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The Feminine Image of Sundanese Women in Mojang Priangan Lyrics through Fairclough's Critical Discourse Analysis

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ABSTRACT

In songs, whether they are from popular or traditional genres, there is often a gender stereotype that reduces women's identities to physical attributes and domestic roles. "Mojang Priangan", as an expression of local culture from the Sundanese region, is a relevant subject of study in understanding how women are represented in songs. This study aims to examine the representation of Sundanese women in the lyrics of "Mojang Priangan" songs through a critical feminist approach. The music, composed by Iyar Wiyarsih, was selected for its high historical and cultural significance in representing the identity of Sundanese women. A descriptive, qualitative method was employed in this study, utilizing Norman Fairclough's critical discourse analysis model, which encompasses text analysis, discursive practices, and social practices. The primary instrument in this study was the researcher herself, who actively interpreted the data contextually and reflectively. Data were collected through literature review and documentation of song lyrics and relevant scientific references. The results of this study show that the lyrics of "Mojang Priangan" songs describe women who have physical and personality advantages as the feminine image of Sundanese culture. In Sundanese society, Sundanese women are always positioned in the role of guardians of values, symbols of family honor, and representatives of morality. Although the lyrics have undergone several changes, the main values are still maintained. The lyrics do not exploit women as sensual visual objects. However, they show their values and roles in maintaining dignity in a social context.

Keywords: *women's representation, feminism, Sundanese women, Sundanese culture, critical discourse analysis*

INTRODUCTION

Gender issues have become a central focus in contemporary academic discourse, particularly in studies that intersect with the fields of social sciences, culture, and humanities (Siebert, 2020). From a sociological and cultural perspective, gender distinguishes individuals based on societal roles and expectations, functioning as a social construct shaped and transmitted through hegemonic systems of values, norms, and cultural practices (Aniqurrohmah, 2023; Bonvillain, 2020). This construction emphasizes that gender roles, identities, and expectations are dynamic, historical, and contextual, constantly undergoing negotiation and reformulation in response to social change. Therefore, gender studies serve as

a critical tool in uncovering power relations and structural inequalities hidden within various aspects of societal life. Analysis grounded in a gender framework enables a deeper understanding of how social representations and realities mutually shape each other within the context of gender relations.

In the realm of popular culture, music serves as a strategic medium for both representing and reproducing ideology, including gender constructions (Milestone & Meyer, 2020). Song lyrics, as an integral part of cultural texts, often articulate society's dominant views on gender roles and social positions (Kurnia et al., 2024). These representations can take various forms, ranging from affirmation of traditional gender stereotypes to expressions of resistance against inequality and patriarchal dominance (Lomotey & Chachu, 2020). Thus, analyzing song lyrics is not merely an effort to examine aesthetic or linguistic aspects but also a reading of the ideological structures hidden behind musical narratives. In this context, music functions as a social articulation arena where ideas about gender identity are negotiated, validated, or even contested.

In many contexts, song lyrics serve not only as a medium for aesthetic expression and entertainment but also contain ideological content that can reinforce or challenge existing social structures (Khurosan & Yuliatin, 2020). In this regard, the feminist approach offers a robust theoretical framework for analyzing how representations of women are constructed, disseminated, and received by society. This approach not only seeks to uncover the forms of inequality embedded in cultural narratives but also facilitates a reinterpretation of the potential for resistance and social transformation. From a feminist perspective, women are no longer viewed as passive objects in cultural narratives but rather as active subjects with agency and the capacity to negotiate their identities (Ferdianyta et al., 2024). Therefore, analyzing song lyrics with a feminist approach is not only critical but also affirmative of the possibilities for more equitable social change.

Based on the Sanghyang Siksakandang Karesian manuscript, the Sundanese people have a vocal art form or songs called kawih that convey cultural values (Hendrayana et al., 2020; Awaliah et al., 2022). The song "Mojang Priangan", as a representation of local cultural expression from the Sundanese region, is a relevant object of study in understanding how women are represented in vocal art. This song is classified as a Pop Sunda kawih, written by Iyar Wiyarsih in the 1960s and popularized by Nining Meida in 1988, making it one of the musical works that not only contains aesthetic value but also historical and cultural significance (Narawati & Hapidzin, 2024). Its popularity across geographical boundaries has made this song a symbol of cultural identity that influences public perceptions of Sundanese women. In this context, the lyrics of "Mojang Priangan" require a critical examination to understand the values constructed around the figure of the "Mojang", or young Sundanese woman. The relevance of this study lies in its ability to explore the symbolic meanings hidden in cultural representations of women.

Sundanese culture has distinctive characteristics, including gender relations framed by patriarchal norms (Sugiarta & Lestari, 2024). In many expressions of Sundanese culture, women are consistently positioned in roles as guardians of values, symbols of family honor, and representatives of morality. This position indirectly limits women's mobility and expression in social life. Therefore, it is essential to re-examine cultural works, such as the Mojang Priangan song, to ensure that this cultural heritage does not inadvertently reinforce structural inequality. This analysis is not a destructive deconstruction of local values but an effort toward transforming culture into one that is more equitable and reflective of contemporary realities.

Previous studies have revealed a tendency toward biased representations of women in song lyrics, encompassing both popular and traditional genres. Salsabila (2025), in her research, identified that in Indonesian pop songs, women are often portrayed as fragile, passive, and emotional figures, reflecting patriarchal views that reduce the complexity of women's identities.

Lahdji (2016), in his study of dangdut song lyrics, found a tendency to objectify women through the symbolization of the body and sensuality. In addition, research conducted by Zulaikha & Purwaningsih (2021) on the novel *Marjanah* criticizes the social conditions in which men and women do not respect each other. A noblewoman is often stereotyped based on her education, whereas ordinary women who are uneducated are usually seen as objects of desire. Narawati & Hapidzin (2024) also conducted research analyzing how the representation of Sundanese women in the song "Mojang Priangan" and the Jaipongan dance of the same name have shown the evolution of the image of Sundanese women, reflecting changes in values and societal demands over time. These facts underscore the urgency of a critical approach to the representation of women in song lyrics as part of efforts to deconstruct established gender discourse. Most previous studies have been limited to descriptive aspects without examining in depth how song lyrics shape, reinforce, or even challenge gender constructs within the context of local Sundanese culture. Thus, this study is novel in that it offers a more critical and comprehensive analysis in terms of aesthetics, social aspects, and ideology.

This study aims to examine the representation of Sundanese women in the lyrics of "Mojang Priangan" songs using a critical discourse approach as a tool of analysis. The focus of the study includes examining the use of language in the lyrics, how the text is produced and received by the audience, and analyzing the ideology and power structures that influence the discourse in the songs. The academic relevance of this study lies in its contribution to the development of gender discourse within the local cultural context, as well as the role of artistic media in representing identity and power. The findings of this study are expected to contribute to the academic literature on gender studies in traditional culture while providing a critical foundation for cultural preservation efforts based on principles of equality. Ultimately, this study is expected to inspire a more inclusive, fair, and progressive reinterpretation of cultural narratives.

METHOD

A qualitative approach using descriptive analytical methods was used in this study to analyze gender representation in the lyrics of the song *Mojang Priangan*. This approach was chosen because it allows researchers to explore the symbolic and ideological meanings hidden in cultural texts in depth (Lapan et al., in Waruwu, 2024). The objective of the study was to examine the representation of Sundanese women in the song *Mojang Priangan*, while the subject of the study was the lyrics of the song itself, which were written by Iyar Wiyarsih in the 1960s. The song underwent several interpretations and adjustments to the lyrics before finally being performed again by Nining Meida in 1988. This song was chosen because it has high cultural value and functions as a cultural artifact that reflects social constructions of women.

The research procedure involved several important stages, starting with the identification and selection of data in the form of song lyrics, followed by the collection of secondary data through literature and documentation studies. Data was collected using documentation techniques, namely accessing and recording song lyrics and audio from valid sources, as well as literature studies of scientific works relevant to the topics of gender, Sundanese culture, and discourse studies. This study used the main instrument, namely the researcher himself (human instrument), who played an active role in interpreting the meaning of the data contextually and reflectively. To support the analysis process, a text analysis table was also used as a tool to translate each *Mojang Priangan* lyric by considering the important aspects in the lyrics. The researcher's sensitivity to the social and cultural context was an important element in the data interpretation process.

Data analysis is conducted using Norman Fairclough's critical discourse analysis model, which covers three dimensions: text analysis, discourse practice analysis, and social practice analysis, as well as the study of Sundanese culture. In the text analysis stage, song lyrics will

be analyzed based on linguistic structure, including word choice, phrases, metaphors, style, and sentence structure. The researcher will explore how the narrative in the lyrics shapes the feminine image of Sundanese women. Meanwhile, in the discourse practice analysis stage, the lyrics will be traced to understand the context of the song's creation, and the two versions of the Mojang Priangan song will be compared by analyzing the changes or additions to the verses. Finally, in the social practice analysis stage, the lyrics will be discussed in a context outside of the media by relating them to the social and cultural values that apply in society regarding Sundanese women. This analysis will highlight how the song represents a feminine image that has become a discourse of cultural values in society. This research is expected to reveal hidden dimensions in the representation of Sundanese women and contribute to the development of cultural, gender, and media studies.

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RESULTS AND DISCUSSION

Results

Text Analysis

The texts used for analysis are the lyrics of the song "Mojang Priangan" by Iyar Wiyarsih and Agus Syarief, released in 1984, and the version by Nining Meida, released in 1988 as the singer. Both texts were analyzed to determine how the songwriters maintained the identity of Sundanese women in their lyrics.

Table 1. Transcript of the Lyrics of the Song Mojang Priangan
(Iyar Wiyarsih & Agus Syarief)

No	Transcript (Sundanese)	Translation
1	Angkat ngagandeuang	Walking gracefully
2	Bangun taya karingrang	As if carrying no burden
3	Nganggo sinjang dilamban	Wearing a woven cloth
4	Mojang Priangan	Priangan girl
5	Mun disanggul, ayu	If she wears a bun, she is beautiful
6	Mun disinjang, gandang	If she wears a sinjang, she is poised
7	Mun dierok, dénok	If she wears a skirt, she is curvaceous
8	Mojang Priangan	Priangan girl
9	Diraksukan kabaya	Dressed in a kebaya
10	Nambihan cahayana	Adding to her radiance
11	Dangdosan sederhana	Dressed simply
12	Mojang Priangan	Priangan girl

Source: Wiyarsih (2021)

Table 2. Transcript of the Lyrics of the Song Mojang Priangan
 (Nining Meida)

No	Transcript (Sundanese)	Translation
1	Angkat ngagandeuang	Walking gracefully
2	Bangun taya karingrang	As if carrying no burden
3	Nganggo sinjang dilamban	Wearing a woven cloth
4	Mojang Priangan	Priangan girl
5	Umat-imut, lucu	Smiling, cute
6	Sura-seuri, nyari	Joyful and cheerful
7	Larak-lirik, keupat	Glances, hand gestures
8	Mojang Priangan	Priangan girl
9	Diraksukan kabaya	Dressed in a kebaya
10	Nambihan cahayana	Adding to her radiance
11	Dangdosan sederhana	Dressed simply
12	Mojang Priangan	Priangan girl
13	Mojang anu donto	A beautiful girl
14	Matak sono nu nempo	Making those who see her happy
15	Mun tepung sono ka	When she meets, she longs for
16	Mojang Priangan	The girl from Priangan
17	Gareulis, maranis	Beautiful, sweet
18	Disinjang, lalenjang	Graceful, elegant
19	Éstu surup nu nempo	Certainly pleasing to the eye
20	Mojang Priangan	The girl from Priangan
21	Di gigirna gé lenggik	Slender beside her
22	Di hareupna gé sieup	Pleasing to the eye in front
23	Di tukangna lenjang	Graceful behind her
24	Mojang Priangan	The girl from Priangan
25	Pami imut sok nyari	If smiling is always beautiful
26	Matak resep ningali	Because it is a pleasure to see
27	Ku rindatna kataji	An attractive wink
28	Mojang Priangan	Priangan girl

Source: Le Moesiek Revole (2020)

The lyrics of the song "Mojang Priangan" presented in Table 1 and Table 2 were obtained from the YouTube channels of Iyar Wiyarsih and Le Moesiek Revole. The song "Mojang Priangan," performed by Nining Meida, has undergone additions and deletions compared to the original version, "Mojang Priangan", performed by Iyar Wiyarsih and Agus Syarief. Such changes in song lyrics are not uncommon, as many songwriters or singers also make such alterations. These changes are made with consideration and an effort to maintain the originality of the work.

The choice of words and sentence structure in this song shows how women are seen as ideal in Sundanese culture. There are some descriptions, like in the lyrics of the "Mojang Priangan" song by Iyar Wiyarsih and Agus Syarief in the verse "mun disanggul ayu, mun disinjang gandang, mun dierok dénok". In this verse, the word *mun* (if) is used, which literally means a conjunction to indicate the fulfillment of a condition that must be met. Thus, this verse suggests that if a woman wears a specific accessory, it is perceived as emanating beauty from her.

The lyrics of this song prioritize a woman's physical appearance as the primary factor to be considered, especially in terms of modesty and beauty. The choice of phrases containing elements of physical beauty, such as "di gigirna gé lenggik" (also slender), "di hareupna gé sieup" (pleasant to look at from the front), and "di tukangna gé lenjang" (graceful from behind), reinforces the idea that women are considered to have greater value based on their physical appearance, which aligns with certain beauty standards.

The use of sentences in the "Mojang Priangan" song is declarative with a concise and clear presentation. This song shows the relationship between men and women in society. The lyrics "mun tepung sono ka, Mojang Priangan" and "pami émut sok nyari, matak reuseup ningali, kurindakna kataji" describe a woman who is longed for by the observer. The observer here could be a man who longs for the woman he saw earlier. This shows that men are positioned as bees searching for flowers. This creates a stereotype of women as silent creatures with no power.

The lyrics of the "Mojang Priangan" song create a narrative about how Sundanese women's identities are reflected through societal stereotypes. This song suggests that outward appearance is one of the essential characteristics of a woman's social identity, in line with her nature. The verse "diraksukan kabaya, nambihan cahayana, dangdosan sederhana, Mojang Priangan" is a fragment of lyrics that portrays Sundanese women as a cultural identity. The kebaya dress is a cultural heritage piece associated with women.

Discursive Practice Analysis

Discursive practice analysis focuses attention on how texts are produced and consumed. This practice is behind the making of the song and how it is received and consumed by the public. The data is taken from the Sundanese & Sajabana blog written by Nandar in 2006, which is believed to contain more detailed data regarding the life history of Iyar Wiyarsih.

Lahir 21 September 1932 dari keluarga seniman tradisional di Kampung Cilunjar, Desa Sukasari, Kecamatan Pameungpeuk, sekitar 20 kilometer arah selatan Kota Bandung, bakatnya sudah tampak sejak kecil. Ayahnya, Enduy Kartaatmadja, dikenal sebagai pemetik kecapi dan pembawa wawacan (cerita atau kisah dalam bahasa Sunda yang dibawakan dalam bentuk dangding) kemudian menitipkan pada Sastra, temannya yang menjadi pemain rebab. Rebab adalah instrumen gesek dalam gamelan Sunda. "Saya belajar mengenal seni Sunda dari Pak Sastra," katanya tentang almarhum gurunya.

Dalam usianya yang masih sangat muda, anak pertama dari delapan bersaudara itu sudah belajar membawakan lagu-lagu dasar tatkala usianya baru menginjak sepuluh tahun. Setahun kemudian, Iyar yang saat itu sering dipanggil nyai oleh nayaga atau awak gamelan lainnya sudah diajak tampil di atas panggung. Dalam masyarakat Sunda, nyai sama artinya dengan neng, yakni panggilan untuk anak gadis.

Gadis remaja itu rupanya berusaha mengadu nasib di Ibu Kota. Setelah kemerdekaan, tahun 1947, ia sempat menjadi juru kawih gamelan Sekar Arum dan Satia Manah yang mengisi acara tetap di studio RRI Jakarta. Namun, setelah dua tahun, ia memutuskan kembali ke Bandung. Alasannya, honor yang diterima tidak memadai. Maklum, nasib kesenian pada awal kemerdekaan.

SETELAH kembali ke tempat dilahirkan, penulis buku Pasinden jeung Rumpakana (Juru Kawih dan Lirik Lagu) yang banyak dijadikan pedoman oleh pesinden-pesinden itu memperoleh pelajaran berkat pergaulannya dengan seniman-seniman kesenian Sunda. Apalagi setelah ia bergabung dalam gamelan Sundayana yang dipimpin suaminya, Warsa Muharam.

Lagu Mojang Priangan yang kemudian melahirkan penghargaan dari Gubernur Jawa Barat (1985) dan Bupati Bandung (1993) pada awalnya lahir dari sebuah senandung. Dengan bantuan kecapi, suaminya kemudian berusaha menyusun notasinya. Tetapi tatkala lirik lagu tersebut sudah selesai dikerjakan, ia bingung memberi judulnya. "Mula-mula diberi judul Putri Priangan," katanya.

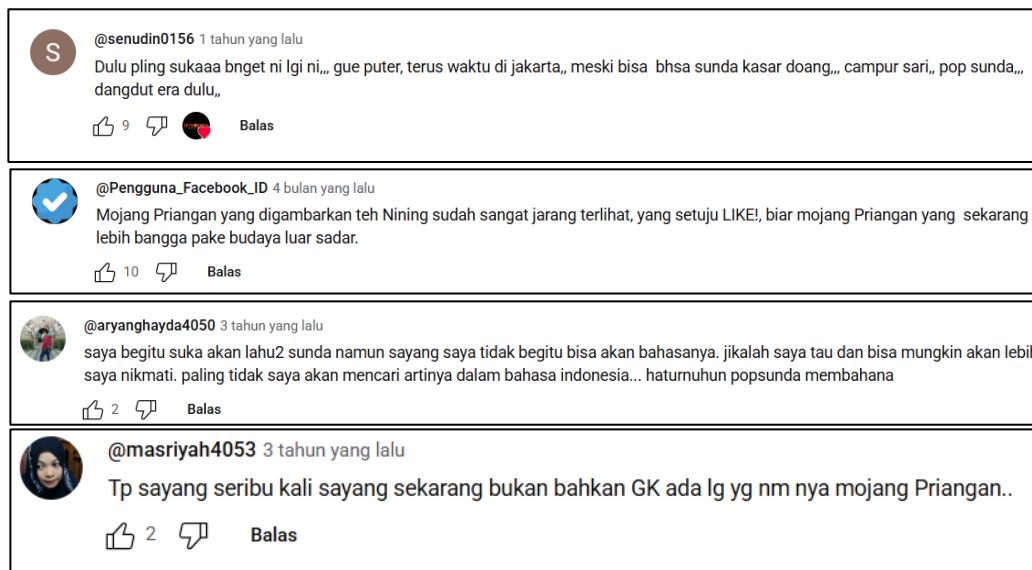
Karena dianggap kurang cocok, judulnya kemudian diubah menjadi Dara Priangan, lalu Gadis Priangan. Namun, belakangan, ia memilih Mojang Priangan, sebuah judul yang ia anggap sangat pas karena menggunakan kata yang sangat kental dengan bahasa Sunda. Lagu itu bukan hanya menjadi trademark-nya Iyar Wiarsih, tetapi sekaligus menjadi kebanggaan masyarakat Sunda.

Picture 1. Sunda & Sajabana Blog

Source: (Nandar, 2006)

Based on the existing narrative, it appears that "Mojang Priangan" is a Sundanese pop song that remains relevant in the current era. This achievement is comparable to what Iyar Wiarsih has struggled for as a writer and singer. In 1947, before the creation of the song "Mojang Priangan", Iyar Wiarsih had tried to try her luck in the capital city (Jakarta). But after two years of struggling overseas, she returned to her homeland, the city of Bandung. The "Mojang Priangan" songwriter gained a wealth of knowledge from her experiences and relationships with Sundanese artists. She compiled a series of words into a song titled "Putri Priangan". Then, the song title was considered to be "Dara Priangan" and "Gadis Priangan" before being finally titled "Mojang Priangan".

To analyze how listener responses represent the song "Mojang Priangan", the data source is taken from the video comments of the song on the YouTube account channel @LeMoesiekRevole.



Picture 2. YouTube Audience Comments

Source: Le Moesiek Revole (2020)

The video, uploaded in 2020, had garnered 2.9 million views, 10,000 likes, and 299 comments as of May 28, 2025. In the video comments column, as shown in Figure 2, the audience mostly associated the song "Mojang Priangan" with a memory from the past. Some audiences were also proud of Mojang Priangan even though they were not of Sundanese descent. Audiences also felt that not knowing Sundanese made the flavor of the song less pronounced. In addition, comments were found that highlighted how the condition of women today does not reflect their identity as Sundanese women.

Everyone's comments on the YouTube channel indicate that a gender stereotype has been formed around the song. Some people regret that a Sundanese woman, as described in the lyrics of the song "Mojang Priangan", has begun to be abandoned due to the influence of rapid development in the times. Even so, some audiences are also proud and hope that the meaning contained in the lyrics of "Mojang Priangan" can be conveyed well to listeners.

Social Practice Analysis

Social practice analysis discusses how discourse that appears in the media is influenced by the social context outside the media. In this section, the lyrics of the song "Mojang Priangan" are linked to the socio-cultural structure of the Sundanese people, which forms the background to the creation of this cultural product. The Sundanese are the second largest ethnic group in Indonesia after the Javanese, located in West Java. The Sundanese region is often referred to as Parahyangan, which means the abode of the gods, with its beautiful mountains, cool air, and fertile soil.

In addition to the beauty of their region, the Sundanese also have a concept of beauty that has been passed down from generation to generation. In a book by Ajip Rosidi entitled *Manusia Sunda* (Sundanese human) (1984), it is said that Sundanese women possess both physical and spiritual beauty. Terms such as *héjo carulang* and *konéng umyang* are often used to describe Sundanese women who have fair or light brown skin that is pleasing to the eye. However, Sundanese women are more often described for their good character. The values of wisdom believed by the Sundanese people include *cageur*, *bageur*, *bener*, *pinter*, *singer*, and *wanter*. These values, when elaborated, relate to spiritual and emotional health, trustworthy character, intelligent character, tolerant character, and consistent and confident character. In the lyrics of the song "Mojang Priangan", Sundanese women appear with symbolic toughness in expressing their beauty. In Isendes' book entitled *Perempuan dalam Pergulatan Sastra dan Budaya Sunda* (Women in the Struggle of Sundanese Literature and Culture) (2017), it is said that women have the right to show their life choices and have the desire to move forward. Thus, how women strive to look beautiful and be viewed positively by society is their way of loving themselves. This is contained in the lyrics of the song "Mojang Priangan", which requires women to appear in accordance with their nature. Simplicity in dress and grooming is a gender identity that must be maintained by every Sundanese woman. In addition, this song has become a symbol of Sundanese cultural identity that shapes the public's perception of women in society.

Discussion

In critical discourse analysis, texts are not considered to have precise meanings and are not intended to explain things straightforwardly. Language in texts is not the only thing discussed; it is also linked to specific situations and conditions, ensuring the intended meaning is achieved (Masitoh, 2020). Eriyanto (2012) states that an essential factor in critical discourse analysis is a language that can reveal power imbalances in society. This analysis examines the use of language that pits social groups against each other and highlights their diverse ideologies. This theory posits that discourse can foster unequal power relations between social classes, men and women, and groups, as evident in social practices (Kartikasari, 2020).

Critical Discourse Analysis is a way of revealing the implied meaning of a writer who expresses a statement. Experts have their views on the concept of discourse, as initiated by Michel Foucault. Norman Fairclough has also criticized Foucault's concept of discourse for its anti-social and anti-subject tendencies. Fairclough embodies critical linguistics from the effort to connect social theory (discourse) with linguistics. Fairclough's critical discourse analysis reveals a concept that focuses on three primary levels, namely: (1) Text, which encompasses three elements: representation, relation, and identity. (2) Discourse practice, which includes the

strategies employed by media practitioners in producing texts. (3) Social-cultural practice, which analyzes three aspects: economic, political, and cultural (Anggraeni & Septiyani, 2024).

Textually, the song "Mojang Priangan" explicitly validates an idealized construction of Sundanese women. If we read the lyrics carefully, there is a tendency for the author to assign characteristics or values to Sundanese women. For example, the words *gareulis* and *maranis* are attached to the word *sinjang*, and *cahaya* is attached to the word *kabaya*. According to Zulaikha (2019), a woman is considered ideal if she has a beautiful face and a proportional body. The attachment of these words also forms a representation that every Sundanese woman who wears *sinjang* and *kabaya* appears beautiful and radiant. In Sundanese culture, the *kebaya* worn by Sundanese women symbolizes their identity and grandeur (Nagata & Sunarya, 2023).

Additionally, the lyrics of the song "Mojang Priangan" implicitly reveal the relationship between women and men, as depicted in the line "matak sono nu nempo". This lyric is assumed to refer to a man who enjoys looking at a woman he sees. This relationship reflects the traditional view of men as hunters and women as gatherers, as seen in the cultural heritage of many primitive societies (Andika, 2019). However, gender relations between men and women have existed since the establishment of divine structures that place women in a critical position. According to Tohari (2013), the concept of maternal spirituality in Sundanese spirituality, as presented in the text of Sri Sadana, elevates women to a high and central position. However, this position does not subordinate the existence of men in society. In Islam, both are equal creatures of God, capable of complementing and needing one another (Hanapi, 2015). Therefore, it is essential to raise awareness of gender equality in order to foster a more inclusive society (Kurnia et al., 2024).

In the song, Iyar Wiyarsih repeats phrases that make the song easy to understand and memorize for listeners. According to Wulandari (2023), the repetition of words or phrases in a song serves to emphasize the core and meaning of the song. This implies that there is a deep and important meaning behind the repetition (Octaviani et al., 2018). It is possible that Iyar Wiyarsih repeated the phrase "Mojang Priangan" in each section of the song lyrics to emphasize that Sundanese women represent beauty. Therefore, in determining the title, Iyar Wiyarsih repeatedly changed the phrase before finally settling on the phrase "Mojang Priangan".

In discourse practice, the lyrics of the song "Mojang Priangan" were written around the 1950s to 1960s after Iyar Wiyarsih embarked on her journey. According to Nandar (2006), the creation of the song was also influenced by her family and environment. To reach a wider audience, the song "Mojang Priangan" was uploaded to YouTube and received various positive and negative comments. The public perception of the Sundanese woman depicted in the song wearing a *kebaya* has begun to fade. Today, the *kebaya* is only worn on specific occasions. This is different from *sindén* (Sunda singers), who often wear it to establish an identity that highlights their uniqueness. Sunda singers always wear *kebaya* and a *bun* in their performances to provide meaningful entertainment (Anjani & Supriaza, 2022). This is also reflected in the song "Mojang Priangan", which portrays Sundanese women wearing a *bun* and *kebaya* to highlight their beauty. However, acceptance of this discourse may vary across generations and social groups, depending on how much they value the role of physical appearance in gender construction.

In addition to beauty standards, in Sundanese culture, stereotypes about women have developed in society. For example, there are terms such as *Awewe dulang tinande* (women must obey all men's words) and *Awewe pondok langkah* (women are not allowed to go far from home), which impose judgments on women (Perceka et al., 2019). These stereotypes suggest that women who spend much time outside the home and do not comply with men's wishes will be viewed negatively by society. These stereotypes limit women's freedom and rights. Based on this stereotype, there is a need for awareness about gender roles in public and domestic

spaces (Chusniatun et al., 2022). Thus, the presence of the Mojang Priangan song can break down the stereotype of women as weak.

According to (Komariah, 2019), the current condition of Sundanese women has undergone a shift in their societal role. Women are no longer confined to the kitchen, bed, and well, which were once considered their sole responsibilities. This aligns with the views of Beauvoir, a French feminist and philosopher, who believed that despite differences between men and women, every individual has equal rights in all aspects of life (Ilaa, 2021). Therefore, stereotypes about women based on their gender need to be eliminated. The portrayal of feminine imagery in the lyrics of the song "Mojang Priangan" is readily accepted because it employs a musical approach to address gender issues.

Socially, the definition of beauty is not absolute and is often the subject of endless public discussion and debate. Women who are attractive and have a good or intelligent personality can find it easier to navigate social, economic, and political spheres (Morelba & Lesmana, 2023). According to Robby et al. (2021), the image of women is a reflection of their position in facing life in a patriarchal era. A positive portrayal of women can certainly make them admired and respected figures. The definition of physical beauty is also very diverse and cannot be generalized from one individual to another (Morelba & Lesmana, 2023). Therefore, the lyrics of the song Mojang Priangan, created by Iyar Wiyarsih, take the concept of female beauty from a simple appearance. With the changes to several verses of the song "Mojang Priangan" performed by Nining Meida, the essence of beauty that has been built since long ago is still maintained. According to (Setiowati, 2020), regional songs, specifically "Mojang Priangan", are an integral part of Indonesia's regional cultural heritage. The addition of lyrics to "Mojang Priangan" enriches the cultural messages conveyed by the song. Thus, this regional song has great potential to integrate cultural values that are more easily understood and remembered (Lita et al., 2024).

Regional songs that depict feminine imagery can enhance female representation, which is crucial in fostering a democratic life in the political sphere (Amanah et al., 2023). However, in reality, women are often marginalized by internal and external factors in various sectors of life. Lack of self-confidence and societal stereotypes about women hurt various aspects of life that are unfavorable to them. Therefore, the Mojang Priangan song can serve as a medium to break through the identity values of Sundanese women through various relevant institutions. This aligns with the opinion of Kurniadi et al. (2025) that songs can serve as a means of struggle and the elimination of stereotypes that demean women in society. This statement aligns with the opinion of Fakhri (in Harunnisya et al., 2025), who asserts that the social and cultural background of each individual significantly influences the formation of their gender identity.

One branch of feminism that discusses the relationship between representation and culture is cultural feminism. This form of feminism asserts that popular culture plays a significant role in shaping perceptions of women and gender roles (Supriastutik et al., 2023). Cultural feminism is a tool for understanding the social differences between men and women and respecting those differences without condescension or inferiority. Cultural feminism challenges the influence of masculinity by striving to elevate the feminine qualities embodied by women, which should be valued and accepted by society (Rajagukguk, 2018).

Cultural feminism focused on gender is an extension of radical feminism, which highlights sexual orientation as the root of oppression (Tanara, 2021). This means that the feminine qualities possessed by women are devalued, leading to the roots of oppression. Cultural feminism places greater emphasis on traditional values, prioritizing a lifestyle characterized by femininity (Muqoyyidin, 2013). Therefore, Sundanese women's values can be observed in the way traditional values are embedded in various media, such as music.

The song "Mojang Priangan" portrays women in Sundanese society by emphasizing physical appearance and modesty as the main characteristics of the ideal feminine image. The

findings of this study reveal that women's physical appearance, including beauty, modesty, and elegance, are the primary factors influencing the social identity of Sundanese women. This aligns with Salsabila's (2025) research, which states that women are positioned as visual objects that must meet specific beauty standards. This differs from Lahdji's (2016) research, which found a tendency toward the objectification of women's bodies in a sensual manner in a song. The lyrics of the "Mojang Priangan" song do not explicitly objectify women's physical appearance inappropriately. However, the representation of women in song lyrics is often biased and limited to certain stereotypical depictions.

The study conducted by Narawati & Hapidzin (2024), which utilized song and dance data from Mojang Priangan, the same subject of study, reveals that women have evolved from figures who are served to figures who play a role in shaping their stereotypes. Meanwhile, this study emphasizes that a woman's feminine image does not render her a weak figure; instead, her role in society can preserve cultural values and contribute to various aspects, including social and political ones. In other literature, Zulaikha & Purwaningsih's (2021) research on wayang stories demonstrates that media such as wayang can preserve the philosophical values of life, including religion and social norms, and address important issues like gender as a form of education for society. This indicates that social issues can be more easily accepted and receive greater attention when presented through engaging media.

CONCLUSION

The analysis indicates that the lyrics of "Mojang Priangan" portray women in Sundanese society by emphasizing physical appearance and personality as defining features of the ideal feminine image. The association of terms such as *gareulis* (beautiful) and *maranis* (sweet) with *sinjang* (woven cloth) and *cahaya* (radiance) with *kebaya* (traditional clothing) contributes to a positive representation of Sundanese female identity. Furthermore, the lyrics of "Mojang Priangan" have evolved over time while preserving the original essence of the composition.

In its textual dimension, "Mojang Priangan" attributes values to women, positioning them as central figures without diminishing the status of men. The discursive practice dimension reveals that Sundanese women depicted in the song are perceived as vanishing, highlighting the necessity for increased awareness of gender roles. In the social practice dimension, the song demonstrates the integration of cultural values that challenge stereotypes while upholding prevailing social and cultural norms.

This study demonstrates that the representation of women in "Mojang Priangan" contrasts with previous research that characterizes women as sensual objects. "Mojang Priangan" illustrates women's agency and their ability to maintain dignity within social contexts. Additionally, the song has the potential to promote gender equality.

The findings of this study suggest that songs can serve as a medium for advancing gender issues among songwriters. Furthermore, this research provides a foundation for future studies on regional songs and the development of gender studies within literature and cultural fields.

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