

The image of Sundanese women in the Jaipongan dance of Mojang Priangan

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Abstract. This study aims to analyze the ideal image of Sundanese women depicted in the song "Mojang Priangan" from 1960 and in the "Mojang Priangan" dance performed in the Jaipongan genre in 2000. Dance and song as cultural products embody cultural values that have historically evolved due to various influences. Understanding the cultural and historical context underlying these songs and dances requires a deep analysis of the song lyrics and dance choreography. This research employs an ethnochoreological approach, combining ethnic dance studies with ethnomusicological analysis to understand the relationship between music and dance in cultural and ethnic contexts. This approach focuses on performance semiotics, viewing performing arts as layered entities consisting of text layers (art theory analysis) and context layers (analysis from various relevant scientific fields). The research method used is qualitative with the following steps: (1) structuring the dance; (2) describing the dance; (3) analyzing the lyrics and dance text; (4) synthesizing the text and context of the Mojang Priangan song and dance; (5) comparing the song and dance texts; and (6) interpreting the Mojang Priangan song and dance. Data was collected through observation, interviews, and document analysis. The results show that Iyar Wiarsih's song Mojang Priangan portrays Sundanese women as beautiful, educated, graceful, well-dressed, and behaving elegantly according to the ideals of the 1960s. The lyrics reflect the aspirations and hopes of the Sundanese community at that time. On the other hand, the Mojang Priangan dance, adapted into the Jaipongan genre by Ega Robot Percussion, depicts Sundanese women as agile, energetic, and independent. The choreography demands body flexibility and upright posture, reflecting a dynamic and strong image of women. The main difference between these two images is the change in values and demands of the times, requiring an improvement in the quality of Sundanese women's values over time

1 Introduction

Traditional Sundanese dance has undergone significant developments throughout its history. One of the most prominent forms in the evolution of Sundanese performing arts is the Jaipongan dance. Created by Gugum Gumbira in the 1970s, Jaipongan has become

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a symbol of Sundanese cultural identity and has influenced various art genres across the archipelago. As an agent of change, Gugum Gumbira successfully elevated dance from the common folk to a widely accepted form of performing art. However, Jaipongan's journey to acceptance was not smooth. In its early days, Jaipongan faced much pressure and criticism from officials and artists alike. Criticism was mainly directed at movements known as "3G": Geol (hip rotation), Gitek (hip thrust to the left and right), and Goyang (intense hip sway), which were considered too erotic and damaging to the image of Sundanese women [1].

Jaipongan incorporates various elements of traditional Sundanese art, including Ketuk Tilu, Pencak Silat, and Topeng Banjet. Gugum Gumbira's creative process was greatly inspired by the movements and rhythms of these arts. For example, Ketuk Tilu's basic movements, such as bukaan, pencugan, nibakeun, and mincid, were adapted into Jaipongan. Additionally, elements of Pencak Silat added a dynamic and energetic dimension to Jaipongan [2].

One of the main criticisms of Jaipongan was the "3G" movements: Geol (rotating hip movement), Gitek (thrusting hip movement to the left and right), and Goyang (intense hip sway). These movements were considered erotic and criticized for potentially ruining the image of Sundanese women, traditionally depicted as polite and graceful. This criticism reflects a tension between traditional values and freer, more modern artistic expression. Besides movement criticism, Jaipongan also faced challenges in gaining acceptance from the community and traditional artists. Many conservative artists initially rejected Jaipongan for being too divergent from tradition. However, over time, Jaipongan proved itself as a dynamic and innovative art form that attracted various audiences, from commoners to the social elite [3].

Essentially, Jaipongan reflects the ongoing dynamics of Sundanese culture. In Sundanese society, women play a crucial role, both in daily life and in the context of rituals and art. However, the image of Sundanese women in traditional art is often constrained by strict social norms. For instance, in the New Creation dance created by Rd. Tjetje Somantri in the 1950s, female dance movements were heavily restricted to avoid giving a vulgar and erotic impression. This reflects strict control over female expression in performing arts [4].

This research aims to analyze the ideal image of Sundanese women in the song and dance "Mojang Priangan." The song "Mojang Priangan," created by Iyar Wiarsih in the 1960s, portrays Sundanese women as beautiful, educated, and graceful. Meanwhile, the "Mojang Priangan" dance, performed in the Jaipongan genre in 2000, presents a more dynamic and independent image of Sundanese women. This difference reflects changes in values and societal demands that influence the roles and images of women in Sundanese society [5,6].

This study is significant because it provides a deeper understanding of how the image of Sundanese women has evolved over time and how performing arts like Jaipongan can serve as a medium to express and reconstruct these images. By understanding the changes in values and norms within Sundanese society, we can see how performing arts play a role in reinforcing or challenging these images. Thus, Jaipongan is not only rich in aesthetic value but also reflects the social and cultural dynamics occurring within Sundanese society. Through the analysis of the song and dance "Mojang Priangan," this

research seeks to uncover how the image of Sundanese women is represented and how societal value changes influence this representation.

2 Research Methodology

This research uses a qualitative method with an ethnochoreological approach to analyze the image of Sundanese women in the song and dance "Mojang Priangan." The ethnochoreological approach combines ethnic dance studies with ethnomusicological analysis, focusing on the relationship between music and dance in a cultural context. The research method includes several steps: structuring the dance, describing the dance, analyzing the lyrics and dance texts, and interpreting the image of Sundanese women in these performances. Data collection was done through observation, interviews, and document analysis, involving direct observation of performances, interviews with dance experts and artists, and studying song texts and related literature. Data analysis was conducted through several stages: analyzing the song and dance texts to understand content and message, synthesizing texts and cultural contexts, comparing song and dance texts to identify similarities and differences, and deeply interpreting the image of Sundanese women. The validity and reliability of the research were maintained through data triangulation and cross-checking with experts. This approach allows for a deep understanding of how the song and dance "Mojang Priangan" represent and influence the image of Sundanese women and how related cultural values are maintained and transmitted through performing arts [7,8].

3 Findings

Questions about the image of women, regardless of their ethnic origins, require comprehensive study. The historical nature of the ideal woman image evolves over time. Social stratification influences women's perspectives and behavior over time. Ethics and aesthetics embraced by society affect female values. Therefore, in this writing, the researcher attempts to study the image of Sundanese women in Jaipongan dance through the song Mojang Priangan.

3.1 The image of Sundanese women in the Song Mojang Priangan

The song Mojang Priangan was created by Iyar Wiarsih, a Sundanese songstress in the kliningan or pesinden genre. The lyrics depict Sundanese women as beautiful, educated, graceful, well-dressed, and behaving elegantly, reflecting the ideal of the 1960s.



Fig. 1. Iyar Wiyarsih when receiving the "Lemah cai" award given by the Governor's wife Netty Heryawan, at the event "Ngaruat lemah cari: Panggung indung" (Source: <http://cdn1.tstatic.net/img/logo/daerah/svg3/tribunjabar5.svg>).

"Mojang" means girl in Sundanese, and "Priangan" is another term for Sunda. Iyar Wiarsih created this song around the 1960s, introduced in a kliningan event at RRI Bandung. The melody of this song allows it to be accompanied by a band, making it popular among the Bandung community. The song *Mojang Priangan*, as a societal product, provides an image of ideals, hopes, or even records phenomena occurring in society within a certain timeframe. In the 1960s, in Bandung, seeds of various beauty contests began to emerge. For example, in the 1960s in Bandung, there was a magazine called *Mangle*, which featured a serialized story titled "Bincarung di kampus Prabu di Muntur" by Rustandi Kartakusumah. The story included a Sundanese female student named Pupung, who met the ideal criteria of a Sundanese woman: cageur, bageur, bener, pinter, singer, wanter. To socialize the ideal Sundanese woman, *Mangle* magazine held public competitions seeking women who resembled the character Pupung. The researcher, then 15 years old and in the third grade of junior high school, was encouraged to participate in the competition and was chosen as number one among hundreds of participants in West Java. Subsequently, the following year, a kebaya queen competition emerged with evaluation indicators not far from the *Mojang Priangan* song lyrics.

Song Lyrics:

Mojang Priangan

Angkat ngagandeuang (Walking gracefully)

Bangun taya karingrang (Joyful and happy)

Nganggo sinjang dilamban (Wearing sinjang gracefully)

Mojang Priangan

Mun di erok denok (Dressed in a skirt becoming more beautiful)

Mun disanggul ayu (Wearing a sanggul becoming more beautiful)

Mun disinjang lenjang (Wearing sinjang becoming slender)

Mojang Priangan
Diraksukan kabaya (Dressed in kebaya)
Nambihan cahayana (Adding radiance)
Dangdosan sederhana (Simple makeup)
Mojang Priangan
Umat-imut lucu (Graceful smile)
Sura-seuri nyari (Charming smile and laughter)
Larak-lirik keupat (Glancing while walking)
Mojang Priangan
Mojang ti Priangan
Lucu sae atikan (Graceful and educated)
Sae basa sopan (Polite behavior and language)
Mojang Priangan.



Fig. 2. Mojang Priangan song notation (<https://musescore.com/user/1548976/scores/5647806>).

The lyrics clearly indicate that the ideal image of a Sundanese woman in the 1960s was a woman who was beautiful in appearance, graceful in behavior, knowledgeable, intelligent, and polite in speech, all of which were the result of family and societal upbringing. In Sundanese, such women are termed "lungguh timpuh andalemi," meaning refined, graceful, and full of etiquette, typically associated with women from the noble class or elite culture [9]. In this context, the image of Sundanese women in this song aligns with the character Purbasari in the pantun Lutung Kasarung. This story, considered sacred, depicts the lives of deities in the upper world ruling over the middle world inhabited by humans [10]. It implicitly conveys the intrinsic and extrinsic values of the ideal Sundanese woman.

3.2 The image of Mojang Priangan in Jaipong dance

It is unknown who created the Mojang Priangan Jaipong dance, but Ega Robot Percussion adapted the Mojang Priangan song into the Jaipongan genre. As it uses the Jaipongan genre, the music's character also changes. The music is not only for listening but also for dancing. The tempo becomes faster, and the percussion rhythm dominates, stimulating choreography.

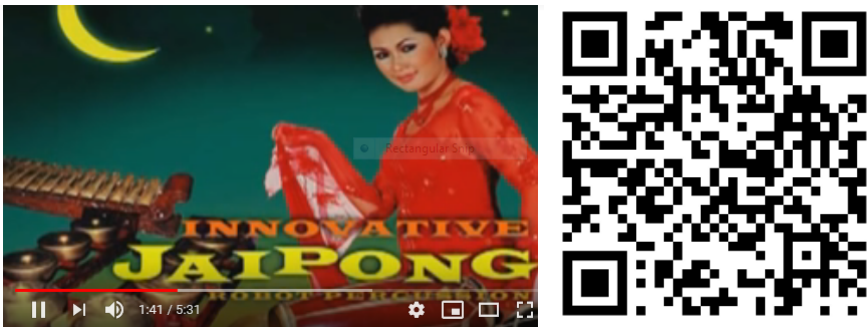


Fig. 3. Mojang Priangan in Jaipong dance
(<https://youtu.be/ZaEHRl1dd7w>[tps://www.youtube.com/](https://www.youtube.com/)).

Table 1. Jaipong dance choreography of Mojang Priangan.

No	Movement Name	Movement Description	Movement Category	Design	Relation to Song Lyrics
1	Mincid “Beulit Kacang”	Right hand straight up, left hand bent sembada, hands cupped, feet crossed and swayed, performed alternately right and left with a turn.	Locomotion	Symmetrical	Gending intro
2	Modern Variation 1	Hands nangre cross, then open, swing hands left and right, feet cross, then open with small jump, performed alternately.	Pure Movement	Asymmetrical	Gending intro
3	Modern Variation 2	Hands cross alternately, right and left open, palm facing down, step sideways.	Pure Movement	Symmetrical	Gending intro
4	Mincid “Buka Payung”	Push both hands up, body forward, hips sway alternately right and left.	Pure Movement	Symmetrical	Gending intro
5	Modern Variation 3	Hands open parallel to shoulders, left hand straight forward alternately with swipe and open umbrella ending with cindek.	Pure Movement	Symmetrical	-
6	Mincid “Kepret”	Hands cross forward, then open to the side, palms kepret,	Locomotion	Symmetrical	-

No	Movement Name	Movement Description	Movement Category	Design	Relation to Song Lyrics
		feet cross alternately and swayed.			
7	Nyindekkeun	Right hand up, left hand bent at shoulder, left foot point forward, firm body position.	Pure Movement	Asymmetrical	-
8	Buka Payung Nangreu	Hands clapped up, back of hands touching, then open elbows, wrists rotated alternately right and left.	Gesture	Symmetrical	Kabaya dress lyrics
9	Paksi Muhi dan Nyindekkeun	Spin ending with cindek, both hands straight up, backs touching.	Locomotion	Asymmetrical	-
10	Keupat 1 Anca	Right hand swing up and down, right hand on waist, spinning.	Gesture	Asymmetrical	Graceful walk lyrics
11	Keupat 1 Ngerecek	Left hand on waist, fast tempo hand movement.	Gesture	Asymmetrical	-
12	Ngayun Tangan	Hands swing up alternately right and left.	Pure Movement	Symmetrical	-
13	Paksi Muhi dan Nyindekkeun	Spin ending with cindek, hands straight up, backs touching.	Locomotion	Asymmetrical	-
14	Mincid Salsa	Hands rotate near ears, alternating, open hands up, forward and back.	Gesture	Symmetrical	Umat Imut lucu lyrics
15	Oray Meuntas 1	Left hand on waist, right hand moves like a wave alternately front and back.	Pure Movement	Asymmetrical	Simple makeup lyrics
16	Oray Meuntas 2	Hands cross, spin, up and down with different tempo.	Pure Movement	Asymmetrical	-
17	Mincid Tungkup	Hands cupped alternately, right hand forward, left hand up.	Pure Movement	Symmetrical	-
18	Paksi Muhi dan Nyindekkeun	Spin ending with cindek, hands straight up, backs touching.	Locomotion	Asymmetrical	-
19	Mincid Buka Payung	Hands on waist, hands rotate near ears, feet cross alternately and sway.	Locomotion	Symmetrical	Alok
20	Mincid Modern Variation	Hands up alternately, ending with cindek, shoulder move.	Locomotion	Asymmetrical	-
21	Nyindek	Hands form elbows, left foot forward.	Pure Movement	Asymmetrical	-
22	Buka Payung Nangreu	Hands clapped up, backs touching, open elbows, wrists rotate alternately right and left.	Gesture	Symmetrical	Kabaya dress lyrics

No	Movement Name	Movement Description	Movement Category	Design	Relation to Song Lyrics
23	Paksi Muhi dan Nyindekkeun Nyikut	Spin ending with cindek, hands straight up, backs touching.	Locomotion	Asymmetrical	-
24	Keupat 1 Anca	Right hand swing up and down, right hand on waist, spinning.	Gesture	Asymmetrical	Graceful walk lyrics
25	Keupat 1 Ngerecek	Left hand on waist, fast tempo hand movement.	Gesture	Asymmetrical	-
26	Ngayun Tangan	Hands swing up alternately right and left.	Pure Movement	Symmetrical	-
27	Paksi Muhi dan Nyindekkeun	Spin ending with cindek, hands straight up, backs touching.	Locomotion	Asymmetrical	-
28	Mincid Salsa	Hands rotate near ears, alternating, open hands up, forward and back.	Gesture	Symmetrical	Umat Imut lucu lyrics
29	Ngayun Tangan	Hands swing up alternately right and left.	Pure Movement	Symmetrical	-
30	Paksi Muhi dan Nyindekkeun	Spin ending with cindek, hands straight up, backs touching.	Locomotion	Asymmetrical	-
31	Oray Meuntas 1	Left hand on waist, right hand moves like a wave alternately front and back.	Pure Movement	Asymmetrical	-
32	Oray Meuntas 2	Hands cross, spin, up and down with different tempo.	Pure Movement	Asymmetrical	-
33	Mincid Tungkup	Hands cupped alternately, right hand forward, left hand up.	Pure Movement	Symmetrical	-
34	Paksi Muhi dan Nyindekkeun	Spin ending with cindek, hands straight up, backs touching.	Locomotion	Asymmetrical	-
35	Mincid Buka Payung	Hands on waist, hands rotate near ears, feet cross alternately and sway.	Locomotion	Symmetrical	Alok
36	Mincid Modern Variation	Hands up alternately, ending with cindek, shoulder move.	Locomotion	Asymmetrical	-
37	Nyindek	Hands form elbows, left foot forward.	Pure Movement	Asymmetrical	-
38	Buka Payung Nangreu	Hands clapped up, backs touching, open elbows, wrists rotate alternately right and left.	Gesture	Symmetrical	Kabaya dress lyrics
39	Paksi Muhi dan Nyindekkeun Nyikut	Spin ending with cindek, hands straight up, backs touching.	Locomotion	Asymmetrical	-

No	Movement Name	Movement Description	Movement Category	Design	Relation to Song Lyrics
40	Keupat 1 Anca	Right hand swing up and down, right hand on waist, spinning.	Gesture	Asymmetrical	Graceful walk lyrics
41	Keupat 1 Ngerecek	Left hand on waist, fast tempo hand movement.	Gesture	Asymmetrical	-
42	Ngayun Tangan	Hands swing up alternately right and left.	Pure Movement	Symmetrical	-
43	Paksi Muhi dan Nyindekkeun	Spin ending with cindek, hands straight up, backs touching.	Locomotion	Asymmetrical	-
44	Mincid Salsa	Hands rotate near ears, alternating, open hands up, forward and back.	Gesture	Symmetrical	Umat Imut lucu lyrics
45	Ngayun Tangan	Hands swing up alternately right and left.	Pure Movement	Symmetrical	-
46	Paksi Muhi dan Nyindekkeun	Spin ending with cindek, hands straight up, backs touching.	Locomotion	Asymmetrical	-
47	Oray Meuntas	Left hand on waist, right hand moves like a wave alternately front and back.	Pure Movement	Asymmetrical	-
48	Combination (Salsa, Oray Meuntas, Buka Payung)	Hands cupped alternately, right hand forward, left hand up, open umbrella with hands up, oray meuntas movement right and left.	Pure Movement	Asymmetrical	-
49	Paksi Muhi dan Nyindekkeun	Spin ending with cindek, hands straight up, backs touching.	Locomotion	Asymmetrical	-

Source: Fitri Kurniati, refined by the author.

Choreographic data shows that the Mojang Priangan dance consists of 9 symmetrical movements, 24 asymmetrical movements, 13 locomotion movements, 7 gesture movements, and 15 pure movements, using upper design with medium levels. The dance text can be read that the Mojang Priangan dance is dynamic, marked by 35 kinds of movement variations and many location changes. Jaipongan dance choreography demands body flexibility and an upright posture, with legs wide apart, chest expanded, and stomach drawn back, giving the impression of a sexy body and independent attitude. The image of Sundanese women presented is agile and energetic or, in Sundanese terms, women who are "wanter-teuneung-ludeung" [11,12].

Two Sundanese female figures have such characteristics: Princess Citraresmi in the historical story 'Pasunda Bubat' and Dayangsumbi in the legend 'Tangkuban Parahu Mountain.' Both were princesses of Sundanese kings from different eras. Citraresmi chose to die by suicide rather than become a tribute princess, marking the subjugation of the

Pajajaran kingdom to the Majapahit kingdom. Dayangsumbi, with her intelligence, chose to fight against Sangkuriang, a young powerful man she believed to be her son. From these two princess figures, the characteristics that best match the image of Sundanese women in the Mojang Priangan Jaipongan dance are those of Dayangsumbi.

4 Discussion

4.1 Interpretation of Mojang Priangan images from the 1960s and 2018

Artworks are societal products at a particular time and historically change with the orientation of the supporting community's values [13,14]. The values of women in the Mojang Priangan song and Jaipongan dance are based on the ethics and aesthetics derived from the philosophy of 'Kasundaan,' values folklorically believed by the Sundanese community as the ideal life aspiration: cageur, bageur, bener, pinter, singer, wanter.

- **Cageur** or "healthy" reflects a character that is physically and spiritually healthy, but "cageur" in Sundanese has a deeper philosophy than just health. It reflects a rational and proportional human character grounded in moral values.
- **Bageur**, or spiritual and emotional health, reflects a character possessing humanitarian traits and noble morals.
- **Bener** reflects a character that is trustworthy, honest, and upholds integrity, meaning actions align with words.
- **Pinter** reflects an intelligent character whose knowledge leads to worldly blessings and noble life, not arrogance or harm.
- **Singer** reflects a tolerant, self-sacrificing, creative, and innovative character.
- **Wanter** reflects a consistent, confident character in promoting personal potential, skilled in communication backed by knowledge and strong arguments.

These ideal values for Sundanese individuals, including women, align with the characteristics formulated by Ki Hajar Dewantara, emphasizing character through heart, mind, taste, and body. Based on Ki Hajar Dewantara's formulation adopted by the Ministry of National Education, the configuration of the ideal Indonesian character correlates with the Sundanese character as follows:

- **Cageur**: physical and kinesthetic development (sports and kinesthetics)
- **Bageur**: spiritual and emotional development (heart)
- **Bener**: affective and creative development (taste and will)
- **Pinter**: intellectual development (mind)
- **Singer**: innovative development (mind and taste)
- **Wanter**: social development (will and taste)

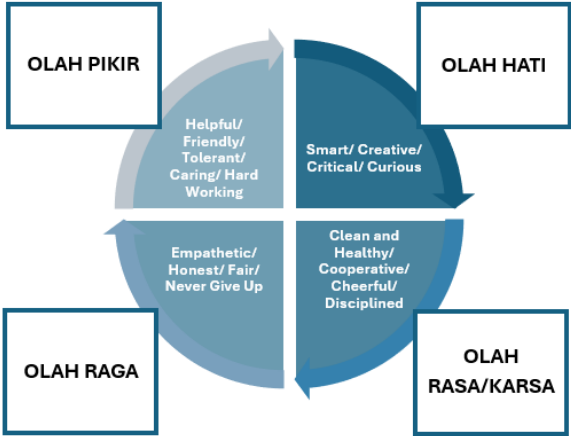


Fig. 4. Total character education configuration [15].

This configuration provides an ideal image of Indonesian human character that correlates with the ideal image of Sundanese individuals. Concerning the image of Sundanese women in the Mojang Priangan song of the 1960s and the Mojang Priangan Jaipong dance of the 2000s, culturally, they are essentially the same, sourced from the ideal Sundanese human image. The difference lies in the demands for quality value enhancement over different periods. The image of women in the Mojang Priangan song is that of a graceful, healthy, honest, intelligent woman, while the image in the Mojang Priangan Jaipong dance is that of a dynamic, brave, creative, and confident woman.

5 Conclusion

Art as a societal product develops and changes with the times. The spirit of the times colors and characterizes each artwork, even if from the same source. The Mojang Priangan song and dance works are evidence of the value and civilization development occurring in the Sundanese ethnic region. The image of women evolves from being revered as served figures to becoming figures who play roles in determining themselves and their society. This aligns with the Bandung city's human resource quality improvement program: luhung elmuna (competitive), jembar budayana (culturally literate and rooted in Sundanese identity), rancage gawena (achieving and actively participating in various fields). From a cultural perspective, with the inspiration of dance once again proving: with art and through art, education can adapt and lead the times. Change is normal, nothing is wrong, everything proceeds by historical will.

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