



ISSN: 1999-5601 (Print) 2663-5836 (online)

Lark Journal

Available online at: <https://lark.uowasit.edu.iq>



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Keywords:

Feminist Critical Discourse
Analysis, ideology,
Systematic Functional
Linguistics, Ideology,
Women's empowerment

ARTICLE INFO

Article history:

Received 20 Apr 2023

Accepted 8 May 2023

Available online 1 Jul 2023

Women's Empowerment and Confidence in Pop Music: A Feminist Critical Discourse Analysis of Little Mix's Lyric Song "Change Your Life"

A B S T R U C T

Empowering women in home, the workplace, the market and the community require building self-confidence which is a challenging matter. It is not easy to inspire people to have a better sense of self-worth and endeavor better personal, social and economical life. Pop music nowadays, can inspire people and basically women to change and have better life. This paper intends to investigate women's empowerment and confidence in Little Mix's pop lyric song "change your life" through the feminist critical discourse analysis approach. This paper aims to identify the linguistic concepts of women's empowerment and their ideological perspectives. The problem under investigation implies that women's issues are still of interest to study in different disciplines but instead of focusing only on how women are portrayed and represented in different genres such as reports, essays, movies, network and music; the direction has changed to identify the linguistic concepts that empower women. Therefore, different transitivity processes are intended to address women's mentality and emotional appeal which reflect in turn different social ideologies. The data involve the analysis of Little Mix's band lyric song "change your life". The paper is conducted through the qualitative research approach based on an eclectic model including Lazar's (2005) "Feminist Critical Discourse Perspective", Fairclough's (2003) Three-Dimensional Model and Halliday and Hasan's (1985) Systematic Functional Linguistics model. The study concludes that Pop music depends on using three types of transitivity processes including material, mental and relational in order to improve women's mentality, confidence and desire to create change in their life.

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DOI: <https://doi.org/10.31185/>

تمكين المرأة وثقتها في موسيقى البوب: تحليل خطاب نقدي نسوي لأغنية ليتل ميكس الغنائية "غير حياتك"

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الخلاصة:

يتطلب تمكين المرأة في المنزل ومكان العمل والسوق والمجتمع بناء الثقة بالنفس وهي مسألة صعبة. ليس من السهل إلهام الناس ليكون لديهم شعور أفضل بقيمة الذات والسعي إلى حياة شخصية واجتماعية واقتصادية أفضل. يمكن لموسيقى البوب في الوقت الحاضر أن تلهم الناس والنساء بشكل أساسي للتغيير والحصول على حياة أفضل. تتكرس ورقة البحث إلى التحقيق في تمكين المرأة وثقتها في أغنية ليتل ميكس الغنائية "غير حياتك" من خلال نهج تحليل الخطاب النقدي النسوي. تهدف ورقة البحث إلى التعرف على المفاهيم اللغوية لتمكين المرأة ووجهات نظرها الأيديولوجية. تشير المشكلة قيد التحقيق إلى أن قضايا المرأة لا تزال موضع اهتمام للدراسة في تخصصات مختلفة ولكن بدلاً من التركيز فقط على كيفية تصوير المرأة وتمثيلها في أنواع مختلفة مثل التقارير والمقالات والأفلام والشبكات والموسيقى ؛ لقد تغير الاتجاه لتحديد المفاهيم اللغوية التي تمكن المرأة. لذلك ، تهدف عمليات الانتقال المختلفة إلى معالجة عقلية المرأة وجاذبيتها العاطفية التي تعكس بدورها إيديولوجيات اجتماعية مختلفة. تتضمن البيانات تحليل أغنية فرقة ليتل ميكس "غير حياتك". يتم إجراء البحث من خلال نهج البحث النوعي القائم على نموذج انتقائي بما في ذلك " (2005) Lazar's منظور الخطاب النقدي النسائي" ، نموذج Fairclough ثلاثي الأبعاد (2003) ونموذج Halliday and Hasan (1985) اللسانيات الوظيفية المنهجية. خلصت الدراسة إلى أن موسيقى البوب تعتمد على استخدام ثلاثة أنواع من عمليات الانتقال بما في ذلك المادية والعقلية والعلائقية من أجل تعزيز عقلية المرأة وثقتها ورغبتها في إحداث تغيير في حياتها.

الكلمات المفتاحية : تحليل الخطاب النقدي النسوي ، الأيديولوجيا ، اللسانيات الوظيفية المنهجية ، الأيديولوجيا ، تمكين المرأة.

1. Introduction

The concept of representation is associated with the notion that everything we see or hear in the media is manufactured. Representation is the use of words to express or convey something important about the world to other people. It is defined as “the process by which members of a culture use language to produce meaning” (Hall, 1997, p.61). Pop songs, have the ability to impact societies values and shape people’s identities. In this study, pop songs are the case since they are the most popular music genre. According to Billboard Magazine, generally known as the “Bible of the music industry” (Ives, 2005), the Hot 100 list has become associated with pop music, where "pop" is short for "popular". Pop music is thus best characterized as current, which means that its features, as well as its language and the opinions represented in the lyrics, will adapt and alter throughout time. Accordingly, pop music introduces concepts that have the power to be perpetuated and normalized. This paper aims to explore these concepts and ideologies found in the pop lyric songs of *Little Mix* (Henceforth, LM) and how women are represented in a good powerful way.

2.Feminist Critical Discourse Analysis

The term "feminist" has been introduced in numerous domains and subfields of linguistics including discourse analysis, pragmatics, stylistics, and so on. It has caught the attention of feminist activists along with feminist scholars. The feminist approach is required to provide equality by opposing dominance of men and seeking justice for women. Feminism has entered the critical discourse analysis, which is well recognized for its concern with social issues like violence, discrimination, inequality, racism, and so on. Feminist studies aim to achieve and preserve objectivity and equality in discourse. (Lazar, 2005). The feminist perspective to discourse analysis is concerned with how discourse analysis can be applied to further feminist aims, i.e., feminist linguists portray feminist issues through language and the use of language, depending on linguistic theories that uncover racist and biased ideologies in discourses. This approach may be regarded as a theory that integrates feminist ideology and analytical discursive methodology. Feminist activists in various disciplines of science use feminist ideologies to improve public awareness across the world. Discrimination and violence based on gender are regarded as violations of human rights (Lazar, 2005). Feminist discourse analysis challenges male dominance and sexist ideologies in linguistics. Most feminist activists oppose ideologies that promote violence against women and criticize social support for such ideologies.

Feminist critical discourse analysis (henceforth, FCDA) is the method that has been produced via the collaboration between feminism and critical discourse analysis. Simply, FCDA criticizes and tackles social problems facing women, such as violence against women's rights, discrimination, inequalities and so on, which are provoked by language and language practice. The goal of these feminist studies is to demonstrate that languages are effective when utilized appropriately and precisely; hence, linguistic studies may suggest fundamental changes in societies via increasing public awareness of such issues.

3.Critical Discourse Analysis: An Overview

Critical discourse analysis is concerned with the way certain discourse patterns are utilized in the reproduction of social dominance, whether in a conversation, a news report, or other different genres and contexts. Thus, many critical discourse scholars' vocabulary will include concepts like "power," "dominance," "hegemony," "ideology," "class," "gender," "race," "discrimination,"

"interests," "reproduction," "institutions," "social structure," and "social order," in addition to the more common discourse-analytical concepts (van Dijk, 1993, p. 354). Based on the information provided above, it is possible to conclude that the study of critical analysis is concerned with the interaction between both discourse and social problems.

4. Fairclough's Dialectical- Relational Approach

Fairclough's dialectical-relational approach tackles the basic question: What is the specific relevance of semiosis and of dialectical connections between semiosis and other social aspects in the social processes under consideration (issues, problems, changes, etc.)? (Wodak & Meyer, 2016, p.90). Fairclough(2004) argues that "semiosis" may be defined as "meaning-making" that shapes social interaction and assists in the formation of social connections. Furthermore, he maintains that components such as social interactions, power, institutions, and so on are semiotic in part, rather than entirely semiotic. Also, he defines critical discourse analysis as an analysis of the dialectical relations between semiosis (containing language) and other aspects of social interaction. Furthermore, for the purpose of analysis, he offers a three-dimensional model. The model tries to integrate three analytical traditions. First, a close linguistics textual analysis (particularly Halliday's functional grammar) . Second, a macro-sociological analysis of social practice. Third, there is the micro-sociological, interpretive perspective that sees social practice as a phenomenon that individuals actively construct and make meaning of using shared commonsense processes (Fairclough, 1992, p.72).

Accordingly, every occurrence of language is a three-dimensional communication event. First and foremost, it is a text (speech, writing, visual image, or a combination of these). Second, it is also a discursive practice that involves the creation and consumption of texts, and third, it is a social practice. (Phillips & Jorgensen, 2002, p.68). The first dimension is concerned with vocabulary, grammar, cohesion, and text arrangement. The second-dimension deals with socially relevant speech acts, coherence, and intertextuality. The third dimension is concerned with the ideological impacts and hegemonic processes through which discourse is seen to function. In addition to these three dimensions, Fairclough (2006) develops three dimensions: description, interpretation, and explanation.

5. Halliday's Systemic Functional Linguistics

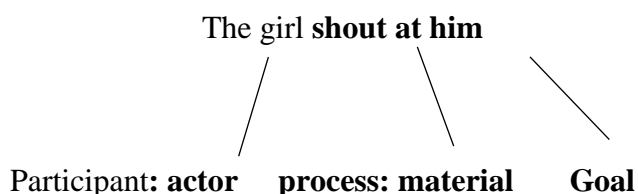
Systematic functional linguistics (henceforth, SFL) is a linguistic theory established by Michael Halliday during the last 45 years. It acknowledges the strong significance that language has on our lives and investigates the purposes that language plays in many contexts. It allows analysts to identify the choices writers and speakers make within linguistic systems and to investigate how those choices are functional for constructing meanings of various kinds through a complete and accurate text-based grammar. SFL also focuses on teaching English as a first and second language, along with the discourse analysis of a diverse variety of discursive activities (Young & Harrison, 2004; Gee & Handford, 2012). It has been claimed that the main attraction of SFL is its perspective on language as a social semiotic, which implies that SFL views language as a product or meaning potential that a speaker has at their disposal to accomplish communicative aims (Tech, 1999).

However, Halliday (1985, p.12) claims that text may be analyzed into three categories: These are the categories of field, tenor, and mode. Critical linguists, like Halliday, perceive language in use as performing three meta-functions at the same time: "ideational," "interpersonal," and "textual." SFL offers frameworks and techniques for investigating the meaning of these meta-functions and how they interact in discourse. Furthermore, SFL refers to the link between language and context using the conceptual categories field, tenor, and mode. Ideational resources refer to the topic/content (field); interpersonal resources act out relationships and express attitudes (tenor); and textual resources refer to the function language plays in the context (mode) (Gee & Handford, 2012, p.21). Details of the three meta-functions are given in the following sections.

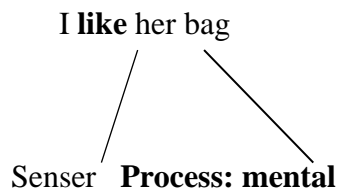
A. Ideational Function

The first function mentioned by Halliday (2002) is the ideational function which allows "the speaker/writer to embody his experience of the phenomena in the real world including his reaction, cognitions, perceptions and his linguistic acts of speaking and understanding". The transitivity system in grammar essentially represents the ideational function, which gives a variety of alternatives for ideational (content) meaning that is inclusive of the ways language differs in portraying experience: as doing, sensing, saying, or being. The grammatical distinctions between, say, a sentence with an actor in a doing process and a sentence with a

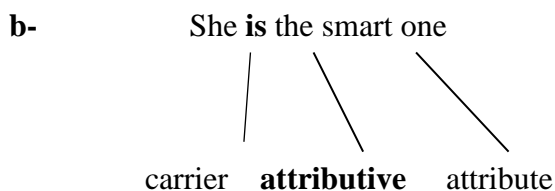
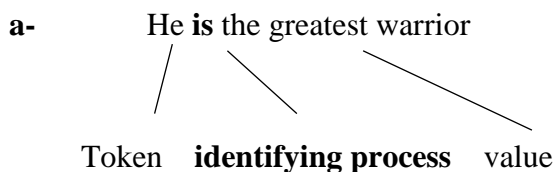
senser in a sensing process are described by SFL analysis of transitivity. This allows the analyst to analyze how the transitivity system choices made by the speaker/writer interpret the experience given in the text. However, all of this may be accomplished using six distinct process types that involve various participants and conditions identified in relation to the process verb employed in the phrase (Gee & Handford, 2012, p.21). Halliday and Mattheissen (2004), on the other hand, differentiate between these six process categories. They argue that the material and mental process types distinguish between experiences in the outer and inner worlds clearly. According to Halliday (2000, p.107), the material process is a process of doing. He argues that it communicates the idea that a certain entity "does" something that can be done to another entity, and he uses the term "actor" to denote the one who performs the deed, while the other entity to whom the action is intended is the "goal". For example:



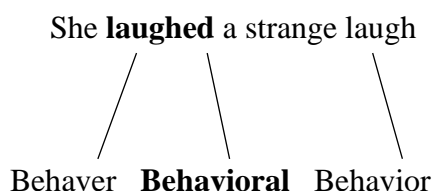
On the other hand, he characterizes the mental process as a sensing process with two participants: "senser" and "phenomenon". The senser is the aware entity who feels, thinks, and sees. What is experienced, felt, thought, and seen is the phenomenon. As a result, he chooses to classify it as a perceptual process (seeing, hearing, and so on), an affection process (liking, fearing, and so on), and a cognitive process (thinking, knowing, comprehending, and so on) (Halliday, 2000).



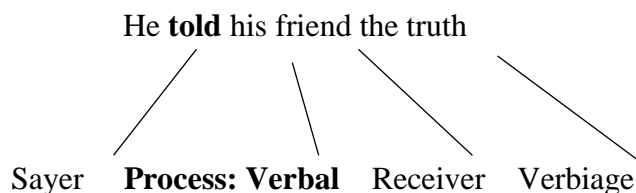
Another process that used to classify and identify experiences in connection to one another is the relational process type (Demjén, 2015). It is categorized into two types: identifying and attributive. The former expresses the qualities of two entities that are identical. The latter indicates what characteristics an object has or to which type it belongs (Wang, 2010).



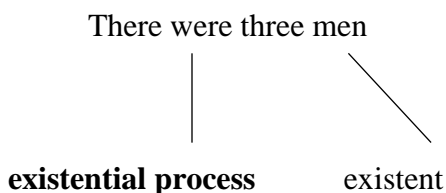
The behavioural process type reflects the external manifestations of internal workings; the acting out of conscious and physiological conditions. For example, breathing, laughing, sobbing, and looking (Demjén, 2015).



The verbal process makes symbolic relations in language concrete (Demjén, 2015). It pertains to the exchange of information and includes verbs like say, tell, discuss, praise, boast, and describe. It also has three key participants: the sayer, the receiver, and the verbiage (Wang, 2010). For example:



Lastly, the existential process type displays a straightforward acknowledgement of the presence of something (Demjén, 2015). As in :



B. Interpersonal Function

This function is defined as "the use of language to encode interaction, allowing us to engage with others to take on roles and to express and understand evaluations and feelings" (Hyland, 2018). Serafini(2014) argues that it relates to "how language establishes relationships between procedure and receiver". Interpersonal function is mostly manifested by "Mood" and "Modality". Mood is made up of two parts: the nominal group which is the subject and the verbal group which includes the finite operator. Modality, in contrast , is indicated by the discrete element in the speech event that connects the proposition to its context. Modality, though, denotes a zone of ambiguity between "Yes" and "No". According to Halliday, there are two categories: modalization (probability and usuality) and modulation (obligation and inclination). The first category (modalization) is concerned with statements, which may be both affirmed and rejected (Halliday & Matthiessen, 2004).

C. Textual Function

This function governs how the ideational and interpersonal functions are realized structurally. According to Halliday (1970), the textual function is: "what enables the speaker or writer to construct texts or connected passages of discourse that are situationally relevant; and enables the listener or reader to distinguish a text from a random set of sentences."(p.143). According to Halliday (1977), thematic structure, information structure, and cohesiveness all contribute to the realization of the textual meta-function. Thematic structure is important to the cohesion and coherence of a text. Halliday (1994) argues that theme or rheme plays an important function in arranging the message so that it may be expressed and comprehended correctly. He describes theme as "the point of departure of the message", whereas rheme is the message's remainder. According to Halliday (1985, 1994), themes are classified into three types based on their meta-functions: textual, interpersonal, and topical.

6. Lazar's Feminist Critical Discourse Perspective (2005)

Lazar (2017, p.372) argues that "Feminist critical discourse analysis is a political perspective which investigates the complex and diverse ways by which gender ideologies that establish power irregularities become common sense in particular communities and discourse contexts,

and how they may be challenged". These preconceptions and inequities vary from overt to more subtle expressions of sexism that are perpetuated through discourse. By concentrating on social justice and change, FCDA seeks to uncover and criticize discourses that continue to sustain gendered social institutions in a variety of ways, damaging and limiting socially progressive chances for individuals and groups. As a result, it entails more than merely concentrating on the category of "gender" as a critical discourse analysis study object; it also entails being motivated by both modern feminist epistemology and CDA principles. In regards to philosophy, this implies that FCDA is inspired by both the Frankfurt School's critical heritage and current critical feminist thinking. Feminists do this by building on the foundational work of criticizing structural inequalities (associated with "Second Wave" feminisms) while developing a nuanced and contextualized understanding of gender politics as a result of feminists' present deployment of poststructural, transnational queer postcolonial, and intersectional theories. FCDA maintains that individuals struggle between various social identities in each given environment (Wodak 2003), while maintaining a critical focus, and that the social constructs of "women/men" are variable, changeable, and plural, rather than universal, fixed, and binary. FCDA is a term used to describe and critique gender discourses (Lazar, 2007). It provides a theoretical framework for analyzing how female discourses are endowed with the generative power to form women's gendered subjectivities. According to Lazar (2005), it investigates how power and domination are discursively created and/or resisted in a number of ways via textual representations of gendered social behaviors.

7.Previous Studies

There are two studies which tackled LM band in particular, where the researchers described the various social roles and traits of women, and the imagery and figurative language. The first study is entitled: *Discourse and Identity: Representations of Women in Little Mix's Songs* by Amran (2020) who worked identifying the different social roles and traits of women and how women are portrayed in LM's songs. A Membership Categorization Analysis was used in this study and the results showed that a total of five social roles and three traits were found commonly among women in these songs.

The other study is that of Deva Brenda (2021) which is entitled: *The Reflection of Postmodern Feminism in The "LM5" Album by Little Mix*, this paper discusses the literary work of song lyrics by using the intrinsic and extrinsic approaches. Via intrinsic approach, the theories of imagery and figurative language are utilized to analyze the data. Whereas, the concept of postmodern feminism is used to analyze the data in extrinsic approach. The method of the research that is used is qualitative approach. This research is conducted by using descriptive qualitative method because the result of the data analyzed is in descriptive phenomenon such as words, sentence and language. The results of the study are as follows: First, imagery contained in Little Mix song lyrics includes visual imagery, auditory imagery, gustatory imagery, tactile imagery, kinesthetic imagery, and organic imagery. Second, figurative language in Little Mix song lyrics includes simile, metaphor, exaggeration, allusion, and idiom. Third, the song lyrics express postmodern feminism via emancipation and self-acceptance; while life may be difficult for any woman in a patriarchal society, Little Mix wants every woman in the world to be strong, powerful, and confident in tackling life's challenges.

8. Research Approach and Design

The proposed study is conducted through the qualitative approach due to the fact that this approach is "a mean for exploring and understanding the meaning individuals or group ascribe to a social or human problem" (Creswell, 2009, p. 4). A qualitative research incorporates an interpretative naturalistic approach to the world, which implies that researchers of qualitative studies investigate things in their natural settings, aiming to interpret or figure out phenomena in terms of meanings that people assign to them (Denzin & Lincoln, 2005). Additionally, Rees (1996) states that "qualitative research involves broadly stated questions about human experiences and realities, studied through sustained contact with people in their natural environments, generating rich, descriptive data that helps us to understand their experiences and attitudes." (p.375). Since the issue being investigated is social in nature, the current study adopts a qualitative method. Furthermore, the current paper is carried out through a content analysis, in which the term "content" refers to words, meaning, pictures, symbols, ideas, themes, or any message that can be communicated (Neuman, 1997, p. 272). Using a flexible method like content

analysis, one may draw legitimate conclusions and inferences about texts and discourses in light of the context in which they are used (Kippendrof, 2004).

9.Data

This study focuses on LM since they are one of the top groups representing women through their song lyrics in the twenty-first century. LM are an enthusiastic, all-female group from the United Kingdom that rose to fame after winning The X Factor U.K.'s eighth season in 2011. They have subsequently captivated audiences with their extremely resonant vocal harmonies and dynamic stage presence due to the abilities of the band singers: Jade Thirlwall, Jesy Nelson, Perrie Edwards, and Leigh-Anne Pinnoch (Amran, 2020, p.2).

10.The Conceptual Framework

This study intends to investigate women representation and feminist ideology in the song lyrics of LM. Therefore, this study is conducted through FCDA adopting an eclectic model including Fairclough's three-dimensional approach (1989,2003), Lazar's (2005) FCDA perspective and Halliday's SFL approach (1976,1985). This model has been adopted along with the data which include the authentic transcript of the song lyric. SFL in this study intermediates between Fairclough's model to fill the gap during the analysis. Fairclough's approach was adopted for this study in the eclectic model as it has three important dimensions and can be considered as a good foundation for this study due to the fact that it has an ideological dimension and social practice one as this study investigates the feminist ideologies hidden in the song lyrics. On. Finally, Lazar's model was chosen since it is a feminist approach and it includes two feministic issues that are explored in the selected transcript: power and patriarchy.

11. Analysis of Change Your Life

Extract (1)

- 1 *She captures her reflection then she throws the mirror to the floor*
- 2 *Her image is distorted screaming, "Is it worth it anymore?"*
- 3 *No-oh-oh*
- 4 *Are you scared of the things that they might put you through?*
- 5 *Does it make you wanna hide the inner you?*
- 6 *You're not the only one so let them criticize, oh oh oh*
- 7 *You're untouchable when you realize, oh oh oh*

This song is about bullying, and it is based on the idea that life is worth living; even if sometimes things are tough, it will get better, and there are people going through the same thing. Thus, it tells us to ignore those who destroy our dreams, go for our dreams, and stand up for ourselves. In extract (1) line (1), the declarative sentences “She captures her reflection then she throws the mirror to the floor” formed of the material processes, including the personal pronoun “She” the actor; which stands for all the girls who don’t have confidence in themselves, the process verbs “captures” and “throws” are the actions, “her reflection” and “the mirror” which constitute the goals , and “to the floor” is the circumstance of the second clause. In line (2), another declarative statement is used “Her image is distorted screaming, “Is it worth it anymore?”” forming relational process in the first clause in which “her reflection” is the token, the identifying verb “is”, and the value “distorted” which reflects the destroyed and not confident self of women because of the society’s perception. In the second clause of line (2), the girl asks herself a question concerning her psychological condition, in which the interrogative clause of yes/no question is used, “is it worth it anymore?”. Then, in line (3), she answers herself with “No” to reflect her weakness to face the world as underestimated woman. In lines (4) and (5) the band asks women a direct yes/no question whether they are scared of what others might put them through “Are you scared of the things that they might put you through?” and if it makes them hide their inner self “Does it make you wanna hide the inner you?”. In line (4), a mental process is used, including the personal pronoun “you” the sensor, which stands for women, the mental verb “scared”, the prepositional phrase “of the things” the phenomenon, and the complement clause “that they might put you through?” which is the circumstance of the sentence. In line (5), a material process is used, including the pronoun “it” the actor, the material verb “make” the

action, the personal pronoun “you” which stands for suppressed women, and the circumstance “wanna hide the inner you?”. The band followed these questions by declarative statements in line (6) and (7), as an answer for these questions and an advice for women to not care about what others say and do because they are not the only ones who are facing such things. In line (6) the declarative negative sentence “You’re not the only one so let them criticize, oh oh oh” is used forming an existential process including the personal pronoun “you” which refers to all women, the existential verb “are not”, and the existent “the only one”. Then, the band uses the logical connector “so” followed by an imperative sentence expressed by a material process including the action which is the imperative verb “let”, the actor “them” which refers to the people who always judge women and underestimate them, and the goal “criticize”. In line (7) also a declarative sentence is used expressed by an existential process including the personal pronoun “you”, the existential verb “are”, and the existent “untouchable”, followed by the circumstance “when you realize”. Accordingly, the band here is empowering women by telling them to ignore others’ opinions and let them do whatever they want. As long as women have confidence and believe in themselves, they cannot stop such women from dreaming anymore. Patriarchy is represented in this extract by depicting how women suffer psychologically as a result of society's bullying and underestimation, and how a woman might lose her self-confidence as a result of those who shatter her dreams. Thus, in these lines of the song, the songwriters show that life is worth living and that a woman has to go for her dreams, stand up for herself, ignore those who underestimate her, and have confidence in herself. As long as she realizes her value, no one can sustain her.

Extract (2)

- 8 *Change, change your life, take it all*
 9 *We're gonna stick together, know we'll get through it all*
 10 *Change, change your life, take it all (yeah, take it all)*
 11 *You're gonna use it to become what you've always known*
 12 *(Become what you've always known)*

In extract (2), line (8) begins with the verb “Change” which is a material verb. This verb is used twice in this line in the imperative form, and the intended audience is women all around the world. This imperative verb is followed by the clause “change your life” in which the verb “change” is material and the goal is “your life”, the passive subject (you) is the actor which

refers to women. Hence, LM, here, addresses all women to start making a change in their lives, and not to be scared of society, the band focused on the word “change” to highlight the importance of the changing concept. This is followed by the imperative clause “take it all” in which the material verb is “take”, the goal is “it”, and the circumstance is “all” which stands for all the risks of change. Line (9) involves declarative sentence “We’re gonna stick together, know we’ll get through it all” including the material process in which the action is the phrasal verb “gonna” in the verb phrase “are gonna stick”, the actor is the personal pronoun “we” which stands for all women in addition to the band itself, LM are considering themselves as part of the case, and the goal is “together”. The second clause of this line which is “know we’ll get through it all” begins with the mental verb “know”, then there is the use of material process in the clause “we’ll get through it all”. The actor is the personal pronoun “we” which stands for LM and other women to show consistency and solidarity with all the women around the world. The material verb is the verb phrase “will get through”, the goal is “it”, and the circumstance “all”. Here, LM shows that women, together, can do everything, and overcome all the hardships of change and the risks of facing society. Hence, women’s solidarity makes them powerful. In line (10), LM repeats the sentences of line (8), which highlights the importance of the changing concept and taking all the risks to do so. LM announces the reasons and results of the change in line (11) “You’re gonna use it to become what you’ve always known” through using the declarative sentence which includes the material process “use”, the personal pronoun “you” the actor, and the goal “it”. This is followed by the complement phrase “to become what you’ve always known”, to give more details for the previous phrase, showing that this change is going to take place in woman’s life just to become what she has always known herself for, and what makes her comfortable and confident. Line (12) repeats the same words of the previous phrase in line (11), to confirm the main idea of a woman should know herself better and hence be confident of achieving her dreams.

To sum up, LM in this extract try to build positive feminist beliefs and values in individuals’ mentality which by its turn shape their social-shared ideology. The band uses empowerment sentences that increase the person’s motivation to carry out the intended change to improve women’s personality to be herself and support her to be able to face society when it compels her to live a life that she doesn’t like.

Extract (3)

- 13 *His body starts to flicker like nobody wants to know his name*
 14 *Just another soul with feelings but nobody's there to feel the pain*
 15 *No, no, no*
 16 *They can rip you, bring you down, down to their size*
 17 *But they will never get to the heart you hold inside*

In extract (3) line (13), includes declarative sentence formed of the relational process, in which “His body” is the carrier, “starts to flicker” is the attributive verb, “like nobody wants to know his name” is the attribute. There is another process in this line which is mental process in the negative clause “nobody wants to know his name”, in which “nobody” is the sensor, the cognitive verb is “wants”, the phenomenon is the verbal phrase “know his name”. In line (14), the sentence starts with the declarative clause “Just another soul with feelings” which is constructed of the relational process that include the token “Just another soul”, the identifier “with”, and the value “feelings”. This is followed by the logical connector “but” which is used to give more information about the previous clause. It is followed by the negative statement “nobody’s there to feel the pain”. This clause uses the existential process “is there” in which “nobody” is the existent, and the complement phrase “to feel the pain”. Line (13) and (14) show the results of bullying and how society’s criticism affects individuals’ feelings. It makes him believe that he is unimportant by stating that “nobody wants to know his name”, even that no one will feel what he is going through from suffering and pain. Thus, LM here are resembling women’s feelings of loneliness and weakness because of bullying and criticism. Line (15) is an answer to the previous two lines with negation through using the word ‘no’. Line (16) the sentence “They can rip you, bring you down, down to their size” is a declarative sentence which is formed of the material process that involves “can rip” as the action, the actor is the personal pronoun “They” which stands for those people who always criticize women, and the goal is the personal pronoun “you” which stands for women. The second clause of this line is “bring you down” which is constructed of a material process including the action “bring”, the goal is the pronoun “you”, and the circumstance is the adverb “down”. This is followed by the complement phrase “down to their size” to clarify more the intended purpose of the battle against women. In this line LM is trying to show women that people will try to break them and underestimate them and their dreams until they become like them with no dreams and no hope. Line (17) starts with

the logical connector “But” to contradict with the previous line. It is constructed of a negative declarative statement that is formed of a material process including the verb “get” which is the action, the personal pronoun “they” is the actor, and “the heart you hold inside” is the goal. LM in this line highlights that no matter what people will do to destroy you and how much they will fight against your dreams, they will never affect your desire to continue and stand up for yourself.

Extract (4)

32 *You got a right to show the world*
33 *Something never seen*
34 *We wanna hear you scream it out*
35 *You're not alone*

In extract (4) line (32), LM uses a declarative sentence formed of a relational process including the personal pronoun “you” which stands for women is the token, the process verb “got”, and the value is “a right”, in addition to the complement phrase “to show the world”. Line (33) continues the meaning of the previous clause “to show the world something never seen” which is constructed of a material process involving the action “show”, “the world” is the goal, and the circumstance of the sentence is “something never seen” to give more information for the sentence goal. In these two lines (32-33), through using declarative statements, LM tries to tell women that they have the right to do whatever they desire to, because they are human beings and deserve such rights. Women have to show the world their power and ability to change the stereotypical societal view. Line (34) uses a declarative clause “we wanna hear you” which includes the personal pronoun “we” as the actor and it stands for LM, the phrasal verb “wanna hear” as the action, and the personal pronoun “you” as the goal and it represents all women. The second clause of this line is “scream it out” which is an imperative clause formed of a material process that involves the action “scream”, the goal “it”, and the circumstance which is the preposition “out”. Line (35) constructed of a negative declarative sentence formed of a relational process that begins with the personal pronoun “You” as the carrier and it stands for women, the copular verb “are” as the attributive, and the attribute “alone”. In lines (34) and (35), LM uses declarative imperative clauses to highlight the concept that women are not alone and that there is a solidarity among them because they live in similar situations and face similar problems and all

they need is just to speak up for themselves. Patriarchy in this extract is represented by the systemic inequalities that is based on gender, in which women are not allowed to dream and work on their dreams. They are being bullied, harmed psychologically, and always being criticized because of society's stereotypical view and gender inequalities. In this song, LM try to tell their audience that they are not the only ones that are facing difficulties because of society's criticism and that women are strong and "untouchable" when they realize their value. LM asks all women to CHANGE their life and take all the risks to live the life they deserve and desire. Moreover. They ask women to "show the world something never seen" and to "scream it out" that they are not alone. Therefore, this song illustrates that life is worth living with all of its hardships. Women, specifically, have to follow their dreams and ignore those who try to break them, and instead they have to have confidence in themselves.

12.Conclusion

The findings of the analysis concluded that:

1. LM uses certain types of processes to represent women in a good powerful way, including: material, mental, relational, and existential.
 - a. The band relies on the material process to demonstrate that women including the band members are females of action to denote a real desire to change their lives by themselves through challenging the traditional norms.
 - b. The relational process manifests the second mostly used process. It serves LM's aims in showing the powerful side of women's personality as in "You're not alone" and "You're untouchable".
2. LM uses declarative mood in their song lyrics. This mood is used to indicate LM's feelings and opinions about women's life as females in which the traditional norms and social perspectives are imposed on them.
3. According to the FCDA, this type of song presents feminist ideologies which indicate the fact that women are setting new traditional norms that are against gender inequality. Thus, women empowerment is presented in the song analyzed by facing and challenging the norms that are imposed on women.

4. The song analyzed is intended to direct and advice women to go forward and face all the problems at personal or social level.

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وقائع المؤتمر العلمي السابع تحت شعار (العلوم الانسانية بين التحديات الراهنة والافاق المستقبلية) الذي اقامته كلية الآداب في جامعة
واسط بتاريخ 2023/7/1

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