



Construction of Papuan Women's Beauty and Identity as Revealed in the Song Lyrics '*Sa Perempuan Papua*': A Critical Discourse Analysis

Adolfina Krisifu^{1*} Servo Kocu² Adelce S. Ferdinandus³

¹²³ FKIP Universitas Cenderawasih Jayapura, Papua 99351 Indonesia

*Corresponding author: akrisifu@gmail.com

Abstract. In relation to the phrase 'fashion, beauty, body and identity', every cultural society has their own definition to those words. The concept of beauty by most Indonesian women refers to 'straight and white' despite the fact that its population varies in ethnics and physical appearances. For instance, in terms of appearances Papuan people are generally dark skinned with curly and even afro hairstyle. There have been a number of research articles discussing Critical Discourse Analysis (CDA) on song lyrics related to politics, ideology of acceptance, self-love and self-perseverance, stereotypes towards women, drug abuse and advertisements. These papers mostly discussed data from popular songs of other parts of Indonesia and overseas while the ones of the most eastern part might have been unknown yet. This study aims at revealing a construction of Papuan women's beauty and identity via song lyrics "*Sa Perempuan Papua*". It is believed that music and songs are not only to entertain but are also believed to possess power to voice someone's feelings and thoughts as well as to hypnotize the audience. This is a descriptive study which applied content analysis design. The data were analyzed by using Fairclough's analysis concept of CDA namely description of text, interpretation, and explanation. The findings revealed that 78% of grammatical aspects – personal references, conjunctions, ellipsis, demonstratives and locatives, contraction, and substitutions - and 22% of lexical aspects (collocations, synonyms, and repetitions) were mainly elements of the discourse in the lyrics. Such elements demonstrate the beauty, quality and identity of being Papuan women.

Keywords: Contextual perception, Critical Discourse Analysis, Papuan Malay, Papuan women, song

1 Introduction

Fashion is the area of activity that involves styles of clothing and appearance (<https://www.collinsdictionary.com/dictionary/english/fashion>)[1]. Such term is not limited only on clothes but also on beauty products, hair(-cut) styles, plastic surgery, beauty accessories and so on. It is related to how a physical appearance looks trendy. In relation to the phrases 'fashion, beauty, body and identity', every cultural society has its own definition for those words. The concept of beauty by most Indonesian women refers to 'straight and white' despite the fact that its population varies in ethnics and physical appearances. For instance, in terms of appearances Papuan people are generally dark skinned with curly and even afro hairstyle. Belu women value beauty in the many tattoos covering their skin whereas traditional Dayak women value it in the length of their ears. In general, the further east one travels the darker and curlier people one finds.

Such white skin and straight hair discourse has been intensified by various kinds of beauty advertisements, commercials, even TV dramas such as '*Drakor*' (Korean TV dramas). The bombardment of beauty products through such media has evolved to shape the ideology of beauty. Fairclough (1995) mentions that ideology can be formed through texts that are "produced, distributed, and interpreted..." (p.71) [2]. This implies that the traditional beauty that has been around for generations in Indonesia may have been redefined and taken for granted by the wider society. As a result, the concept of beauty appears to reduce to having white skin and straight hair. Thus, it is not uncommon to hear expressions such as *orangnya cantik, putih kulitnya* (She is pretty. She has bright skin). Being beautiful means meeting the current societal standards of beauty. To a greater extent, such ideology may have been ingrained in the minds of the men as well.

Ocha Sentuf's song *sa perempuan Papua* is a palpable reaction to the societal ideology of beauty from the eyes of Papuan women. The reggae song got on Youtube in 2021 at this link <https://www.youtube.com/watch?v=qf6ckvX5G6w> [3] and received one point one million views. On her channel, Ocha writes to remind all Papuan women to be proud of their natural hair and skin amid the current gentrification of the meaning of beauty. Through her song, Ocha expresses her concern on how Papuan women would value their beauty. The shifting value may force the women to make their efforts to meet the growing ideology of beauty as shaped by the myth of the beauty industry [4],[5].

In relation to academic research, there have been a number of research articles discussing Critical Discourse Analysis (CDA) on song lyrics related to politics [6],[7], ideology of acceptance, self-love and self-perseverance [8], stereotypes towards women [9],[10], drug abuse [11]and advertisements [12], [13]. These papers mostly discussed data from popular songs of other parts of Indonesia and overseas. Indonesia has a different number of tribes and cultures that spread from the east to the west. Papua is a big island that lies in the eastern most part of Indonesia. It also has its own uniqueness in languages and cultures. Hence, this study aims at revealing a construction of Papuan women's beauty and identity via song lyrics "*Sa Perempuan Papua*".

It is believed that music and songs are not only to entertain but also believed to possess power to voice someone's feelings and thoughts as well as to hypnotize the audience [8], [7]. This paper starts out by looking at van Dijk's (2001) micro linguistic aspects (e.g., grammatical, and lexical aspects) as Fairclough's termed as "different elements of life into a specific relationship – types of ... semiotic resources including language" (2010) and ended with a look at how the textual aspects meet the macro linguistic aspects (e.g., ideology, gender, ethnic identity).

2 Methods

In order to understand the phenomena of the subject, the qualitative descriptive study was employed to scrutinize certain natural contexts [14]. This study applied the content analysis design. The purposive sampling technique was employed based on a certain consideration in order to achieve the purpose of the study [14]. The data were mainly from utterances of the lyrics gained by note-taking and analyzed by using Fairclough's analysis concept of CDA namely description of text, interpretation, and explanation [2].

3 Result and Discussion

The following contextual description, grammatical, and lexical aspects were the main findings and are elaborated into their interpretation and explanation as discussion.

3.1 Contextual Aspect

The song lyrics comprise 2 main parts namely verses (6 verses) and refrain (1 verse). The song is sung by one female and four male singers. The lyrics itself consists of 54 lines. Every line may contain at least either a word, a phrase or a clause in each verse. The song was arranged in reggae music combined with either hip hop or rap that is very popular to young audiences in Papua. The song writer and singers use the medium to convey their pride of being Papuan (girls/women) towards the concerns of persuasive beauty products and models that have misled self-value and even to a broader issue of discrimination and racial issues.

Furthermore, the language used in the song lyrics as data is Papuan Malay [15], [16] or known as Indonesian Papuan dialect. Such influential lyrics are shaped from diverse sets of institutional and linguistic aspects to build the discourse. It therefore needs to be sectioned into classified pieces in order to figure out the formation structures of the textual and contextual discourse via the discourse analysis. The analysis of data was divided into grammatical and lexical aspects. The followings are the tables subjected to explain the findings:

Grammatical Aspects

Table 1. Reference, Demonstrative, Substitution, Ellipsis, and Conjunction

No	Types of Grammar Aspect	Sub Category	Number	%
1	Personal Reference	1 st Personal Pronouns	26	29
		2 nd Personal Pronouns	18	20
		3 rd Personal Pronouns	8	9
2	Demonstrative & Locative	Temporal	1	1
		Identificational & textual anaphoric	3	3
		Locative	3	3
3	Substitution	-	3	3
4	Ellipsis	Subject ellipsis Object ellipsis	8	9
5	Conjunction	-	16	18

Based on table 1, the most significant grammatical aspects were the uses of first personal pronouns 29 % (26 data), second personal pronouns 20 % (18 data) and conjunctions 17 % (15 data). While other grammatical aspects started from 1% to 9%. Although those values seemed lower, they had supportively positive impact on the discourse basis.

Personal References

Personal References

Personal references in Papuan Malay pronoun system commonly similar to other languages which have singular and plural pronouns with two sets of short and long forms (Kluge, 2017) [16]. The data revealed that there were number of types of personal pronouns investigated in the text representing the categories of singularity and plurality.

Table 2. Personal Pronouns of Papuan Malay: Singular and Plural

No	Pronominal References	Singular	Plural
1	First	sa, saya (I)	tong, torang (we)
2	Second	ko (you)	kam (you)
3	Third	de (he/she/it)	dong (they)

As found in the lyrics, the first singular personal pronouns ‘*sa*’ the short form of ‘*saya*’ (I) were mostly utilised and repeatedly in the lines of verses in the text. This was the way that the female singer persuaded their audiences – young Papuan girls - by her personal looks as shown in lines 1, 2, 4, 5, 6, and 7 of the first verse of the lyrics:

Rambut kriting ikal itu ciri sa
Kulit hitam manis itu ciri sa
Untuk sa di sa pu bumi Cenderawasih
Tetap akan slalu sa jaga dan sa rawat
Karena sa sangat bangga dengan yang sa punya
Sa perempuan Papua, Cenderawasih Papua

The use of the first singular pronoun ‘*sa*’ and ‘*saya*’ shows a strong confidence and boldness of a Papuan woman. Instead of patronising other people on how to behave or believe, the use of the first singular pronoun is showing and inviting Papuan women to proud of themselves. To be proud of their curly hair and their brown or black skin.

In addition, the first plural personal pronouns of ‘*tong*’ were also identified in the lyrics to express both inclusivity and exclusivity. *Tong and torang* (we) is the short form of *kitong* and *kitorang* respectively. The use of ‘*tong* and *torang*’ was mostly accentuated by the male singers. Such personal pronouns represented their emotional impressions. For example, in line 42, line 43, and line 46 in the verse 5 referred to inclusive (*kita*) and exclusive (*kami*) ‘we’ respectively:

Begitu yang tong pas (inclusive)
Yang lain tong lepas (exclusive)
Ko slalu hadir ada kasih nyaman torang (exclusive)

Another personal pronoun also identified in the lyrics was ‘*ko*’ the short form of ‘*kau*’ (you) as the second personal pronouns. This pronoun contributed to about 20% (16 out of 18 data) much higher than ‘-mu’ 2% (2 out of 18 data) as possessive adjective. The followings are examples of ‘*ko*’ and ‘-mu’ utilised in the lyrics (line 41 and line 50):

Lihat ko pu muka ingat kasbi dan keladi
Cintamu sedalam danau Anggi

Furthermore, the third personal pronouns as reference documented were ‘*de*’ (singular) and ‘*dong*’ (plural). *De* is the short form of ‘*dia*’ (she/he/it) and *dong* is the short form of ‘*dorang*’ (they). Especially, the singular pronominal form does not mark any gender and it can be used to refer things as well. Besides, the use of pronominal possessive adjective ‘-nya’ was detectable. The followings are the examples in lines 34 (singular), 30 (plural) and 37 (possessive adjective):

De sayang ko original bukan rakitan
Dong kasi cinta sama ko trada koma
Kulitnya hitam hitam manis

In additional to personal pronominal references, demonstrative references were also highlighted in this study. The following subheading is subjected to elaborate more on that topic.

Demonstratives and Locatives

As Kluge [16] stated that “demonstratives and locatives in Papuan Malay language are deictic expressions that provide orientation to the hearer in the outside world and in speech situation.” They have different functions and domains of use as well. In this case, these two aspects not only indicated temporal and spatial deictics but also pointed to psychological involvement, identificational and textual anaphoric (ibid). The four expressions representing such grammar aspects were ‘*ini, itu, di sini, and di sana*’ (this, that, here, and there). Each demonstrative reference may well be represented in the following examples:

Ini jaman sudah maju yang dong bilang (line 9)

Ini perem Papua asli bukan buatan (line 33)

Jangan ko ragukan cinta ini kan jelas (line 44)

The use of ‘*ini*’ in the lyrics represented temporal (line 9), identification (line 33) and emotional involvement (line 44).

Rambut keriting ikal itu ciri saya (line 1)

Kulit hitam manis itu milik saya (line 2)

Tapi bagi sa itu bukan yang utama (line 13)

The use of ‘*itu*’ in the lyrics represented to textual anaphoric (lines 1 & 2). Whereas the reference ‘*itu*’ in line 13 referred to textual discourse deictic which denoted the preceding lines of the verse.

Rubah sana rubah sini biar mantap (line 10)

Poles sana poles sini kasih cerah (line 12)

Hitam manis tara banyak hanya ada di sini (line 16)

The use of ‘*sana*’ and ‘*sini*’ both in the lyrics signified an area or a spatial (locatives) in which line 10 and line 12 referred to altering parts of body like hair, face, lips, skin, and so forth on the physical appearances in order to meet the globally fad – bright skin and straight hair - of fashion. While ‘*di sini*’ in line 16 denoted to Papua (place), the only place of exotically and naturally dark-skinned women exist. The many uses of deictic expressions, which is a way of referring to person, time, or place in this song, is in line with the dominant use of the first-person singular ‘*sa*’. The deictic markers such as here, there, this, and that, are all centered on the speaker. Thus proves, again, a non-patronizing approach the song is used to talk to the targeted listeners: The Papuan women. A voice and message that they should be proud of who they are.

Turning to other grammatical aspects that have been investigated, substitutions, conjunctions, and contractions attracted attention on this research. This is due to the fact that the frames of discourse are constructed by those elements as well (Johnstone, 2008) [17].

Conjunction

Conjunction

Based on table 1, conjunctions invested 18% in the song lyrics construction. Connective words employed in the song lyrics starting from the most to the least were ‘*yang, kalau, biar, tapi, karena, dan, and jadi.*’ According to online *Kamus Besar Bahasa Indonesia (KBBI)* [18] the word ‘*yang*’ and ‘*biar*’ are particles functioning as connec-

tive words especially in an informally spoken situation. The followings are the examples for each conjunction based on the order of lines:

Satu anugerah besar yang Tuhan kasih (line 3)

Karena sa bangga dengan yang sa punya (line 6)

Rubah sini rubah sana biar mantap (line 10)

Tapi bagi sa itu bukan yang utama (line 13)

Kalau memang ko cinta sa tulus apa adanya (line 17)

Saya punya cinta dan sayang yang pasti akan buat ko Bahagia (line 18)

Jadi sa jamin sa pu cinta suci untuk ko slamanya (line 20)

Ellipsis

There are some either a word or a phrase omitted in the lines. Such expressions are understood only by mostly the speakers of Papuan Malay. They are commonly used in daily basis conversations as they are part of the speaker-hearer's background knowledge (See Prince 1992; Lambrecht 1994 for the notion of new-old information).

Kalo su cinta mati bayar e... (line 24)

Nona yang adalah ...adalah... adalah ... (line 28)

Tara bisa baku tipu dalam hati (line 40)

The words in line 24 '*bayar e...*' are intended to traditionally cultural custom for single men who fall in love and totally commit to the next stage of marriage. This is confirmed by the phrase '*cinta mati*' meaning love someone very much. They have to offer a bride price as a love bond. Another phrase '*nona yang adalah*' (girl, you are...) in line 28 is also familiar among the speakers. The omission of word should be either '*terbaik*' - the best- or '*tercantik*' - the most beautiful- one. Both lines had the ellipses on the object, whereas in line 40, the ellipsis occurred on the subject. So it could be added by '*sa*' as subject for example.

Contractions: Other short forms of words

In English, contractional words or phrases are common and grammatically accepted like the phrase 'is not' becoming 'isn't' or the phrase 'give me' becoming 'gimme' and so forth. Papuan Malay do also carry such reduction of words e.g., as already mentioned for personal reference -in the song lyrics - of '*sa, ko, de, tong, torang, kam, and dong.*' In addition to that pronominal group, reduction is also applied in other categories of words as found in the data. The followings are examples:

Dong pu kriting asli (line 21) = dorang -mereka- punya (rambut) kriting asli

Cuma dong perem tanah (line 25) = Cuma dorang - mereka - perempuan tanah (asli Papua)

Tambah deng (dengan) senyum tipis-tipis (line 38)

Tara (tak/tidak) bisa baku tipu dalam hati (line 40)

From the lyrics, it can be obtained a variation of word class contraction. The word '*pu = punya*' (have) denoted verb class. Moreover, the word '*perem=perempuan*' (girl/girls) indicated nominal group. While the word '*deng = dengan*' (with) represented adverbial class. A negation adverb was identified as well by the use of word '*tara = tidak* either in a clause or in a group of words.

Substitution

The data also showed a substitution of some words or phrases in order to avoid repetition and such substitutions are generated to words that looks similar in forms. For example, a substitution of phrases occurred between line 1 and line 2. For example, certain phrases of '*rambut kriting ikal itu ciri saya*' was substituted to those in line 2 '*kulit hitam manis itu milik saya.*' Another substitution was the use of local and foreign terms e.g., the word '*sayang*' was replaced by the word 'baby'.

Lexical Aspects

In addition to grammatical aspects to construct the discourse, lexical aspects do also play an important role in building the message of the discourse. [17], [2], [19], [240], [8]. This study examined the data regarding vocabulary employed in Papuan Malay. There were three types of lexical aspects identified as seen in table 3 namely repetitions, synonyms and collocations.

Table 3. Lexical Aspect

No	Types of Lexical	Number	%
1	Repetition	6	24
2	Synonym	7	28

Each type varies in number found in the lyrics which collocations contributed the most at 48% (12 data) and was followed by synonyms 28% (7 data) and repetitions 24% (6 data). These lexical classifications are several representations of vocabulary in Papuan Malay. The followings are the details and examples of each lexical aspects:

Repetitions

Repetition is meant to reduplicate forms of words (Mathews, 2005) [21] with the same sound [17]. The kind of repetition found in the text involves total reduplication where the whole morpheme is repeated to create a word. While such reduplication is mostly pluralization in languages like Standard Bahasa Indonesia, in Papuan Malay this kind of repetition may serve different functions as Kluge (2017) [16] recorded. A few of these can be seen in Line 28 and 37 through 39 as shown here as (1-4).

- (1) Nona yang *adalah....adalah....adalah*
- (2) Kulitnya *hitam-hitam* manis
- (3) Tambah deng senyum *tipis-tipis*
- (4) Rambutnya ikal *keriting-keriting*

Nevertheless, (1) may not be easily categorized as repetition in the sense of (2)-(3) since (1) can only make sense if repeated. *Adalah* serves as a non-verb copula in Indonesia *per se* that takes a clause or complement. Here, (1) is a metaphorical expression to denote exaggeration which may be equally translated into English as 'you are everything.' In contrast, the repeated words in (2) through (4) are examples of full reduplication but they appear to serve degree adverbial functions by attenuating the

degree of a noun in Kluge's [16] terms. Thus, *hitam-hitam*, *tipis-tipis*, and *keriting-keriting* in this context may be equally translated into English as rather dark, rather thin, rather curly, respectively.

These expressions were delivered by a representation of men towards Papuan girls in the song. The involvement of power, solidarity and community relation as a belief in patriarchal community [9] hence configures girls' concept of fashion, body and identity onto gender perspective bond aside from social and cultural bonds [20], [17].

Synonyms

Everyone recognizes the definition of synonym, two lexical units sharing or having identical meanings [21] which is referred to either denotation (absolute synonym) or connotation (partial synonym). Exceptional for Papuan Malay, the identical meanings can occur not only in lexical units – denotation and connotation - but also in adoption or borrowing foreign words and metaphors [22]. The data figured out that there were some words representing those intentions as in the following words *perempuan* (lines 7 & 15), *perem* (line 33) having similar meaning with '*nona*' (line 28). These words are identical lexical unit class of meaning, nominal group. Borrowing words occurred in words '*sayang*' (line 8) and *baby* (line 18) as well as '*asli*' (line 33) and '*original*' (line 34). Moreover, lexical unit referring to metaphoric synonyms was seen in words '*tanah - Papua*' (line 25) and '*bumi Cenderawasih*' (lines 4 & 27), *perempuan Papua* (lines 7 & 15) and '*Cenderawasih Papua*' (lines 7 & 15). This is due to the fact that current contemporary genre of music is blended with a semiotic combination of culture and language.

Collocations

Native speakers of Papuan Malay often use many collocations and they could either permanently exist or change in certain era. In the lyrics there are some words classified into those categories. For example, '*rambut keriting*' (line 1) and '*hitam manis*' (line 2) are still used nowadays while '*Cenderawasih Papua*' (line 7) is a bit new collocation utilized in the 2000s. The phrase '*Bumi Cenderawasih*' (line 4) used to be a land mark of a housing area; it now, however, refers to the name of the island, Tanah Papua. Likewise, a phrase of '*perem tanah*' (line 25) refers to an indigenous girl of Papua. In addition, there are a number of newly collocations used in Papua and one of them appeared in this song was '*asli bukan buatan*' in lines 19 and 33. This term is actually used to indicate quality electronic gadgets like computers and laptops and the quality may well affect the price in which they become expensive. In this respect, such term is associated with a Papuan girl which has good quality and must be luxurious. The term '*asli*' mostly refers to natural hair that is unstraightened in comparison to some Papuan women who prefer to straighten their hair. It can also indicate some Papuan women who try to whiten their skin using any beauty products.

3.2 Interpretation: Analysis of Discourse Practice

As Kristina et al [20] said that the relationship between text and social structure are indirect and mediated as well as exist in the real social interaction. They are mediated by a language. This is due to the fact that the language is used both to exchange information and to express feelings, moods, and attitudes [23] in which they are delivered either a one-way or two-way communication [24]. A song, in this respect, - the one-way communication - mediated the song writer's and singers' feelings and attitudes towards social phenomena on a concept of original beauty and fashion. The selection of dictions in the lyrics of '*Sa Perempuan Papua*' appeared to form the contextual beauty. There were a number of selective words represented to fashion (appearance), quality, and identity.

In relation to the representation themes formed of the discourse, the words '*rambut ikal keriting*', '*kulit hitam manis*', and '*perempuan Papua*' were signified the appearance or fashion. Such selective phrases were combined with the use of pronominal reference 'sa' referring to the singer herself, a representation of Papuan women. Moreover, the employment of metaphoric collocations like '*Cenderawasih Papua*' in order to highlight the beauty of Papuan women. They are associated with a bird of paradise which is unique, exotic, stunning, and elegant. Furthermore, the quality was denoted by the collocation used like '*asli bukan buatan*' and '*original bukan rakitan*'. Those words actually used to indicate the quality of something like jewellery or electronic devices that must be higher in value. Furthermore, the identity was symbolized by the expressions of '*lihat ko pu muka ingat kasbi dan keladi*', '*hias bumi Cenderawasih*', and other associated with local grown-groceries and places mentioned in the lyrics like the Anggi lake, Cartenz summit, and Ubadari waterfall.

3.3 Explanation: Analysis of Socio-Cultural Practices

Due to current societal standard of beauty as a social issue to women with dark skin and curly kinky hair, straight hair and fair skin have been demanded for the most Asian women. This indirectly shaped the mindset – ideology - of every woman's to be alike them. As a consequence, they might be 'victims' of the trend and alter their natural look as well as lessen their self-esteem and feel inferior of being themselves [8]. Having said that, the song writer and singers wanted to voice the issue of being self-value and proud of what they really are through the lyrics '*Sa Perempuan Papua*'. There were five singers comprising one female and four male singers. They collaborated in the song with the combining music genre of reggae, hip hop and rap. The female singer, in one hand, sang the two first verses and the refrain. Each male singer, on the other hand, did the hip hop and rap style versions in which it alternated with the refrain. In addition, the up-to date familiar expressions in the lyrics were frequently and mostly used in order to persuade young Papuan people particularly women or girls to maintain and be proud of themselves.

A dimension of power relation was also shown by the singers to their audiences through the lyrics of the song. The lyrics were written in Papuan Malay which is the

language used to build the ideology [15]. Such a way is a part of social practice because of social transformation and social struggle to reproduce the discourse [2], [19], [17], [20]. All singers voiced similar messages and themes regarding natural appearance (fashion), quality and identity in different verses. These were identified by the grammatical and lexical aspects employed. For instance, the female singer used mostly first singularly pronominal reference ‘sa and ko’ as a role model while the male singers were divided into two pairs in which the first pair utilised third pronominal reference ‘de and dong’ to confirm the female singer’s lyrics (see table 4 no. 1-3). Whereas the second pair used the first plural pronominal reference ‘tong and torang’ to respond the female singer’s lyrics (see table 4 no. 4-5). The following table 4 display the similar intentions of expressions used by both gender of singers:

Table 4. Similar Expressions between Female and Male Singers

No	Female Singer	Male Singers
1	<i>Rambut keriting ikal itu ciri saya (line 1)</i>	<i>Dong pu keriting asli (line 21) Rambutnya ikal kriting-kriting (line 39)</i>
2	<i>Sa perempuan Papua (lines 7, 15)</i>	<i>Cuma dong perem tanah (line 25) Ini perem Papua asli bukan buatan (line 33)</i>
3	<i>Sa punya cinta dan sayang yang pasti akan buat ko bahagia (line 18)</i>	<i>Ko tara sayang dong ko dilemma (line 26) Dong kasi cinta sama ko trada koma (line 30) Dong sayang ko original bukan rakitan</i>
4	<i>Karena sa bangga dengan apa yang sa punya (lines 6 & 14)</i>	<i>Ko perem tanah paling sip tara kurang (line 45) Ko pu cantik tara mungkin tong ukur (line 49)</i>
5	<i>Kalau memang ko cinta sa tulus apa adanya (line 17)</i>	<i>Sa sayang ko apa adanya (line 47)</i>

The male singers represented patriarchal – gender power relation - in the community. The confirmation and response made by male singers indicated dialectical interplay alike. As a result, it created “a dual relationship of discourse to socio-cultural gender-related hegemony” [2], [19], [22], [17], [16] in constructing a symbol of fashion and identity as Papuan women. It therefore is a frame of ideology.

4 Conclusion

Based on the social context built by the description of the text through its grammatical and lexical aspects and the discourse around the text and its context, the construction of Papuan women's beauty and identity was on the natural look i.e., a woman with dark skin and curly or kinky hair. These were indicated by the phrases '*rambut keriting*' and '*hitam manis*' in the lyrics. These collocations were repeated by the male singers as other participants in the text [2], [19], [17], [24], [20]. In addition, the quality represented by the collocations '*asli bukan buatan*' and '*original bukan rakitan*' added the value of Papuan women's natural appearances. Moreover, the identity was symbolized by the use of the certain local exotic bird '*Cenderawasih Papua*' and '*bumi Cenderawasih*' which refer to Papuan women and the land of Papua respectively. Such collocations were supported by other spectacularly local spots mentioned like the Cartenz summit, Anggi lake, and Ubadari waterfall. These are the associations used to refer the women. These three main themes shaped the ideology of being Papuan women in order to maintain their natural look, be self-valued and proud of themselves. In a nutshell, every culture has their own characterizations of beauty, body, and identity that are expressed in contextual terms and meanings.

Nonetheless, this study has its limitation as well on merely discussing the certain grammatical and lexical aspects for investigating the discourse (analysis). It therefore needs to do follow-up research emphasizing on gender issues on the same subject or special aspect like ellipses or collocations since the Papuan Malay is rich of those usage. Besides, other linguistic fields like semantics, syntax, Systemic Functional Linguistic (SFL) and other related fields may well be optional for future research.

Authors' Contributions

Adolfina Krisifu (1st author) came up with the initial idea and discussed with Servo Kocu (2nd Author) and Adelce S. Ferdinandus (3rd author) as a team in order to gain similar ideas on the topic. The first author then prepared grid of data collection and analysis including some related references as well as drafting the manuscript. The second author assisted in data labelling, drafting and proofreading. The third author supported in proofreading and providing critical points from additional references and gaining gist from other colleagues' opinions on the data analysis.

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