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A CRITICAL DISCOURSE ANALYSIS OF GENDER AND POWER IN THE SONG "POWER" BY LITTLE MIX FEAT. STORMZY

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Abstract
Study This apply Analysis Discourse Critical (CDA) for examine representation power and gender in pop song "Power" by Little Mix feat. Stormzy (2017). With use framework three Fairclough dimensions (analysis textual, practice discursive, and practical social) which is integrated with CDA Feminist Lazar (2005), study This study How choice lexical, structure grammatical, metaphorical, and intertextuality in lyrics reconstruct gender relations. Analysis microtext show that pronouns, modalities high, and metaphorical power in a way strategic divert agency from subject masculine to subject feminine collective. At the level of meso, context production and acceptance songs, including presence version collaboration with Stormzy placing discourse This in a contemporary "girl power" narrative that is simultaneously avoid trap neoliberal individualism. In macro, "Power" operates as counter-narrative to ideology patriarchy with introduce the concept of " femininity" hegemonic alternative" which is not subject to approval masculine. Findings confirm that mainstream pop music main capable functioning as an ideological arena that changes dominant gender construction, while highlight ambiguity between feminism structural and post- feminism corporate. Implications study This contribute to media and cultural studies popular about role discourse lyrics in the process of change social.
Keywords: Analysis Discourse Critical; feminism; gender power; music popular; feminism hegemonic; ideology discursive

Abstrak
Penelitian ini menerapkan Analisis Wacana Kritis (CDA) untuk menelaah representasi kekuasaan dan gender dalam lagu pop "Power" karya Little Mix feat. Stormzy (2017). Dengan menggunakan kerangka tiga dimensi Fairclough (analisis tekstual, praktik diskursif, dan praktik sosial) yang diintegrasikan dengan CDA Feminis Lazar (2005), studi ini mengkaji bagaimana pilihan leksikal, struktur gramatikal, metafora, dan intertekstualitas dalam lirik merekonstruksi relasi gender. Analisis mikroteks menunjukkan bahwa pronomina, modalitas tinggi, dan metafora kekuasaan secara strategis mengalihkan agensi dari subjek maskulin ke subjek feminin kolektif. Pada tataran meso, konteks produksi dan penerimaan lagu, termasuk kehadiran versi kolaborasi dengan Stormzy menempatkan wacana ini dalam narasi "girl power" kontemporer yang sekaligus menghindari perangkap individualisme neoliberal. Secara makro, "Power" beroperasi sebagai kontra-narasi terhadap ideologi patriarki dengan memperkenalkan konsep "feminisitas hegemonik alternatif" yang tidak bergantung pada persetujuan maskulin. Temuan menegaskan bahwa musik pop arus utama mampu berfungsi sebagai arena ideologis yang mengubah konstruksi gender dominan, sekaligus menyoroti ambiguitas antara feminisme struktural dan post-feminisme korporat. Implikasi penelitian ini berkontribusi pada kajian media dan budaya populer mengenai peranan wacana lirik dalam proses perubahan sosial.
Kata Kunci: *Analisis Wacana Kritis; feminisme; kekuasaan gender; musik populer; feminisitas hegemonik; ideologi diskursif*

INTRODUCTION

Popular music has long been recognized as more from just entertainment, he is a cultural medium that reproduces, negotiates, and in cases certain challenge ideology applicable social, incl gender ideology. In the digital media era characterized by global accessibility and massive use of online platforms, a song can reach millions listener in a matter of hours, making it vehicle distribution discourse, *digital storytelling*, and highly effective *public engagement* For promote justice social. Resistance efforts to This gender inequality is very much in line with the global development agenda sustainable, especially the Sustainable Development Goals (SDGs), especially Goal 5 regarding Gender Equality and Women's Empowerment (SDG 5), where digital media plays a role role important in campaigning awareness public as well as dismantle structure patriarchy. The song "Power" released by the group vocals Woman British duo Little Mix in 2017 (with remix version featuring rapper Stormzy which won popularity wide), appears as one of the the most explicit example from digital narrative in pop music that voices an empowerment agenda women and justice social in decade This.

Fact that lyrics of "Power" in direct challenge assumptions about domination masculine through expression like "You're the man, but I got the power" makes it object ideal study for Analysis Discourse Critical (CDA). CDA, as conceptualized by Fairclough (1989, 1995) and van Dijk (1993, 2015), is approach analysis that is explicit ambitious reveal connection between structure language and structure power social. He doesn't stop at the description linguistics, but rather browse How text produced in context certain and how He functioning in maintain or subvert ideology prevailing in the middle digital society.

Study previously has applying CDA to lyrics music popular with significant results. Greer et al. (2025) demonstrated how Robin Thicke 's "Blurred Lines" instills script sexual reproduction gender inequality. Simamora et al. (2025) found that "Power" is active break traditional gender stereotypes and positioning Woman as holder inherent authority, not concession from men. Abdul-Jabbar and Noori (2023) through analysis transitivity show that Another song from Little Mix, "Change Your Life," also frames empowerment Woman through choice strategic grammatical studies. This show that CDA has capacity rich analytics for dismantle ideology implied in text music as part from instrument change social.

However Thus, there are gap theoretical needs filled in: partially big studies the Not yet in a way full integrate Feminist CDA (FCDA) perspective as developed by Lazar (2005, 2007), which offers dimensions critical to ideology patriarchy in a way more explicit. In addition, the analysis to Stormzy's presence in songs that represent reconfigured masculinity Not yet get adequate attention in existing literature. This article fill in gap This with combine framework Fairclough, van Dijk, and Lazar for analyze the song "Power" in a multi-layered way: from feature grammatical and metaphorical, through context production and acceptance in the digital space, to implications its ideology to achievement of SDG 5 at the level macro socio-cultural.

Specific objectives article This is: (1) identifying linguistic strategies main used in "Power" for construct repeat relation gender power; (2) analyze context underlying discursive production and acceptance song in digital media ecosystem; (3) interpreting function ideological song in context discourse feminis contemporary and justice social; and (4) evaluating the potential and limits of pop music as agent change discursive in line with SDG target 5. With thus, the article This contribute to intersection between cultural media studies, linguistics critical, and gender studies a area of core concern journal *The Journal of Media and Digital Society on SDGs*.

LITERATURE REVIEW

2.1 Critical Discourse Analysis (CDA) Framework

Critical Discourse Analysis is a multidisciplinary approach rooted in the traditions of critical linguistics, social theory, and the study of ideology. Fairclough (1995) formulated a three-dimensional framework that has become the most widely used reference in CDA studies: the textual dimension (micro), the discursive practice dimension (meso), and the social practice dimension (macro). At the micro level, CDA analysts examine concrete linguistic features such as vocabulary choice, sentence structure, transitivity, modality, and the use of metaphor. The meso dimension focuses on how texts are produced, distributed, and consumed, including considering institutional and media contexts. Meanwhile, the macro dimension links textual findings to broader power structures, ideologies, and social norms.

Van Dijk (1993, 2015) complements Fairclough's framework with an emphasis on socio-cognitive aspects, namely how ideology is transmitted through the "mental models" held by individuals as members of social groups. For van Dijk, discourse not only reproduces power on the surface of the text, but also works through cognitive internalization that shapes an individual's perspective on the world. Wodak (2001, 2009) through the Discourse-Historical Approach (DHA) adds a crucial historical dimension, emphasizing that every text must be understood within its underlying historical, political, and cultural context. For the analysis of the song "Power," these three perspectives complement each other: Fairclough provides linguistic tools, van Dijk explains ideological reception, and Wodak places the text within a broader cultural context.

Fairclough and Wodak (1997) formulated the basic principles of CDA that are important as analytical guidelines, CDA targets real social problems, power relations are discursive and therefore can be analyzed, discourse both constitutes and is constituted by society and culture, and discourse practices can play an ideological role in maintaining or subverting existing power relations. These principles emphasize that CDA is not a neutral linguistic analysis, but rather an approach that is inherently critical and pro-emancipatory.

2.2 Feminist CDA and Gender Ideology

Feminist CDA (FCDA), as developed by Lazar (2005, 2007), is an extension of CDA that specifically targets patriarchal ideologies and gender inequality in discourse. Lazar defines FCDA as a political practice that uses CDA analytical tools to uncover the ways in which language reproduces, negotiates, and sometimes challenges gender hierarchies based on masculine dominance. It is important to note that FCDA is not monolithic; it acknowledges the diversity of women's experiences based on class, race, sexuality, and other intersectional factors.

Another relevant key concept is “hegemonic femininity,” as developed by Connell (1987) and later expanded upon by Schippers (2007). Connell introduced the notion of hegemonic masculinity to describe the form of masculinity that is most culturally valued and that legitimizes male dominance. Schippers (2007) then developed the concept of “hegemonic femininity,” understood as a form of femininity constructed as complementary and subordinate to hegemonic masculinity. In this context, songs that challenge this subordinate-dominant relationship have the potential to offer what Schippers calls a “toxic femininity,” a femininity that directly appropriates the attributes of power.

Paechter (2018), in her revision of the concept of hegemonic feminism, argues that feminism should not be understood as a rigid, binary category. She advocates for an understanding of feminism as something complex, contextual, and evolving, not simply the antithesis of masculinity. This perspective is particularly relevant to analyzing the song "Power," as it does not simply invert gender hierarchies but instead offers a more fluid redefinition of power that is not tied to rigid gender binaries.

Sara Mills (2004) makes a significant contribution through her analysis of how discourse constructs subject-object positions, for example, who is positioned as the active agent and who is objectified. In song lyrics that use the pronoun "I" as the active female subject, compared to "you" which refers to the subordinated masculine subject, there is a fundamental shift in the subject positions that have traditionally dominated patriarchal discourse.

2.3 Popular Music as an Ideological Arena

Popular music has long been object study in studies culture and media. Van Zoonen (1994) and Gill (2007) show How media industry including pop music works in a way Dialectical. On the one hand, it reproduces prevailing gender norms, while on the other hand, it provides space for negotiation and resistance to these norms. Railton and Watson (2011) in their study of music videos assert that popular music cannot be analyzed apart from its visual representation; the two work together to construct meaning and identity.

Gill (2007) introduced the concept of "postfeminism" in the context of popular media (a sensibility that recognizes gender equality but individualizes its achievement), thereby obscuring the structural dimensions of inequality. McRobbie (2004) complements this by identifying a mechanism of "double entanglement" in contemporary popular culture where women are ostensibly granted full freedom, but in practice remain bound by updated, but not revolutionized, gender expectations. This critique is crucial for evaluating whether the song "Power" offers genuine structural feminism or merely superficial individual empowerment.

In the context of CDA studies of music lyrics, Ruanglertsilp (2022) found that Ariana Grande's album "thank u, next" contains discourses of self-reliance and sexual ownership that support gender equality through the use of metaphors and presuppositions. Alvarez and Daga-as (2024) in the context of Filipino female singers showed that literary features in lyrics are consistently used to demonstrate women's strength in the face of patriarchal domination. These studies confirm that popular music, especially that produced by female artists, is a rich arena for gender-based CDA studies.

Research that is specifically specific reviewing Little Mix has also been start developing. Simamora et al. (2025) and Abdul-Jabbar & Noori (2023) both find that Little Mix songs including "Power" and "Change Your Life" work as text feminists who use linguistic strategies For confirm agency women. However Thus, studies the Not yet fully exploit potential FCDA Lazar analytics and yet discuss in a way deep dimensions reconfigured masculinity through collaboration with Stormzy.

Table 1. Comparison CDA Framework Used in This research

CDA Framework	Main Focus	Relevance for This Study	Advantages / Limitations
Fairclough (1989, 1995)	Three-dimensional model: text analysis (micro), discursive practice (meso), social practice (macro); emphasizes the relationship between language and ideology.	The main framework of this research; allows for systematic analysis from the grammatical level to the ideological structure.	Strengths: comprehensive, connected to social theory. Limitations: less explicit on the cognitive dimension.
van Dijk (1993, 2015)	Aspect socio-cognitive; "mental models" that are owned reader / listener; ideology as representation collective	Complete analysis macro about How listener internalize discourse empowerment Woman	Advantages: explains reception ideology. Limitations: analysis linguistics micro not enough details compared to Fairclough
Wodak (2001, 2009)	Discourse-Historical Approach (DHA); emphasizes context historical, political, and cultural in interpretation discourse	Useful in map context pop industry and movement global feminists as background behind discursive song	Advantages: rich historical-cultural context. Limitations: requires extensive contextual data.
Lazar – FCDA (2005, 2007)	CDA Feminist: focus on gender politics, ideology patriarchy, and agency Woman in discourse	Dimensions crucial feminist; revealing How lyrics challenge or updating patriarchal norms in a way ideological	Strengths: gender sensitive, connecting Language with liberation. Limitations: can considered perspective bias

METHODOLOGY

3.1 Research Approach and Design

Study This adopt approach qualitative-interpretive with design studies case single, using CDA as method analysis main. Election approach qualitative based on the nature of the data in the form of text and discourse, which demands interpretation deep than calculation quantitative just. Fairclough (1995) himself confirm that CDA is basically is practice critical and reflective interpretation, where the researcher take position explicit in support emancipation social. Case study single chosen Because uniqueness and relevance thematic the song "Power" as object

possible analysis investigation in-depth and comprehensive.

3.2 Data Sources and Collection

Primary research data This consists of from three mutually exclusive sources complete. First, the lyrics official verified song "Power" from Between Us (2021) album publication and sources lyrics official, including version collaboration with Stormzy. Second, the music video officially uploaded through Little Mix's official YouTube channel (released April 2017), which was analyzed as meso data For understand context production and visual representation. Third, the statement public from Little Mix member and producer, as well as sample limited response of selected media and listeners in a way purposive For needs analysis meso . Verification lyrics done with compare at least three different sources For ensure accuracy, especially on pivotal lines for analysis.

3.3 Procedure Analysis

Analysis done in three stages that reflect framework three Fairclough dimensions. At stage First analysis textual, researcher do reading in-depth (close reading) of lyrics with focus on: (a) patterns transitivity and choice vocabulary related to with power and gender, (b) use pronouns and constructions position subject-object; (c) modality and affirmation; (d) metaphor and intertextuality; and (e) structure parallel and repetition as a rhetorical strategy. In the second stage of the analysis of discursive practices, the context of the song's production and reception is analyzed, including the role of the record label, artist identity, media context, and public response. The third stage of the analysis of social practices, places the findings within the framework of patriarchal ideology and contemporary feminist discourse, with reference to the theoretical literature discussed.

To ensure the reliability and validity of the analysis, this study used triangulation of data sources (lyrics, videos, public statements) and triangulation of theories (Fairclough, Lazar, Schippers). The lyric excerpts analyzed were purposively selected based on two criteria: (1) the most explicit representation of discourses of power and gender; and (2) the diversity of linguistic strategies used. A total of six segment lyrics key chosen as a unit of analysis main.

3.4 Considerations Ethical

Lyrics songs and music videos is data that has been published in a way commercial and available For general. Quote lyrics done minimally appropriate principle use fair use for objective academic. No personal data researchers humans gathered in studies this, so that agreement informant No required. Research This confess position interpretive researchers as the part that is not inseparable from the CDA analysis process, according to with principle reflexivity emphasized by Lazar (2005).

FINDINGS AND ANALYSIS

This section serve findings analysis in three appropriate level with Fairclough's framework. Table 2 below This moreover formerly summarize six quote lyrics the key that is the unit of analysis, along with feature linguistics and foundations theoretically.

Table 2. Analysis Key Lyric Quotes in "Power"

Quote Lyrics	Function Discourse	Linguistic Features	Foundation Theoretical
"You're the man, but I got the power"	Reversal gender hierarchy, subject woman (I) claims superior authority attribute masculine,	Contrastive strategy (adversative "but"), sentence declarative active, pronoun "I" as agent,	Fairclough: relationship power discursive. Lazar: subversion hegemony masculine. van Dijk: ideology gender equality,
"You make it rain, but I make it shower"	The weather metaphor is used to assert the superiority of female agency over masculinity .	Metaphor sensory, comparison implicit (rain < shower), structure parallel	Fairclough: metaphor as ideology. Connell & Schippers: femininity hegemonic alternative.
"(Hold up) I got the power" (repeated chorus)	Collective affirmation through repetition, building a unified and autonomous women's group identity.	Lexical repetition, collective inclusive pronouns, high modality (got = full certainty)	Lazar: naturalization discourse feminist. Fairclough level macro: ideology affirmative.
"I'll make it, I'll make it shower / I'm a machine when I do it"	The acceptance of mechanical metaphors (traditionally masculine) as a reflection of feminine power. resistance to essentialism	Future tense assertive. metaphor semantic transfer machine (masculine → feminine)	Paechter: feminisitas tidak esensial. Butler: performativitas gender. Lazar: reklamasi diskursus.
"Power's not a thing – it's just the faith in who you are" (Stormzy)	Masculinity reconfigurative: male define repeat power as trust self, not domination on Woman	Definition repeat semantics of "power". universalization through generalization pronoun "you".	Connell: hegemony masculinity reconfigured. Van Zoonen: media forms public awareness.
"We are the type to build on our careers and share the house"	Discourse egalitarianism in realm private / publi. refuse constructed gender roles in a way traditional	Pronouns inclusive "we". rejection hierarchy room domestic	Fairclough: intertextuality discourse feminist. Gill: neoliberal empowerment vs. collective feminism

4.1 Analysis Microtext: Linguistic Strategy Empowerment

At the level micro, the song "Power" features a series of linguistic strategies at work in a way synergistic For construct agency active and autonomous femininity. The most prominent strategy is use pronouns First single "I" as subject active in sentences that emphasize power. In the song's core phrase, "You're the man, but I got the power", the structure syntax create opposition direct between "you" (masculine, attributed with the social status "man") and "I" (feminine, subject action that claims "power"). Conjunction adversative "but" works as marker discursive that reverses expectation hierarchical where "man" is cultural associated with power, lyrics This in a way explicit separate second connection the.

Modality deep high linguistics reflect degrees certainty and firmness speaker present in a way dominant through form ownership definitive "got" (I got the power) versus, for example, "want" or "need" which would indicates aspirations that have not been realized fulfilled. The use of "got" naturalizes power as something that has been owned, not fought for, a discursive strategy which, according to Fairclough (1995), is one of the the most effective way For implant ideology as " reason" Healthy ".

Metaphor weather in the line pair "You make rain, but I make it shower" offers layer rich semantics. Rain (rain) in culture often associated with something that comes from above, from figure authoritative, while "shower" (pour of rain) more rain heavy) shows more intensity big . But outside connotation comparative this , which is more important in a way analytical is a parallel strategy used, "You make... but I make... " creates a structure that appears to be equivalent However in a way semantic put subject feminine one step more forward. This is in line with what Schippers (2007) identified as women's " subverted gender complementarity " No just match men, but beyond they in the same framework.

Metaphor mechanic in the line "I'm a machine when I do it", which is later strengthened with comparison self with brand car luxurious, presenting highly relevant dimensions For theory Paechter (2018). In traditional, machinery and automotive is a related metaphorical domain close with masculinity. With adopt metaphor This without irony or distance, subject feminine in song do what can called " reclamation" semantics ", taking over symbols power masculine and staring at her repeat as expression legitimate feminine. This is not feminism that asks permission For use vocabulary masculine, but This is feminism that announces ownership.

also important to take notes structure collective that dominates the chorus. When the line "I got the power" is sung in a way simultaneously by all Little Mix member, the pronoun "I" which is grammatical singular in reality represent voice collective. This creates what can called as " subjectivity" feminine collective, different with individualism neoliberal feminists who Gill (2007) criticized as tend reduce emancipation become personal achievement. In the song "Power", four united voice form one "I" suggests that claimed power is power shared and celebrated together.

4.2 Meso Analysis: Context of Production and Discursive Reception

At the meso level, discourse analysis requires us to move beyond the text and consider the conditions under which a text is produced and received. The song "Power" was released in April 2017 by RCA Records, amidst a global cultural trend increasingly open to narratives of female empowerment, which was further strengthened by the emergence of the #MeToo movement later that year. This timing is not coincidental, but rather reflects the music industry's sensitivity to the discursive momentum that has made "girl power" a highly marketable commodity.

The accompanying music video features Little Mix in formations and costumes that emphasize visual power, from the monochrome feel, bold and confident choreography, to the staging that positions the group members as dominant figures on screen. A multimodal analysis of the video shows that these visual codes reinforce the verbal discourse in the lyrics: women not only assert their power, but visually demonstrate it. This aligns with Railton and Watson's (2011) argument that music videos function as paratexts that frame and reinforce the meaning constructed by the lyrics.

The presence of Stormzy, a highly popular Black British male rapper, in the remix of this song adds a layered discursive dimension that deserves careful examination. On the one hand, his involvement provides additional legitimacy to the song's message in the eyes of an audience who may not yet be fully open to the narrative of female empowerment. Stormzy does not present as opposing figure or weaken message feminist; verse precisely in a way firm define repeat power as something that transcends gender boundaries, as reflected in the line "Power's not a thing, it's just the faith in who you are." This moment in a way discursive Enough means Because a man in a way open to unravel construction masculinity hegemonic from in discourse That Alone.

Even though Thus, critics cultural as Gill (2007) reminds us that No in a hurry celebratematter there is a possibility that that presence voice masculine in A song about empowerment Woman precisely in a way No direct hinting that message feminis Still need validation men to be able to accepted in a way area. Dynamics kind of This is what McRobbie (2004) calls as a double entanglement of postfeminism . An honest analysis need confess ambiguity this. Stormzy is indeed present as allies, but dependence on presence ally masculine can also be read as sign limitations autonomy discourse feminine That Alone.

Response from media and listeners in a way general put the song "Power" in harmonious narrative with the message conveyed in The lyrics. Reviews in NME, Billboard, and various music media platforms highlight cargo feminis song This as something fresh and bold. On social media, the song This spread widespread among issue - focused communities empowerment women. This fact show that constructed discourse in lyrics succeed resonate with discourse more feminist area, which in the period the middle experience revival at the global level.

4.3 Macro Analysis: Ideological Implications and Social Discourse

At the macro level, CDA requires us to relate the findings of text analysis to broader ideological structures. "Power" operates within and confronts a patriarchal ideological system that has historically associated power with masculinity. Through the linguistic strategies identified, the song offers what Fairclough (1995) terminology might call a counter-discourse, a counter-discourse that challenges the distribution of power that has traditionally been considered normal.

From Lazar's (2005) perspective, "Power" can be read as a manifestation of feminist discursive praxis, namely a discursive practice that explicitly aims to dismantle patriarchal ideology and offer alternative subjectivities for women. The intense repetition of "I got the power" functions not only as rhetorical emphasis, but also as what Fairclough calls ideological

naturalization, a process in which an ideological claim is repeated until it feels like a natural truth. In this case, "Power" is naturalizing a counter-ideology, that women's power is something real, autonomous, and does not require further proof.

It's also important to analyze what isn't said, or in other words, the absence of discourse in this song. There are no references to competition between women, no framing of power as something taken from men, and no depiction of femininity as a victim in need of rescue. This significantly distinguishes "Power" from many other pop songs that embrace girl power but still maintain a narrative structure that places men as the reference point. In "Power," women's power is presented as an autonomous fact, not requiring justification through comparison with masculinity.

However, a critical analysis must also acknowledge the limitations of empowerment discourses operating within the framework of the corporate music industry. Simamora et al. (2025) found that "Power" positions women's authority not as a concession from men, but as an inherent right of women themselves. This is a powerful and progressive ideological claim. However, it is marketed by major record companies, stars artists whose physical appearance meets normative beauty standards, and is consumed within an entertainment ecosystem that remains largely centered on the logic of capitalism. The question that needs to be answered is whether "Power" structurally challenges patriarchy, or whether it simply offers a tamed version of feminism, critical enough to feel fresh but not radical enough to threaten the industry's economic status quo.

DISCUSSION

The findings of the analysis indicate a significant impact on media, cultural, and gender studies. The first key point in this study is that the analysis confirms and solidifies the findings of Simamora et al. (2025) that the word "Power" actively dismantles or analyzes traditional gender stereotypes. However, there is a far greater added value than merely acknowledging truth or what is commonly called verification. This analysis also demonstrates the existence of a mechanism that regulates the production of understanding in processing linguistic information, encompassing structural and functional elements including phonology, grammar, and metaphor. Therefore, a masculine metaphor allows for a deconstruction of the statements that have been presented regarding linguistic mechanisms, which are not the only ones.

Secondly, by uniting to become a complete and functional whole, FCDA Lazar, in this analysis can recognize the existence of a deep ideological dimension that is only from thematic reading alone. In power itself, it is not only told from the side of a strong woman but behind it all uses a language to express what Lazar points to, namely "feminist" discourse praxis that changes how women are viewed, men, and women are placed in how the role of the linguistic structure itself. When this femininity is positioned as a subject in a long need, it can be said to be an active agent and the subject of the masculine is placed in a position not as a defensive subordinate, this becomes a shift in ideology that runs under the auspices of ordinary listeners.

Third, regarding the existence of a decomposition process focusing on a complex sometimes marked by a component that interacts with each other in the context of masculinity associated with using Stromzy's version. Connell and Messerschmidt (2005) provide something about masculinity is not monolithic. Fourth, what is important perhaps is something to be studied in terms of media and culture, where this analysis can bring up questions about the capacity of pop music as an agent of social change from the quotes of Ruanglertsilp (2022) and Alvarez & Daga-as (2024) who state the same thing that feminist lyrics play a role in shaping the understanding of gender thinking of listeners even though it is still difficult to measure directly.

The limitations of this study are within the bounds of reasonable deficiencies and require critical analysis to build perfection. The study, which focused on a single song as a case study, limits the scope of the study's findings to other contexts. An analysis of the many logical communication models in music videos using Kress and van Leeuwen's (2006) social semiotic framework could enrich the meso dimension of this analysis.

CONCLUSION

This research focuses on the song “Power” by Little Mix feat. Stormzy. something famous discourse in cargo ideological that represents something power about gender. With using linguistic strategies so can corrosive that Woman That is as managing agent in accordance with his will alone can oppose existence patriarchy.

The analysis based on Critical Discourse Analysis refers to Norman Fairclough, Teun A. Van Dijk, and Michella Lazar showing that at the micro, macro and meso levels so in his contribution can deconstruction existence superiority from masculinity and making naturalization at the agency Woman That Alone.

So in general theoretical basis for the results found by the research This say in a way firm that, the popular susk have potential No falsehood as place change gender discourse, especially in the formation of about understanding collective new. So from That something study This recommended For expanded about analysis the corpus, approach multimodal, as well as about studies reception from worthy people wide For get something understanding.

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