Language Creativity in Presenting Hindu Religion Material

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Abstract

Teachers are required to be creative in packaging learning activities in various ways. One of the creativity carried out by prospective teaching students is modifying familiar songs into songs containing learning material about Hindu religion. Therefore, it is important to conduct this research to describe language creativity in presenting Hindu religious material and the obstacles faced in modifying songs. Creativity in presenting material is very important in order to achieve effective communication in learning activities. This research is classified as qualitative research with an empirical approach. This research was carried out by collecting a number of songs containing Hindu Religious Education material developed by students of the Hindu Religious Education Study Program, College of Teacher Training and Education (STKIP) Agama Hindu Amlapura in classroom management practices and interviewing students regarding the difficulties or obstacles experienced when being creative in modifying songs so that they contain Hindu religious material. The results of this research show that there are several songs that students tend to create and modify in classroom management, namely children's songs whose rhythms are very familiar, such as the songs *Balonku*, Pelangi-Pelangi, *Lihat kebunku*, *Naik Becak*, *Satu-Satu Aku sayang Ibu.* From the rhythm of these songs, they were modified into songs containing Hindu religious material, namely *Panca Yadnya, Panca Sraddha, Tri Pramana*, Three Basic Frameworks of Hindu Religion, *Tri Kaya Parisudha*, Holy Books and Holy Places Hindu religion. When carrying out this creativity, students also experience various difficulties or obstacles, such as using diction, adjusting rhythm, packaging material, and limitations for complex material.

Keywords: Language Creativity; Presentation; Hindu Religious Material

Abstrak

Guru dituntut kreatif mengemas kegiatan pembelajaran dengan berbagai cara. Salah satu kreativitas yang dilakukan oleh mahasiswa calon keguruan adalah modifikasi lagu yang familiar menjadi lagu bermuatan materi pembelajaran agama Hindu. Oleh karena itu, penelitian ini penting dilakukan untuk mendeskripsikan kreativitas berbahasa dalam menyajikan materi keagamaan Hindu dan kendala-kendala yang dihadapi dalam memodifikasi lagu. Kreativitas dalam menyajikan materi sangat penting dilakukan dalam rangka mencapai efektivitas komunikasi dalam kegiatan pembelajaran. Penelitian ini tergolong penelitian kualitatif dengan pendekatan empiris. Penelitian ini dilakukan dengan cara menghimpun sejumlah lagu bermuatan materi Pendidikan Agama Hindu yang dikembangkan oleh mahasiswa Program Studi Pendidikan Agama Hindu, STKIP Agama Hindu Amlapura dalam praktik pengelolaan kelas dan mewawancarai mahasiswa terkait kesulitan atau kendala yang dialami ketika berkreativitas memodifikasi lagu agar menjadi bermuatan materi agama Hindu. Hasil penelitian ini menunjukkan bahwa ada beberapa lagu yang cenderung dikreasikan dan dimodifikasi oleh mahasiswa dalam pengelolaan kelas adalah lagu-lagu anak yang iramanya sangat familiar, seperti lagu Balonku, Pelangi-Pelangi, Lihat Kebunku, Naik Becak, Satu-Satu Aku Sayang Ibu. Dari irama lagu-lagu tersebut, dimodifikasilah menjadi lagu yang bermuatan materi keagamaan Hindu, yakni materi Panca Yadnya, Panca Sraddha, Tri Pramana, Tiga

Kerangka Dasar Agama Hindu (Tattwa, Susila, dan Upacara), Tri Kaya Parisudha, Kitab Suci dan Tempat Suci Agama Hindu. Ketika melakukan kreativitas tersebut, mahasiswa juga mengalami berbagai kesulitan atau kendala, seperti penggunaan diksi, menyesuaikan irama, mengemas materi, dan keterbatasan untuk meteri yang kompleks.

Kata Kunci: Kreativitas Berbahasa; Presentasi; Materi Keagamaan Hindu

Introduction

Teachers or prospective teachers are required to have 4 (four) teacher competencies. The four teacher competencies are in accordance with those stated in Law Number 14 of 2005 concerning Teachers and Lecturers, namely pedagogical competence, professional competence, social competence and personal competence. Pedagogical competence is the skill possessed by teachers or prospective teachers in educating and teaching in accordance with the learning plans made. Professional competence is related to the skills possessed by teachers or prospective teachers in the field of mastery of learning material according to their area of expertise. In this case, it is also related to the skills of teachers or prospective teachers in using various learning strategies or methods that are appropriate to the characteristics of the material and students.

Apart from these two competencies, two other competencies that really support the fulfillment of pedagogical and professional competencies are social competency and personal competency. Social competence refers to the ability of a teacher or prospective teacher to interact with the environment and also includes a teacher's skill in establishing communication, both with students, fellow teachers or colleagues, and the community. Meanwhile, personal competence is related to the personality of a teacher or prospective teacher who has character and can be emulated or used as a role model.

The complexity of the competencies that a teacher must possess causes various learning strategies to be implemented in preparing reliable and competent teacher candidates. One way is through providing classroom management courses in educational study programs. This is also carried out by the Hindu Religious Education Study Programs in the College of Teacher Training and Education (STKIP) Agama Hindu Amlapura. Prospective teacher students are given classroom management courses. In this course, prospective teacher students can practice or practice managing the classroom in creative and innovative ways, including communicating or speaking creatively.

Communication or language skills are an important aspect in carrying out your duties as a teacher. Teachers are required to be skilled in presenting complex material to make it simpler and difficult material to make it easier. This cannot be separated from the teacher's ability to be creative in communicating the material presented. Generally, the presentation of material is carried out conventionally or in a lecture. This method often makes students bored when listening to the teacher's explanation and students become passive. Therefore, teachers need to transform to find new ways to present or communicate material creatively. One way is to package the material you want to convey into a song, so that the teacher and students can sing it together when delivering it.

Packaging complex material into a coherent song is also not easy. It requires linguistic creativity from the teacher concerned. One way that can be done is to modify existing song lyrics that are familiar to students with lyrics that contain subject matter. This will make it easier for teachers to prepare and communicate song lyrics containing subject matter. Methods like this are also used by students who carry out classroom management practices that reflect creativity in the use of language. Therefore, it is important to study songs containing Hindu religious material that have been developed for the effectiveness of presenting the material and in order to optimize classroom

management practices. This study attempts to reveal language creativity in presenting material which is reflected in songs containing Hindu religious material and the content of Hindu religious material contained therein.

This kind of study has been carried out by previous researchers. However, there are several fundamental differences that make this study important to carry out as a reinforcement of previous studies. Ratminingsih (2016) conducted a study on the effectiveness of audio media for English language learning based on creative songs in the fifth grade of elementary schools. The results of this research showed that there was an increase in the English language competency of fifth grade students at State Elementary School 1 Sukasada (SDN 1 Sukasada) from 6.69 (fair) to 8.31 (good) after using creative song audio media in learning. Student responses were also positive towards the use of audio media for creative songs because according to students learning became interesting and fun, and the material became easier to understand.

Roffiq, et.al. (2017) made a study of music and song media in the learning process. The study carried out was a review of several existing studies. In this study, it was revealed that music and songs are very influential in creating a conducive classroom climate so that it can optimize the learning process. Febriyona, et.al. (2019) conducted a study on learning methods using song media to increase interest in learning God's Word. The results of this study show that the use of songs can increase children's enthusiasm for learning God's Word. However, Febriyona, et.al. (2019) emphasized that the songs used should be simple and adapted to the child's age development. Prananda, Saputra, and Ricky (2020) conducted a study on improving learning outcomes using children's song media in elementary school science learning. The results showed that there was an increase in the science learning outcomes of students at State Elementary School 43 Sungai Sapih Padang after using children's song media in science learning.

Creativity in language is a must for teachers of any subject, not limited to Indonesian language teachers. Teachers in other fields must also be creative in using interesting language to package their learning. Teacher language creativity is needed because creative teachers can control the quality of education. This is in line with the results of research by Pentury (2017) which conducted a study on developing teacher creativity in creative learning in English lessons. The results show that teacher creativity at State Elementary School IV Waai, Salahutu District, Central Maluku Regency, Maluku Province is influenced by several factors, namely internal factors in the form of teacher psychology and external factors in the form of teacher educational background, teacher training and teacher organization, teaching experience, and welfare. Teacher. Through his research, Pentury (2017) also emphasized that teacher creativity in packaging learning is very important to achieve learning effectiveness and efficiency.

Based on these studies, it is clear that there are several differences with this study. Previous research focused on song media as an effort to increase student results, interest or motivation which was packaged in the form of action research or reviews, but this research focuses on elements of language creativity that are reflected in songs containing subject matter. Apart from that, previous research focused on teachers' activities or efforts to optimize learning in the classroom, while this research focuses on the creativity carried out by student teachers in classroom management practices which is reflected through their creativity in presenting material. The content of the material contained in the songs is related to Hinduism, while previous studies focused on other learning, such as English, material from God's word, or science lessons. With these differences, it is clear that the research carried out has novelty that can be contributed to the world of education or learning, especially in Hindu religious learning related to learning strategies and content contained in the songs created or Indonesian language learning related to language

creativity, vocabulary learning, rhetoric, and other related materials. Another thing that is unique about this study is that it combines linguistics and religious knowledge, so that this study is multidisciplinary in nature.

Thus, this study is important because it aims to reveal and describe ways of presenting Hindu religious material through the creativity of modifying songs. In the future, the results of this research will be very useful for developing strategies for learning Hinduism at the primary or secondary level, and can even be adopted as a strategy in carrying out educational activities or religious outreach to the community.

Method

This research is classified as qualitative research with an empirical approach. This research was carried out by collecting a number of songs containing Hindu Religious Education material developed by students of the Hindu Religious Education Study Program, STKIP Agama Hindu Amlapura in classroom management practices. Thus, data collection was carried out by means of documentation studies and observations using modified listening and recording techniques for songs. Then an in-depth interview was conducted as a basis for finding out the obstacles experienced in modifying songs containing Hindu religious material. Interviews were conducted with 32 students of the Hindu Religious Education Study Program who were taking Class Management courses. The type of song that is modified with Hindu religious content is a type of children's song that is already familiar. The songs collected are used as a source of research data for further analysis of language creativity and the content of the material contained therein. Analysis is carried out descriptively qualitatively with presentation in the form of words or verbal narrative using induction and argumentation techniques. The results of this analysis are used as a basis for drawing conclusions.

Results and Discussion

The results of this research, which were collected through document study and observation, found that a number of songs containing Hindu religious material were the result of linguistic creativity in classroom management practices. The results are as follows.

1. Results of Song Modifications Containing Hindu Religious Material

After conducting observations using listening and note-taking techniques, as well as recording documents regarding the learning plans used, it was found that several songs contained Hindu religious material. Some of the modified songs are as follows.

Table 1. Language Creativity Through Song Modification

No	Original Song Lyrics	Modified Song Lyrics
1.	*Balonku ada lima*	*Yadnya-ku ada lima*
	Rupa-rupa warnanya	*Disebut Panca Yadnya*
	Hijau kuning kelabu	*Dewa, Manusa, Pitra*
	Merah muda dan biru	*Rsi dan Bhuta Yadnya*
	Meletus balon hijau… duarrr.	*Ber-yadnya dengan ikhlas…lah.*
	Hatiku sangat kacau	*Hati menjadi damai*
	Balonku tinggal empat	*Tak boleh ada pamrih*
	Kupegang erat-erat	*Ber-yadnya tulus ikhlas*
2.	*Balonku ada lima*	*Sraddha-ku ada lima*
	Rupa-rupa warnanya	*Disebut Panca Sraddha*
	Hijau kuning kelabu	*Widhi, Atma, Samsara*
	Merah muda dan biru	*Karmaphala dan Moksa*
	Meletus balon hijau… duarrr.	*Kelima sraddha… ini*

	Hatiku sangat kacau	*Haruslah diyakini*
	Balonku tinggal empat	*Menjadi umat sejati*
	Kupegang erat-erat	*Tak boleh diingkari*
3.	*Pelangi Pelangi*	*Manusia manusia*
	Alangkah indahmu	*Olahlah budimu*
	Merah, kuning, hijau	*Sabda bayu idep*
	Di langit yang biru	*Itu kelebihanmu*
	Pelukismu agung	*Disebut Tri Pramana*
	Siapa gerangan	*Tiga kekuatan*
	Pelangi Pelangi	*Manusia manusia*
	Ciptaan Tuhan	*Gunakan idepmu*
4.	*Lihat kebunku*	*Lihat agamaku*
	Penuh dengan bunga	*punya tiga kerangka*
	Ada yang merah	*ada susila*
	Dan ada yang putih	*ada juga tatwa*
	Setiap hari	*yang lagi satu*
	Kusiram semua	*itu upacara*
	Mawar melati	*kerangka dasar*
	Semuanya indah	*dalam agama Hindu*
5.	*Saya mau tamasya*	*Saya mau jelaskan*
	Berkeliling keliling kota	*Kepada kalian semua*
	Hendak melihat-lihat	*Tri Kaya Parisudha*
	Keramaian yang ada	*Tri artinya tiga*
	Saya panggilkan becak	*Kaya itu perbuatan*
	Ketera tak berkuda	*Parisudha disucikan*
	Becak becak	*Tri Kaya tiga perbuatan*
	Coba bawa saya	*Parisudha yang disucikan*
6.	*Saya duduk sendiri*	*Adapun bagiannya*
	Sambil mengangkat kaki	*Yang perlu kalian tahu*
	Melihat dengan asyik	*Kayika dan Wacika*
	Ke kanan dan ke kiri	*Lagi satu Manacika*
	Lihat becakku lari	*Kayika perbuatan*
	Bagaikan tak berhenti	*Wacika perkataan*
	Becak becak jalan hati hati	*Manacika itulah pikiran*
	Becak becak jalan hati hati	*Semuanya haruslah dijaga*
7.	*Satu satu aku sayang ibu*	*Satu satu Hindu agamaku*
	Dua dua juga sayang ayah	*Dua dua Weda kitab suciku*
	Tiga tiga sayang adik kakak	*Tiga tiga tempat suciku Pura*
	Satu dua tiga sayang semuanya	*Satu dua tiga aku rajin sembahyang*

From these results, it is known that students' language creativity is related to presenting Hindu religious material by modifying familiar songs. The modified songs are as follows.

a. Language Creativity Through Modification of the Song *Balonku Ada Lima*

The song *Balonku Ada Lima*, which has lyrics according to Data 1 in Table 1 above, was modified into other lyrics containing *Panca Yadnya* material. The results of this modification appear to explain that *Panca Yadnya* means five *yadnya*, consisting of *Dewa Yadnya, Manusa Yadnya, Pitra Yadnya, Rsi Yadnya*, and *Bhuta Yadnya*. The song *Balonku Ada Lima* was modified with Hindu religious content so that there is a deep message contained in the song. The message conveyed is the obligation of religious communities sincerely. This message applies universally to any religion, not only to

Hindus. *Yadnya* or worship sincerely according to each one's ability will bring peace and tranquility. In Hinduism, tranquility and peace of mind is the main goal, namely *Moksartam Jagadhita ya ca iti Dharma*. As stated by Darmayasa (2013), *yadnya* is an effort to achieve the ultimate goal of Hinduism itself, namely "*Moksartham Jagadhita ya ca iti dharma*", namely achieving world prosperity and eternal freedom based on dharma or truth. By carrying out offering activities, a person will achieve the ultimate goal of his life, namely God. as contained in the quotation from the holy book *Bhagavad-gītā IV. 24* as follows:

brahmārpaṇaṁ brahma havir
brahmāgnau brahmaṇā hutam
brahmaiva tena gantavyaṁ
brahma-karma-samādhinā

Translation:
The activity of offering is God, the offering itself is God, offering offerings by God to the Holy Fire of God is also God, and for those whose entire actions are immersed in offering to God Almighty, their final goal is also God (Darmayasa, 2013).

The song *Balonku Ada Lima* also had its lyrics recreated into a song containing *Panca Sraddha* material as seen in Data 2 Table 1. In the modified song, the meaning of *Panca Sraddha* and the parts of *Panca Sraddha* which consist of *Widhi Sraddha, Atma Sraddha, Samsara Sradda* (*Punarbhawa Sraddha*), *Karmaphala Sraddha*, and *Moksa Sraddha*. In the modification of the song, the emphasis is on the concept of *Panca Sraddha*, namely 5 (five) types of beliefs according to Hinduism. Hinduism believes in the existence of God, *Atma*, rebirth or reincarnation, the law of *karma*, and *moksa*. This simple song aims to invite students to increase their sraddha and devotion as Hindus.

b. Language creativity through modification of the song *Pelangi Pelangi*

The song *Pelangi Pelangi*, which has lyrics according to Data 3 in Table 1 above, was modified into other lyrics containing *Tri Pramana* material. In the modified song, the material regarding the meaning of *Tri Pramana* (three powers) and its parts consisting of *sabda* (ability to speak), *bayu* (ability to grow or power), and *idep* (ability to think) is explained. The message contained in the modification of the song *Pelangi-Pelangi* with Hindu religious content is intended to invite humanity to use reason (thoughts) carefully and wisely. It is explained that humans have advantages compared to other living creatures.

Wijaya (2019) stated that the *Tri Pramana* concept can actually be seen from two aspects. First, it is seen from its relationship with the way of acquiring knowledge. Second, seen from its relationship with human nature. *Tri Pramana* can be understood as the advantages that humans have compared to other living creatures created by God. In the Book of *Sarasamuccaya* verse 2 it is explained: "*Manusah sarvabhutesu varttate vai subhasubhe. Asubhesu samavistam subhesvevavakarayet*". This means that among all living creatures, only those born as humans can do good and bad deeds; melting into good deeds all those bad deeds; such are the benefits (rewards) of being human. In Hinduism, humans have three things as the main categories of creatures, namely *Sabda, Bayu*, and *Idep*; have the ability to speak, the ability to move, and the ability to think. These three things in Hinduism are known as *Tri Pramana* (Mahendra & Darwati, 2016).

c. Language Creativity Through Modification of the Song *Lihat Kebunku*

The song *Lihat Kebunku*, which has lyrics according to Data 4 in Table 1 above, was modified into other lyrics with material content of the Three Basic Frameworks of Hinduism (*Tiga Kerangka Dasar Agama Hindu*). In the modified song, it appears that the

parts of the Three Basic Framework of Hinduism are explained, consisting of *tattwa*, morals (*etika/susila*) and ceremonies (*upacara*).

The Three Basic Frameworks of Hinduism are the three basics or three guidelines for Hindu life which consist of *tattwa*, morals and ceremonies. As stated by Mustawan (2022) that the Three Basic Frameworks of Hinduism are very important for Hindus because they are the basis of life for Hindus, including *Tattwa* which is a teaching that guides life's knowledge, Morals are ethics in social life, and ceremonies are yadna teachings about holy sacrifice. In a deeper meaning, the word *Tattwa* means "truth". *Tattwa* is often equated with divine philosophy or theology. On the one hand, Tattwa is a philosophy about God, but *Tattwa* has another dimension that is not found in philosophy, namely belief. In general, morality is interpreted the same as the word "ethics". *Susila* not only talks about moral teachings or how to behave well, but also talks about the philosophical basis on which a good deed must be done. Ceremony in the Kawi language has three meanings according to the writing system (ācāra, event, and event). Of these three meanings, the meaning used in understanding Hindu religious events is the first meaning (ācāra), which has the meaning: behavior, actions, or good behavior in the implementation of religion. Hinduism, a custom or practice in the implementation of Hinduism; and regulations that have been established in the implementation of Hinduism.

d. Language Creativity Through Modification of the Song *Naik Becak*

The first verse of the song *Naik Becak*, which has lyrics according to Data 5 in table 1 above, has been modified into other lyrics with the material content of the meaning of *Tri Kaya Parisudha* (three purified actions). Meanwhile, the lyrics of the second verse of the song *Naik Becak* are in accordance with Data 6 of Table 1, modified into other lyrics with the content of the parts of *Tri Kaya Parisudha*, which are mentioned in the song consisting of 3 (three) parts, namely *kayika* (deeds), *wacika* (words), and manacika (*thoughts*).

As explained by Somawati and Diantary (2019), *Tri* means three. *Kaya* means action, activity or form. *Parisudha* which means good, clean, holy or purified. *Tri Kaya Parisudha* are three basic behaviors that must be purified, namely thoughts, words and actions. Parts of the *Tri Kaya Parisudha* are (1) *Manacika Parisudha* which means thinking holy or right, (2) *Wacika Parisudha* which means saying the right thing, and (3) *Kayika Parisudha* which means doing the right thing. The meaning of thinking, saying and doing the right thing is considered right if it always refers to the view of *dharma* (truth) (Suhardana, 2007). Thoughts, words and good deeds must always be used as a guide by Hindus in navigating this life, so that harmony, tranquility and peace can be maintained in society.

e. Language Creativity Through Modification of the Song *Satu Satu Aku Sayang Ibu*

The song *Satu Satu Aku Sayang Ibu*, which has lyrics according to Data 7 in Table 1 above, was modified into other lyrics containing material from holy books and sacred places of the Hindu religion. The Vedic Scriptures are Hindu religious scriptures that are used as a guide for Hindus in strengthening their faith in divine knowledge (Donder, 2006).

Based on the results of this research, several findings were obtained as follows. (1) Language creativity in presenting Hindu religious material is carried out by modifying familiar songs, such as the songs *Balonku Ada Lima*, *Pelangi Pelangi*, *Lihat Kebunku*, *Naik Becak*, and *Satu Satu Aku Sayang Ibu*. (2) The Hindu religious content or material contained in songs resulting from students' language creativity in classroom management practices is in the form of conceptual and simple material.

Language creativity in presenting material like this makes the material easy to understand and easy to remember. Apart from that, learning also becomes more interesting and stimulates enthusiasm in learning. The way to create these songs is to look at the original song lyrics. Then, the syllables of each line in the song are mapped to match the lyrics to the material content. Creativity carried out like this also includes language games which aim to make it easier to remember points of related subject matter.

According to Bell (2012), language creativity is language play. Language can be created or played with in terms of patterns or rhymes through the use of appropriate word choices to create a different impression. The impression that emerged based on the results of interviews with research subjects (student teacher candidates) who were taking classroom management courses was that it was interesting and enjoyable. In fact, any learning needs to be packaged in an interesting and fun way, so that it doesn't get boring. The way to make it interesting and fun is, of course, through various creativity, including creativity in language and presentation of lesson material.

Bruthiaux (2022) explains that language skills are important for anyone, especially a prospective educator. Through language skills, a person can take a central role in the process of educating or transferring the teachings of Hinduism contained in the subject matter. In fact, if these language skills are optimized, they can see the opportunities that exist. Cappellin (2005) states that language skills can be sharpened in various ways. One of the methods used by prospective teachers is to modify the lyrics of familiar songs so that the content of the material presented is easier to remember, especially if the target of this learning activity is elementary school students.

Carter (2004); Carter & McCarthy (2004) view that language creativity is a language art possessed by each individual. So, the ability of prospective teachers to create Hindu Religious Education learning content into song lyrics depends on the extent of their art and creativity. Methods used like this can also hone students' skills. Cremin & Maybin (2013) stated that the language creativity of children (students) and teachers needs to be honed to optimize learning and communication.

The choice of language used in learning can be a means of increasing the effectiveness of presenting lesson material. This was confirmed by Csizér & Dörnyei (2005) who argued that the choice of language in communication could be a means of increasing the effectiveness of the communication carried out. The results of this research also support the research results of Roffiq, Qiram, and Rubiono (2017) regarding music and song media in the learning process, namely that music media packaged through creative songs containing learning material can be an ice breaker in learning activities that refresh students' minds. Studying in a relaxed state certainly has more optimal results than studying in a stressed state. Therefore, as much as possible, learning activities are carried out in a fun way, one of which is by using these modified songs.

Sujito (2023) in his research entitled Student Creativity in Learning of Physics Experiments explains that creativity is also carried out in physics learning. So, this creativity not only touches learning in the social sciences and humanities but also in the field of external sciences. This further proves that it is important for any learning to have creativity in its management so that it can achieve learning goals optimally.

Modifying these existing songs with content or lesson content, especially Hindu religious lesson content, is not easy. Care and precision is needed in using word choices so that the lyrics and rhythm used are coherent. In this case, students' creative and critical thinking is honed. This is reinforced by the research of Adhiriyanthi, et.al. (2021) which suggests that creative thinking skills are very important to develop, especially in facing the 21st century. This is also supported by the results of research by Bahri, et.al. (2021) that thinking Creativity is really needed to face the 21st century, as well as critical

thinking, communication skills and collaboration skills. Students' creative power in learning starts from teachers who are creative in packaging learning in accordance with the research results of Al-Abdali & Al-Balushi (2016) that to demand students' creativity in learning, teachers must first provide creative examples to stimulate students' creative thinking patterns.

2. Difficulty in Modifying Songs

Based on the results of in-depth interviews conducted with 32 students taking classroom management courses in the Hindu Religious Education study program, information was obtained that there were a number of obstacles experienced when being creative in modifying songs to contain Hindu religious material. These obstacles are as follows.

a. Adapt the Content Created to the Rhythm of the Existing Song

The songs have their own unique rhythm. The tendency for songs chosen by students is songs with easy and simple rhythms, such as the rhythm of the songs "*Balonku*" and "*Naik Becak*". However, the problem experienced was adapting the content created to the rhythm of the existing songs. Therefore, in this case a high level of creativity is needed so that the content created matches the rhythm of the song chosen.

b. Use Concise and Meaningful Diction

In composing content that suits the rhythm of the song chosen, knowledge and skills in using diction are very important. Careful arrangement of diction will create a coherent series of lyrics that match the rhythm of the song chosen.

c. Change Long Material to Short and Simple

There are various characteristics of Hindu religious materials, such as material that is conceptual knowledge, material that concerns history, narratives, attitude formation and skills. Not all Hindu religious material can be easily modified into the form of familiar songs. Therefore, the obstacle that is felt when creatively modifying the song is changing long and complex material into a song that is concise and easy to sing. Thus, the limitation in creativity in modifying songs containing Hindu religious material is that it can only be used for basic knowledge material and cannot cover broad and complex material.

d. Can Only be Used for Icebreaking Introducing Complex Material

Based on the obstacles above, the next problem or obstacle is the difficulty of packaging the activity completely with songs that contain Hindu religious learning material. Songs containing modified Hindu religious material can only be used as icebreakers for introducing complex material. One of the main obstacles is maintaining the conformity of the song text with Hindu religious teachings (Ghanbari & Hashemian, 2014). The difficulties referred to are in line with the difficulties felt by students when creating songs so that they contain Hindu religious material. This difficulty includes changing words, phrases, or context to suit the substance of the teachings in that religion. This requires a deep understanding of Hindu religious material and the ability to adapt the lyrics appropriately. Limited knowledge is also an obstacle when modifying songs (Wahyuningsih, 2017). The person carrying out the modification must have adequate knowledge of Hindu religious material and related religious practices. Without sufficient understanding, it can be difficult to make appropriate and meaningful modifications, especially so that the rhythm blends with the rhythm of the original song being modified. Therefore, modifying existing songs into songs containing Hindu religious material is not easy. To do this, high creativity is needed with interesting word play or diction, so that it is meaningful when sung (Fitriatien, et.al., 2020). Even though there are a number of obstacles, creativity must still be carried out by looking for various existing literacies to optimize Hindu religious learning, especially those related to conceptual matters.

Conclusion

Based on the results and discussion, it can be concluded that the language creativity carried out by prospective teaching students is aimed at efficiency and effectiveness in presenting the material, with the hope that the material presented will be interesting and easy for students to remember. Language creativity in presenting Hindu religious material is carried out by modifying familiar songs, such as the songs *Balonku Ada Lima, Pelangi Pelangi, Lihat Kebunku, Naik Becak*, and *Satu Satu Aku Sayang Ibu*. Hindu religious content or material contained in songs resulting from students' language creativity in classroom management practices is conceptual and simple material. Thus, language creativity in Hindu Religious Education learning activities is important, so that religious teaching content can be presented in an interesting way and fun. However, this cannot be separated from various difficulties or obstacles experienced, such as (a) difficulty adapting the content created to the rhythm of existing songs, (b) difficulty using concise and meaningful diction, (c) difficulty changing long material. be short and simple, and (d) can only be used as an icebreaker for introducing complex material.

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