is expected to be more aware of his freedom, so that he can be responsible for his actions, either for himself personally or for development with other people and his life.[5]

According to Kusuma, what is meant by character is the nature, style, or characteristic of a person that is formed or created and obtained from the surrounding environment.

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From some of the definitions above, it can be concluded that character is a real trait that is shown by an individual without being made up. The character possessed by each person is essentially formed through learning processes that can be considered quite long and quite long. Human character is not created or brought from birth.

However, a person's character is formed as a result of being created or shaped by the people around us and formed by the surrounding environment.

The point is that character is formed not from birth. This character can be formed through various learning processes obtained from several places, such as at school, home, office, and in the environment around the person's residence. The parties who play an important role in the process of forming one's character are teachers, parents, family and peers.

A person's character will generally be in line with that person's behavior.

For example, if a person often does good activities or activities such as being helpful, polite in speaking, or respecting older people or others, then the most likely character that will be formed in that person is a good character.

Unlike the case with someone who has bad behavior on a daily basis such as stealing, criticizing, slandering, lying, saying dirty words, or other bad behavior, then the most likely character possessed by that person is a bad character.

The 18 values in character education that have been formulated by the Curriculum Center of the Research and Development Agency, Ministry of National Education are:

1. Religious

Obedient attitudes and behavior in carrying out the teachings of their religion, being tolerant of other religions, and living in harmony with followers of other religions.

2. Honest

Behavior based on efforts to make himself a person who can always be trusted in words, actions and work.

3. Tolerance

Attitudes and actions that respect differences in religion, ethnicity, ethnicity, opinions, attitudes, and actions of others who are different from themselves.

4. Discipline

Actions that demonstrate orderly behavior and comply with various rules and regulations.

5. Hard Work

Actions that show work behavior that is more than what is usually done.

6. Creative

Thinking and doing something to produce a new way or result from something you already have.

7. Independent

My attitude and behavior is not easy to depend on others to complete tasks.

8. Democratic

A way of thinking, behaving, and acting that evaluates the rights and obligations of himself and others equally.

9. Curiosity

Attitudes and actions that are always trying to find out more deeply and widely from something that is learned, seen and heard.

10. National Spirit

A way of thinking, acting and having insight that places the interests of the nation and state above the interests of themselves and their groups.

11. Love the Motherland

A way of thinking, acting and having insight that places the interests of the nation and state above the interests of themselves and their groups.

12. Rewarding Achievements

Attitudes and actions that encourage him to produce something useful for society, and recognize, and respect the success of others.

13. Friendly/Communicative

Attitudes and actions that are able to socialize with those around them.

14. Peaceful Love

Attitudes and actions that are able to tolerate each other, and can avoid disputes.

15. Likes to Read

The habit of taking time to read various readings that provide wisdom for him.

16. Care for the Environment

Attitudes and actions that always try to prevent damage to the surrounding natural environment, and develop efforts to repair the natural damage that occurs.

17. Social Care

Attitudes and actions that always want to help other people and communities in need.

18. Responsibility

The attitude and behavior of a person to carry out his duties and obligations, which he should do, towards himself, society, the environment (nature, social and culture), the state and God Almighty.

Of the 18 values above, which character values are possible in the single guitar verse.

Single Guitar/Single Petting Lampung Concept

Single Guitar / Single Petting is one of the traditional arts originating from Lampung. The single guitar is usually used or performed at parties or traditional ceremonies in Lampung. In these traditional events usually involve the muli (girls) and mekhanai (bachelors). Single guitar is used to accompany the songs or songs sung by the muli and mekhanai alternately (sahut-sahatan). Single guitars are usually found and favored by the people of Lampung who have the Sai Batin or people who use the Api language dialect.

According to Hasan (1999), single/single petting guitar is a type of musical instrument that has a sound source coming from plucked strings.

Meanwhile, according to (Edi Pulampas, 2019) Single guitar is also a guitar that is played by only one person where that person plays his own musical instrument as well as he who sings the song with a high soul.

According to Erwinardo (2019), Guitar Tunggal is traditional Lampung music where only one singer plays the guitar. But there is also one that is played by a singer and a guitar player. It is called Single Guitar because in singing the song it is only accompanied by one guitar, not accompanied by drums, violins, tambourines or other accompaniment musical instruments.

Description of Research Results

The study used interview techniques as the main tool used to collect data in this study. On that occasion the researcher interviewed 4 informants by means of structured interviews, namely interviews using guidelines in the form of questions that had been prepared in advance plus unstructured interviews in order to get deeper information, and unstructured interviews at the time of preliminary research while the results can be described as follows:

The History of the Coastal Lampung Solo Guitar

In the 16th century the Arabs came to Lampung through the Kingdom of Banten along with the spread of Islam in Lampung. When spreading Islam in Lampung, the figure who

spread Islam brought and used gambus musical instruments for the benefit of da'wah. The gambus musical instrument used at the time of the spread of religion has a larger size than the typical gambus lunik musical instrument from Lampung. The gambus musical instrument used at the time of the spread of Islam in Lampung.

The people of Lampung, especially the saibatin people (people with the Api dialect), have since made a similar musical instrument, with a smaller size, which in the Lampung language is called gambus lunik. Since then the lunik gambus musical instrument has grown and developed so that it becomes a traditional musical instrument in the Lampung region. After the development of the lunik gambus musical instrument until around the 1960s this gambus musical instrument began to be abandoned due to the entry of a new musical instrument in Lampung, namely the conventional guitar. Conventional guitars are considered to be more attractive to young people for Lampung traditional music, which they are also expected to be the next generation of Lampung's single guitar. The creation of the Lampung Coastal Single Guitar was initiated by Lampung artists namely Hila Hambala, Edi Pulampas, et al in 1980. The Lampung Single Guitar was created because of the anxiety of the Lampung artists at that time, because the traditional music of Lampung Gambus Tunggal was less attractive to children young people, and young people at that time preferred conventional guitar instruments to Gambus Tunggal. This is what becomes the trigger for the emergence of a single guitar in Lampung, a type of music that is almost the same as a single gambus but uses a conventional guitar instrument.

Cultural acculturation between Lampung's single gambus and conventional guitars was what started the creation of the Lampung Pesisir single guitar. The beginning of the appearance of the Lampung single guitar was very extraordinary received by the people of Lampung because Lampung's single guitar music was considered different and interesting, and gave a new color to the music world of the Lampung region at that time. Therefore, classical Lampung single guitar music is considered as one of Lampung's traditional music, because most young people from Lampung, especially Lampung Coastal, like to play this Lampung classical guitar (interviews with Mr. Hila Hambala and Edi Pulampas, 2-9 October 2019) .

The Value of the Character of the Single Guitar Poetry of Coastal Lampung

Besides being known for the solemn voice of the single guitar and the voice of the singer, the Lampung Pesisir Single Guitar is also a traditional art in which each of its verse contains character values that are instilled by the songwriter. In this study, the author has selected 23 songs from 10 Lampung solo guitar artists and the sample songs were selected based on the songs that developed in Lampung society.

4. Discussion

Single Classical Guitar in Coastal Lampung is part of a culture that has a deep meaning for the people of Lampung. As for the purpose of this Single Guitar culture, it is a gathering place for the people of Lampung, besides that this culture is also carried out

with the aim of preserving the culture that has become the heritage and characteristic of the Lampung Coastal community.

²⁴Based on the results of research with several sources on the Lampung Pesisir single guitar, ²⁰this solo guitar art tradition is an art in which the lyrics of the song have meaning and character values in it.

¹⁰The character values that have been set by the National Education Office include religious, honest, tolerance, discipline, hard work, creative, independent, democratic, social care, curiosity, national spirit, love for the homeland, respect for achievement, friendly/communicative, love peace, love to read, care for the environment, and responsibility.

²⁰Based on the research results, Lampung Pesisir single guitar verse mostly has character values in it. However, from ¹⁹the character values that have been set by the National Education Office, not all indicators ¹⁹of the character values are included in the Lampung Pesisir single guitar verse. The indicators of character values contained in the Lampung Pesisir single guitar verse include:

1. Religious, found in the song:
anak ngukha, labuhanmu lain sai, lapah semanda, dan khasan mak jadi.
2. Honest, found in the song : *anak ngukha, labuhanmu lain sai, pulipang, lapah semanda, jaoh jak hulun tuha, hakhuk jak lunik, benni midang, kumbang kupi, tetop ni imbun, di ikhak-ikhak, cinta mak togok, sesolan, tikham jaoh, kilu babang, sungkan pujama, sakik ku diku, bitiyen dikhi, balin pilih, andah-andahmu, tiambin, khasan mak jadi, lapah semanda 2, dan manduh way di kecandang*
3. Tolerance, found in the song : *anak ngukha, labuhanmu lain sai, pulipang, lapah semanda, jaoh jak hulun tuha, benni midang, kumbang kupi, tetop ni imbun, di ikhak-ikhak, cinta mak togok, sesolan, kilu babang, sungkan pujama, sakik ku diku, bitiyen dikhi, balin pilih, andah-andahmu, tiambin, khasan mak jadi, lapah semanda 2, dan manduh way di kecandang*
4. Discipline, found in the song : *kumbang kupi, dan khasan mak jadi.*
5. Hard Work, found in the song : *anak ngukha, labuhanmu lain sai, pulipang, jaoh jak hulun tuha, benni midang, tetop ni imbun, di ikhak-ikhak, tikham jaoh, sakik ku diku, bitiyen dikhi, balin pilih, andah-andahmu, dan khasan mak jadi.*
6. Creative, found in the song: *anak ngukha, labuhanmu lain sai, dan pulipang.*
7. Independent, found in the song: *anak ngukha, labuhanmu lain sai, pulipang, lapah semanda, jaoh jak hulun tuha, hakhuk jak lunik, benni midang, dan khasan mak jadi.*
8. Social Care, found in the song : *anak ngukha, pulipang, kilu babang, dan lapah semanda 2*
9. Curiosity, found in the song : *anak ngukha, labuhanmu lain sai, jaoh jak hulun tuha, kumbang kupi, sesolan, dan khasan mak jadi.*
10. Friendly/Comunicative, found in the song : *anak ngukha, pulipang, hakhuk jak lunik, benni midang, dan sakik ku diku.*
11. Love Peace, found in the song : *anak ngukha, labuhanmu lain sai, pulipang, lapah semanda, benni midang, tetop ni imbun, di ikhak-ikhak, cinta mak togok, sesolan, kilu babang, sungkan pujama, sakik ku diku, bitiyen dikhi, balin pilih, andah-*

andahmu, tiambin, khasan mak jadi, lapah semanda 2, dan manduh way di kecandang

12. Responsibility, found in the song : *anak ngukha, labuhanmu lain sai, pulipang, lapah semanda, dan khasan mak jadi.*

For example, in the lyrics of the song Anak Ngukha created by Edi Pulampas, the first stanza reads:

*Tepik lamban tepik jenganan
Adek nakan wi.. kaka khek abang
Nyak yu lapah nyepok haluan
Sangun ki mawat wi.. ki kham busonan*

In the poem above, the character values contained in it are honest, social care, peace-loving, curiosity.

In the second verse of the song, Anak Ngukha, created by Edi Pulampas, reads:

*Pujejamaan kuti lah sungkan
Khabai kantu wi..kuti mak senang
Sipa ku kanik sekhta pakaian
Kutti mak khila wi..khek ni tamadan*

In the poem above, the character values contained in it are love of peace, tolerance, friendship, care for the environment, honesty (interview with Mr. Edi Pulampas, October 2, 2019).

Another example is in Hila Hambala's lyrics to the song Lapah Semanda in the second verse which reads:

*Jambatan batu khaja
82 dibangun
Tekhjadi nyak ji semanda
Tihanyuk dilalakun wi puakhi
Tekhjadi nyak semanda
Tihanyuk dilalakun*

In the poem above, the character values contained in it are Honesty, responsibility, tolerance, love of peace. While in Iwan Sagita's Tikham Jaoh song, all the song verses only have honest character values in it (interview with Hila Hambala, 7 October 2019).

17 Conclusions

Based on the results of research and discussion, it can be concluded that the character values contained in the Lampung Coastal single guitar lyrics can be concluded that the Lampung Pesisir single guitar songs mostly have character values in them. honest,

tolerant, and peace-loving character. It means that the lyrics of Lampung Pesisir single guitar songs have educational value which is very important to instill character values in today's young generation.

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