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THE REPRESENTATION OF MUSLIM MARRIAGE IN LYRICS “AMERICAN WEDDING” BY FRANK OCEAN: AN ORIENTALISM ANALYSIS

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ABSTRACT

This study explores the representation of Muslim women in marriage discourse through a qualitative analysis of the lyrics in Frank Ocean's song "American Wedding" (2011), employing Edward Said's theory of Orientalism. The research examines how the song portrays cultural practices associated with Muslim women, such as arranged marriage, polygamy, and the wearing of the hijab, while also reflecting broader themes of identity, gender roles, and cultural tensions. Using textual analysis as the primary method, this study investigates how the lyrics illustrate the clash between Western and Islamic perspectives on marriage, drawing on Said's concept of the "Other" to analyze the portrayal of Muslim women. The findings suggest that the song challenges stereotypical representations of Muslim women in Western media, offering a more complex and multifaceted view of cultural assimilation and individual agency. Through the lens of Orientalism, the study highlights how Western discourse often constructs Muslim women as subjects of cultural and moral critique, while also recognizing the power dynamics involved in the negotiation of traditional and modern values. This research underscores the role of contemporary music in shaping and contesting societal narratives about gender, culture, and identity, with particular attention to how Western media constructs the image of the Muslim "Other." By using Edward Said's framework, the study demonstrates how "American Wedding" can be seen as a commentary on the challenges Muslim women face in balancing cultural expectations with personal autonomy, while simultaneously questioning the power relations embedded in the representation of Muslim women in Western discourse.

Keywords: Identity; Muslim; stereotypes; cultural tensions

INTRODUCTION

According to the "father" of music psychology, Carl E. Seashore (1967). Human beings have a musical mind, which is the ability of humans to perceive sounds, imagine sounds into reproductive forms, generate emotions, understand sounds, and provide emotional expression. By having a musical mind, humans are

can understand music. This is in line with what Frank Ocean expressed in his song entitled "American Wedding" where he expressed his opinion as a result of his thoughts that caused controversy in society, where he compared the situation in Western society, especially America.

Frank Ocean's "American Wedding" (Def Jam Recordings, 2012) offers a provocative exploration of cultural and social perceptions of marriage, presenting themes that extend beyond Western traditions. Within its layered narrative, Ocean references Islamic marriage practices, such as arranged marriages, polygamy, and the hijab, which invites critical examination of how these elements are framed in the broader context of Western music. These representations, while artistic, may unintentionally perpetuate stereotypes or misconceptions about Muslim culture. As cultural artifacts, song lyrics often serve as windows into dominant ideologies, and "American Wedding" is no exception. This study aims to unpack these representations through the lens of Edward Said's Orientalism, which critiques the West's portrayal of the East as an exotic, static, and subordinate "other" (Said, 1978).

Existing studies on Frank Ocean's music primarily focus on his innovative artistry, identity politics, and cultural commentary, yet little attention has been paid to the specific depiction of Muslim traditions in his lyrics. While some research addresses representations of Islam in Western media, they often overlook music as a medium of cultural exchange and contestation. This gap highlights the need to explore how modern music engages with and reproduces orientalist tropes. By analyzing the lyrics of "American Wedding," this research bridges the gap between media representation studies and literary-oriented music criticism.

The objective of this study is to reveal how Orientalist discourse operates in the depiction of Muslim marriage in Ocean's lyrics. It aims to provide a nuanced understanding of how these representations reflect, reinforce, or challenge Western cultural hegemony. This analysis not only contributes to the growing scholarship on representations of Islam in popular culture but also advances discussions on the intersection of music, identity, and power.

LITERATURE REVIEW

Muslims as subjects of study in various social and cultural disciplines are often central to the analysis of representation in popular culture. This study covers various aspects of identity, religion, and social practices in the Muslim world. This representation plays an important role in shaping people's perception of Muslim groups, both in the Western world and in the Islamic world itself. In popular culture studies, Muslim identity is often influenced by the image constructed by the media. According to Mernissi (1991), the representation of Muslim women, for example, is often associated with oppression and backwardness in the context of Western culture. This shows how the media often simplifies the complexity of Islamic culture.

This research deals with how such representations, especially regarding Muslim marriages, often do not reflect the diversity that exists in Muslim societies, which are more complex and diverse. Research by Clements (2009) shows that marriage in Muslim culture is often portrayed with traditional and religious elements that may differ significantly from the Western view of marriage. Clements argues that depictions of Muslim marriage are often associated with strong religious authority and strict social norms. This is related to the way Muslim marriage is depicted in the lyrics of the song, where the depiction of Muslim marriage may be different from the reality that exists in real life.

In socio-political contexts, the portrayal of Muslims is often distorted by Islamophobia. As explained by Bakhtiari (2002), Muslims are often portrayed in the Western media in a way that links them to violence or religious fanaticism. This representation creates a distance between the Muslim world and the West, and often exacerbates the misunderstanding of Muslim identity. This creates a cultural tension that can also be found in the depictions of Muslim marriages in the media, which are often associated with negative stereotypes. Stereotypes are one of the important elements in representation analysis, including in understanding how Muslim marriage is portrayed in popular

culture. Stereotypes against Muslims have become a dominant theme in many social and cultural studies, which are also related to cultural tensions and differences of views in society. According to Shaheen (2001), Western media often portray Muslims through the lens of negative stereotypes that reinforce fear and ignorance. In this portrayal, Muslims are often portrayed as backward or extreme, contrary to Western values. This kind of representation often appears in films and music, where Muslim characters are seen as alien and incomprehensible "others". This kind of stereotype can also be found in the lyrics of the song *American Wedding*, where a distorted image of Muslim marriage appears in contrast to the Western view.

In an analysis of Muslim marriage stereotypes, Mernissi (1991) revealed that marriage in Muslim culture is often seen as a backward or oppresal institution, especially towards women. These stereotypes are influenced by a less accurate picture of gender roles in Muslim societies, which are often associated with tight controls on individual freedom. This has to do with the representation of Muslim marriage that is often colored by negative views that reinforce gender inequality in Western culture, although the reality may be different.

Research by Mahmood (2005) shows that Muslim women are often positioned in the media as objects of stereotypes that focus on gender inequality and social constraints. This representation ignores the nuances and complexity of women's roles in Muslim societies, which are actually very diverse depending on their culture and social context. This is closely related to how the role of women in Muslim marriage is often misinterpreted or stereotyped in Western culture, and can be reflected in the way Muslim marriage is portrayed in songs or media.

The cultural tension between the Western world and the Muslim world is an important theme in the analysis of Muslim weddings in the lyrics of *American Wedding*. These tensions arise as a result of differences in values, norms, and social practices that are sometimes contested in cultural representations, which can lead to inaccurate portrayals of Muslim marriages. Hall (1997) in his work *Representation: Cultural Representations and Signifying Practices* explains that the media is often a cultural battleground where the representation of a group, in this case Muslims, is questioned and misinterpreted. This cultural tension is reflected in how Muslim marriages are often portrayed as strange or irrelevant to prevailing values in the West. This cultural tension is evident in the depiction of Muslim marriage in Western culture, which often cannot accommodate the cultural and religious diversity that exists in Muslim societies.

In the theory of orientalism, Said (1978) argues that cultural tensions are often rooted in the West's view of the East as something exotic and inferior. In the context of Muslim marriage, this leads to a distorted understanding of the practice of marriage, which Western cultures often perceive as something that needs to be questioned or corrected. In the lyrics of *American Wedding*, this cultural tension is seen in how Muslim weddings are portrayed through an orientalist lens full of distortions and misunderstandings. Gabrielsson and Juslin (2003) mentioned that cultural tensions are often reflected in artistic expression, including in music, where ideas related to marriage can be a symbol of cultural differences. In *American Wedding*, for example, lyrics that reflect the tension between two different worlds can be a reflection of the incompatibility between Western perspectives and the traditions upheld in Muslim weddings. These tensions show how Muslim marriages can be a symbol of a larger cultural conflict, and how musical or lyrical representations can amplify those tensions.

METHODOLOGY

This study adopts a qualitative research approach with a focus on textual analysis to investigate the representation of Muslim marriage practices in Frank Ocean's song "American Wedding." The central framework for analysis is Edward Said's theory of Orientalism, which critiques how the West often constructs the East as an exotic, static, and subordinate "Other." Through this lens, the study examines how Ocean's lyrics reference and construct portrayals of Islamic marriage customs, such as

arranged marriages, polygamy, and the hijab, while simultaneously engaging with broader social and cultural themes within a Western context.

The primary data source for this research consists of the lyrics from Frank Ocean's "American Wedding," a track from his 2012 album *Channel Orange*. These lyrics will be transcribed and analyzed in their entirety. The song offers a complex narrative that contrasts Western and Islamic marriage traditions, making it an ideal case for this analysis. The research aims to uncover how the lyrics reference Muslim marriage practices and how these references interact with cultural and gender-based narratives in the context of Western music. The analysis will examine the depiction of Muslim marriage through symbolic elements within the lyrics, specifically focusing on how Ocean presents these themes within his broader commentary on societal norms and expectations.

In addition to the primary data, secondary data will be incorporated from literature concerning Orientalism, Islamic cultural practices, and representations of Muslims in Western media. This secondary data serves to provide contextual understanding of the broader cultural implications of Ocean's lyrics and reinforces the interpretations made in the primary analysis. Relevant studies from other scholars who have examined themes of cultural representation, Muslim identity, and Western stereotypes will be referenced to offer comparative insights.

Data analysis will be conducted systematically to answer the research questions regarding the representation of Muslim marriage practices in the song. The study will provide a detailed, evidence-based discussion of how Ocean's lyrics construct or challenge stereotypical portrayals of Islamic traditions. It will also address the cultural dynamics between Western and Islamic marriage practices, exploring why Ocean's lyrics present certain themes and how they reflect the broader cultural tensions between the East and West. The findings will be supported by both empirical and non-empirical data, ensuring a comprehensive analysis of the lyrical content. By comparing the results of this analysis with findings from relevant studies, the research will be able to contextualize the song's lyrics within existing discourse surrounding Muslim identity and cultural representation.

RESULT AND DISCUSSION

The song "American Wedding" is featured on Ocean's mixtape *Nostalgia, Ultra*, released in 2011. This song is not included in his official albums due to copyright issues related to the use of a sample from the Eagles's song "Hotel California" released in 1977. The lyrics are as follows:

[Intro: Frank Ocean]

American love
 American me
 American you
 American tears
 American heartbreak
 Oh, oh, oh

[Verse 1: Frank Ocean]

I took a walk with the palm trees
 As the daylight fell
 Sangria in a canteen
 Talking to myself (I can't remember)
 This tattoo on my left hand
 Is turning purple-ish blue
 Daydreams of the romance
 Daydreams of you (You)
 My pretty woman in a ballgown

I'm Richard Gere in a tux
 Getting married in a courthouse
 Writing vows in a rush
 Making out before the judge
 With my teenage wife
 Got a wedding band done
 That I just might die with

[Chorus: Frank Ocean]

It's an American wedding
 They don't mean too much
 But we were so in love
 We had an American wedding
 Now what's mine is yours
 That's American law

[Verse 2: Frank Ocean]

M-R-S dot Kennedy
 She signed her name in pen (Oh)
 In the fancy, fancy cursive (Oh)
 Then turned her term papers in (Oh, oh)
A thesis on Islamic (Oh)
Virgin brides and arranged marriage (Ah, ah)
Hijabs and polygamist husbands
Those poor un-American girls
 After school she ran to me
 Jumped in my 5.0
 This is the home of the brave, land of the free
 But your parents still didn't know (Oh)
 She said, "I've had a hell of a summer
 So, baby, don't take this hard
 But maybe we should get an annulment
 Before this goes way too far" (Oh)

[Chorus: Frank Ocean]

It's just an American wedding
 They don't mean too much
 They don't last enough
 We had an American wedding
 Now what's mine is yours
 American divorce

[Verse 3: Frank Ocean]

Well, you can have my Mustang
 That's all I've got in my name
 But Jesus Christ, don't break my heart
 This wedding ring won't ever wipe off
 But if you stay
 Oh, if you stay (Stay)

You'll probably leave later, anyway
It's love made in the USA

[Instrumental Break]

[Outro: James Fauntleroy]

Don't let 'em front you, they sayin' you can't move
Without 'em, fuck 'em, I tell 'em this ain't new
We been some hustlers since it began, dude
Ain't gon' be trippin' over some bitch-ass dude
They so vain, I tell 'em this ain't you
You could get sensitive, but this shit ain't true
These niggas can't do nothin' that I can't do
That she can't do, that he can't do
That you can't do, that we can't do
Man, I had a dream and then this shit came true
And nigga, if I did it, I think you can too
These niggas can't do nothin' that I can't do
That she can't do, that he can't do
That you can't do, that we can't do
Man, I had a dream and then this shit came true
These niggas can't do nothin' that I can't do
That she can't do, that he can't do
That you can't do
(Genius, 2011)

Additionally, the song touches on themes of disillusionment with marriage, particularly in the context of American society. Its lyrics criticize the commodification of love and the impermanence of relationships, drawing on contrasts between the idealistic portrayal of marriage and the reality of divorce in the U.S. Apart from that, we can see in verse 2 of the song where Ocean mentions several Eastern cultures, particularly Islam, such as “Islamic virgin brides/Arranged marriage/Polygamist husband”. This gives the view in society that traditions in the East, especially in Islamic culture, are described as a very strict culture and do not support freedom, especially for women who in their daily lives must wear hijab, and or in arranged and structured marriages, and for some of them there are those who are trapped in marriages where their husbands are polygamous.

Muslim Women in Western Media (Music)

According to Gabrielsson and Juslin (2003) music is a product of beliefs, technology, social habits, and psychology of a particular culture. Throughout history, music has been considered an expression of movement, tension, human character, identity, beauty, religious beliefs, and social conditions. However, the most common is the opinion that music is considered an expression of emotion. Goodwin (1992) in *Dancing in the Distraction Factory* states that popular music lyrics often reflect dominant cultural ideologies and views. In the context of "American Wedding," the lyrics show the Western cultural bias that constructs Muslim weddings as "those poor un-American girls." This is in line with Edward Said's theory that popular culture is one of the tools to reproduce orientalist discourse in society. Popular songs, including the works of Frank Ocean, have the ability to be a mirror to certain societies and cultures, as well as as a critique of existing social and cultural structures. Music, with its poetic and emotional lyrics, often represents social, political, and cultural dynamics, providing an in-depth perspective on the human condition. In the context of Edward Said's theory of Orientalism, music can

be a forum for criticizing and representing how Western culture often frames Eastern culture as something "exotic", "backward", or even "mysterious". Frank Ocean's works, such as "American Wedding," show how Western and Eastern cultures can be understood in relation to different values, where interpretations of marriage, polygamy, and the hijab reveal the complexity of these cultural relationships. In this case, the songs not only reflect the values of society, but also offer a critique of the Western perspective on other cultures, in accordance with Said's view that Orientalism often plays a role in creating images that simplify and degrade Eastern culture.

Additionally, popular songs such as Frank Ocean's works are also often used as a tool to critique social inequality, discrimination, and cultural stereotypes. Edward Said stated that Orientalism is a way of looking at Eastern culture that dominates Eastern culture by placing the East as a "other" that is inferior and backward or unmodern compared to Western culture. In this case, Frank Ocean can be seen as a music creator who seeks to dismantle these stereotypes. Her songs provide a space to address the problems of identity and sexuality, and challenge traditional views of gender roles and sexuality. For example, in the song "American Wedding", Ocean not only describes the differences between Western and Eastern cultures, but also voices a critique of social and cultural injustices that see Eastern traditions as something that needs to be saved or changed, a theme that often appears in Orientalist narratives. These songs are a means to challenge the existing power structures in social and cultural narratives.

However, these songs also have the potential to reinforce cultural stereotypes if not managed carefully. Edward Said explained that Orientalism not only functions as a way of view, but also as an instrument of power that forms a representation of the "other" in Western culture. In many cases, the media, including music, can reinforce pre-existing imagery or views of a particular group or culture, as is often seen in depictions of Muslim women or Eastern societies. Although Frank Ocean strives to challenge these stereotypes, it is still possible for popular music to reinforce old images, such as thinking of Eastern culture as static or backward. In the context of the song "American Wedding", symbols such as the hijab or arranged wedding can be understood in a way that refers to a limited understanding of Muslim culture, if not accompanied by a deeper interpretation.

Thus, musical works such as Frank Ocean's play a role in shaping and changing views of cultural stereotypes, as well as introducing a broader understanding of intercultural relations. In Said's theory of Orientalism, representations of Eastern cultures are often framed as inferior and static, while Ocean's works can be seen as an attempt to shift this narrative by showcasing the diversity of experiences in cultures that are often viewed through narrow lenses and understandings. In addition, Ocean not only illustrates these differences, but also invites listeners to experience the dynamics between individual freedom typical of Western culture and collective obligation in Eastern or Islamic culture. Through his nuanced lyrics, Ocean makes us aware to question and reflect on existing values, and challenge views that may have been imprinted in society for too long.

Hijab as identity

In political sphere, those in authority frequently use propaganda and hate speech to secure support, sway public behavior or incite hostility against particular groups or individuals. In recent years, especially since early 2000s, the Islamic faith has become one of the main targets of such speech and related offenses (Bakhtiari, 2020). It involves constructing Muslims as something that is inherently different, dangerous, or alien to western norms. Politicians and the media could use this framework to gain support by exploiting fears and anxieties about "other Muslims". Such narratives often reduce complex cultures, religions and individuals to simple negative stereotypes, thus shaping public attitudes and behaviors in a detrimental way (Said, 1978). This is in line with how Ocean describes the role of politics in spreading propaganda about Islam so that people there raw swallow opinions that they do not understand deeply.

To understand more deeply the importance of the hijab to the colonizers, it is important to analyze the Orientalist representations of the East and Islam. Cultural theorists such as Edward Said, Homi

Babha, Gayatri Spivak, and Helen Cixous have all explored the Western perspective of the East. This perspective is rooted in a belief in the superiority of the West over the East and signifies veiled women as oppressed figures when compared to "liberated" Western women. As Ocean expresses in this song, that women who wear hijab are said to be "Un-American Girl" which means that hijab is far from American culture.

The lyrics in the song are contrary to Mirza's (2016) thinking that the hijab for many Muslim women is not a form or symbol of oppression, but a symbol of empowerment and a way to control how they want to be perceived in society. Mirza also emphasized that the hijab is not just about physical appearance or internal judgment, but rather refers to personal choices that come from religious beliefs and strong individual identities.

As discussed earlier, this song contains the singer's criticism of the Western marriage tradition that looks so luxurious and promises a happy life but is not in reality, which emphasizes more on external appearance, social status and materialistic norms that dominate, and overrides deeper and individual values. In his song, Ocean compares this tradition with other traditions, especially Muslims who have a more orderly and structured marriage tradition but are often considered something "Other" by the West, for example in the wearing of hijab for women and thinks that it is a form of unfreedom for Muslim women.

Thus, we can understand that the hijab is not a form of oppression as understood by the West, but as a form of empowerment, personal choice and also a symbol of identity. This is in line with Edward Said's view of how the West shapes and perceives the East as primitive or backward, about how the West often considers Muslim women who wear the hijab as objects that are wrongly stereotyped and misinterpreted.

Is Marriage a Choice or Oppression?

Marriage is often considered an institution full of social expectations, especially in the context of Western culture. In many Western representations, marriage is considered a life achievement, where each individual is expected to align himself with certain social and cultural norms. For many women, especially Muslim women, this thought is often seen as oppression, where they are forced to follow a lifestyle that they do not fully choose. However, this view is contrary to the thinking put forward by Mirza (2016), which states that marriage for Muslim women is a form of legal choice and empowerment. Marriage in this context is not only about meeting existing social norms, but rather refers to the ability of women to choose their own life partners based on their personal and religious values. For Muslim women, marriage is a way to build relationships that are valued within the framework of family and religious values, and not merely as a tool to meet Western cultural expectations regarding social status.

American Wedding by Frank Ocean can be interpreted as a criticism of the perspective of society that often views marriage in the context of social status and materialism, without giving importance to more personal and emotional values. The song highlights how marriage in Western culture is often judged as a symbol of prestige and consumption, which refers to the judgment of women based on their outward appearance and social status. In this case, marriage becomes a form of social oppression that reduces relationships to social transactions that are influenced by wealth and appearance.

But on the other hand, for Muslim women, marriage can be seen as a symbol of empowerment, where they make the choice to marry based on their beliefs, not based on cultural expectations that often dictate the decision. The choice to marry is not based on external pressure, but based on a deeper understanding of the religious and cultural values and norms they believe in, which gives Muslim women greater control over their personal lives. According to Daneshpour and Fathi, one of the main problems that often arise in the context of Muslim marriage in the West is the difference between the

expectations of the family and the couples involved, especially when dealing with Western cultural norms that tend to be more individualistic. Often, Muslim marriages are considered "backward" or "outdated" by some Western societies, while practices such as arranged marriages or polygamy are often the focus of controversy. The lyrics of "American Wedding" ignore this complexity and portray Muslim weddings in a reductive way, leading to misunderstandings.

In this context, marriage is a choice that strengthens identity and provides leeway for Muslim women to explore healthy and meaningful relationships, not just following social norms that limit and reduce the meaning of a relationship. Thus, marriage for Muslim women is not an oppression, but a choice based on the freedom to determine the direction of their own lives.

Gender and Women's Identity from an Islamic Perspective

In the context of Islam, gender roles have been determined by religious teachings that cover several aspects of life, including family, marriage and social relationships. Gender in Islam is not sometimes seen as a role that has value, but also has certain limitations based on religious interpretation. For Muslim women themselves, their identity is often influenced by religious teachings that prioritize politeness, honor, and family. This is reflected in practices such as the wearing of the hijab, which is not just a form of faith, but also the way Muslim women manage their identities in public. Although the hijab is often seen as a form of oppression by some groups in the West, for Muslim women, it is a symbol of empowerment and also autonomy over their own body (Mirza, 2016).

However, although Muslim women's identities are often shrouded in religious teachings, many Muslim women refute and negotiate this traditional meaning. They do not see the hijab or traditional role in the family as negative, but rather as a personal choice that reflects their religious values and intention to live according to their personal spiritual principles. Therefore, Muslim women's identity can be understood and interpreted as a flexible and dynamic construct, which depends on individuals and their views on religion.

Gender and Women's Identity in a Western Perspective

On the other hand, women's identity in the Western context is influenced by the values of individualism and personal freedom. While gender in Western culture is more often dependent on personal autonomy, individual rights and equality. Women in the West are considered to have the freedom to choose who they will become, what they will wear, and how they live their lives. In some cases, women's identities in the West are often associated with free self-expression and are not constrained by social or religious norms.

In the lyrics of the song American Wedding, although it does not directly discuss gender, there is a criticism of the social norms that exist in the scope of marriage in the West, which does not only occasionally focus on materialism and appearance. Women in this case are described as individuals who are trapped in social expectations who have authority over their marriage and status. From a Western perspective, marriage is often seen as a form of individual equality and freedom, but Ocean's critique of the song also portrays dissatisfaction with the commodification of marriage that does not attach importance to the more values of human relationships.

However, the representation of women in the West, as in the lyrics of this song, often focuses on women trying to conform to social demands, without consideration of other factors such as culture or religion that will affect their identity. This can create a gap in understanding between Western culture and Muslim culture, where women in the West are more likely to be seen as free individuals and not bound by tradition.

Convergence and Tension Between the Two Perspectives

While there are some significant differences between how gender and identity are in Islamic and Western perspectives, there are also points where they have some interesting similarities. In both

cultures, women are faced with the demands to meet social expectations, whether in the traditionally expected roles of Islamic culture or in roles commoditized and controlled by capitalism and materialism in the West. In the context of the song *American Wedding*, for example, Ocean expressed his dissatisfaction with how marriage in the West is often a competition to meet societal expectations, where women and marriage are seen as a form of social status and consumption. This is in line with criticism of the objectification of women in Western culture, which often ignores the depth and complexity of women's roles in society.

While in the context of Muslim culture itself, this criticism is more biased and focuses on how women and women's relationships in Islam are often misunderstood and interpreted raw in the West, especially through stereotypes that shape and portray Muslim women as the result of patriarchal or binding religious influences. In fact, many Muslim women see marriage and their role in the family as a meaningful option, not just as an obligation or a form of oppression.

Influence on the Society

While not explicitly discussing Islam or Muslim women, it can have a significant impact on Western society's perception of Islam and Muslim culture. In her lyrics, Ocean criticizes the concept of marriage in Western culture which is often driven by materialism, appearance, and social status. However, the criticism conveyed in this song has the potential to affect the way Western society understands marriage in the context of Eastern and Islamic culture.

Western society is often exposed and influenced by the representation of Islam and Muslim culture through the media which often puts forward negative narratives or stereotypes, such as terrorism, violence and oppression of women. Against this backdrop, the unin-depth or simplified representation of Muslim culture in artwork, such as in the lyrics of the song *American Wedding*, can reinforce this stereotype, which not only criticizes Western culture, but also implicitly reinforces the view that marriage in Eastern culture (especially Islam) is considered conservative or not oriented towards personal freedom, even though it is often more complex and diverse in reality

Lyrics about marriage trapped in social norms can be interpreted by some listeners as a critique of the structure or rules of Muslim culture, which is often associated with a more rigid and structured religion. Even if this is far from the main intention of the songwriter, this representation can result in a very narrow understanding of Muslim women and their lives, and even exacerbate the prejudice and negative perception they find among Western societies about Islam

Based on Edward Said's view of the theory he presents, when such representations are maintained in the popular media, either directly or not, it risks reinforcing this perception among Western societies, who may see Muslim culture as biased in this biased framework. Although Ocean's goal in writing the song was to criticize marriage among American society and the materialism in it, we as listeners should remain cautious of the potential for reproduction in popular music. Songs that touch on social issues can unconsciously reinforce existing stereotypes, even if the artist does not intend to do so. Because, when such representations are produced in highly recognizable works of art such as in popular songs, it has the potential to reinforce views that simplify the complexity of Muslim culture and reduce Western society's understanding of the real realities of Muslim women's lives.

Songs and other artworks that introduce a critique of the structure of marriage, but do not rethink the diversity and complexity of perspectives in Muslim culture, can unwittingly reinforce that image. Even if the purpose of writing the song is to criticize certain social institutions, especially if it does not use a sensitive approach to cultural diversity, then the song can worsen the existing point of view.

Stereotypes of Muslim women that are so negative and a lack of understanding of the rules in Muslim culture will result in increasingly tense cultural friction. Moreover, the reproduction of these stereotypes occurs not only through negative portrayals, but also through a disregard for the complexity and plurality of Muslim women's experiences. When Muslim women's identities or their lives are

subjected to criticism without a deep understanding of the underlying values, this can create a space where stereotypes about oppression and underdevelopment persist.

As a critique of this problem, it is important to realize how popular media, especially in the world of music, has the potential to muddy the situation or social views, be it positive or negative. Although the artist's intention is not to reduce a particular culture, the public's acceptance and interpretation of a work of art can vary and often depend on the existing cultural framework, which can add to the tension and confusion in understanding an identity, especially in relation to marriage and family.

Therefore, the critique of this stereotypical representation is not to blame the artist, but to show how important it is to understand and present richer and more diverse representations, which not only criticize Western culture, but also provide space for other cultural perspectives, such as Islam, to be represented more fairly and complexly.

1. CONCLUSION

The analysis in the lyrics of the song American Wedding performed by Frank Ocean explains how the representation of Muslim women in marriage discourse is often influenced by Western perspectives and stereotypes. The song, while focused on a critique of Western marriage materialism, indirectly emphasizes the reductive view of Muslim women as victims of oppression. However, many Muslim women see the hijab as a form of empowerment and personal choice, not as an oppression.

Based on Edward Said's theory of Orientalism, representation in music and media often reinforces negative stereotypes about Islam and Muslim women. Therefore, it is important to present a more complex and accurate representation of Muslim women, which reflects the diversity of their life experiences and challenges views that simplify Islamic culture.

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