

Women Empowerment in Little Mix's "Salute": Feminist Stylistic Analysis

Pemberdayaan Perempuan dalam "Salute" Little Mix: Analisis Gaya Feminis

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ABSTRAK

This study conducts a feminist stylistic analysis of Little Mix's song "Salute" within the theoretical framework proposed by Sara Mills. Utilizing Mills's three-level structure outlined in "Feminist Stylistics", the study employs a descriptive-qualitative methodology inspired by Creswell's theory. The primary focus is to explore the representation of women's empowerment in the song. Analysis occurs at the levels of word, phrase/sentence, and discourse, connecting linguistic choices to feminist themes. The word-level analysis uncovers generic pronouns and nouns such as "you," "we," "ladies," "women," "sisters," "warriors," and "queens," emphasizing a collective female identity. At the phrase level, nine metaphors and three transitivity processes (material, mental, and relational) highlight the multifaceted aspects of empowerment. Discourse-level analysis reveals characterization and focalization, providing deeper insights into the characters' perspectives in the song. Overall, the linguistic choices in the song, as identified through the three-level analysis, consistently align with feminist principles, emphasizing women's empowerment as a central theme.

Abstrak

Penelitian ini melakukan analisis gaya feminis terhadap lagu "Salute" oleh Little Mix dalam kerangka teoritis yang diusulkan oleh Sara Mills. Dengan menggunakan struktur tiga tingkat Mills yang diuraikan dalam "Feminist Stylistics", penelitian ini mengadopsi metodologi deskriptif-kualitatif yang terinspirasi oleh teori Creswell. Fokus utamanya adalah untuk mengeksplorasi representasi pemberdayaan perempuan dalam lagu tersebut. Analisis dilakukan pada tingkat kata, frasa/kalimat, dan wacana, menghubungkan pilihan linguistik dengan tema feminis. Analisis tingkat kata mengungkapkan kata ganti dan kata benda generik seperti "you," "we," "ladies," "women," "sisters," "warriors," dan "queens," menekankan identitas perempuan kolektif. Pada tingkat frasa, sembilan metafora dan tiga proses transitivitas (material, mental, dan relasional) menyoroti berbagai aspek pemberdayaan perempuan. Analisis tingkat wacana mengungkapkan karakterisasi dan fokusasi, memberikan wawasan lebih mendalam ke dalam perspektif karakter dalam lagu. Secara keseluruhan, pilihan linguistik dalam lagu, seperti yang diidentifikasi melalui analisis tiga tingkat, secara konsisten sejalan dengan prinsip feminis, menekankan pemberdayaan perempuan sebagai tema utama.



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1. Introduction

The journey of feminism, a movement advocating for fairness and equal rights, has traversed through time, leaving an indelible mark on society's perceptions and expectations of women. Rooted in the late nineteenth century, feminism has evolved from its initial pursuit of women's participation in social and political life to a broader quest for equality (Robertson, 2019). Viewing the history of feminism often reveals a strong desire to change how society treats women, aiming for a fair and equal position (Delmar, 1986). This evolution, as argued by Delmar (1986), highlights the need for substantial societal changes in economics, social structures, and politics to address the specific needs of women. Over time, feminism has evolved from negotiating women's participation in social and political life in the 1800s to a broader pursuit of equality, with each woman becoming a symbol representing the larger struggle for equal standing (Delmar, 1986).

Feminism influences ideas and extends to personal expression, fashion, and behavior, exploring how individuals, particularly women, navigate societal expectations (Delmar, 1986). Grounded in the belief in equal rights and opportunities for both genders, feminism holds a significant place in linguistics, particularly in stylistics, where it reflects social categories based on sex (Coates, 2013). Stylistics, as a discipline, involves analyzing language in literary texts using linguistic theories (Simpson, 2004). A specific branch within stylistics, known as "feminist

stylistics," emerged in 1995 when Mills introduced an analytical approach that addresses linguistic elements from a feminist perspective (Mills, 2005). This approach goes beyond mere identification of sexism; it delves into the intricate connections between linguistic elements and gender, exploring the relationship between point of view, agency, metaphor, and transitivity concerning gender (Mills, 1995).

Furthermore, the exploration of feminism extends across diverse forms of literature, including films, novels, songs, and narratives. In numerous literary works, the portrayal of women has been marked by themes of fragility and powerlessness, as noted by Shapiro (2017). As this journey unfolds, various mediums have served as channels for articulating feminist ideals and contributing to the discourse on empowerment. The discourse on women's empowerment gained significant momentum during the 1980s and 1990s, challenging prevailing power dynamics and advocating fervently for gender equality (Batliwala, 1993).

One such powerful medium is music, a universal language that resonates across diverse audiences. This article focuses on a feminist stylistic analysis of "Salute," a song by Little Mix. Little Mix is a British girl group known for their strong vocal prowess and empowering lyrics that focus on self-love, independence, and resilience themes. "Salute," a track from their 2013 album of the same name, stands out as a bold declaration of female empowerment, urging women to stand tall, embrace their identity, and assert their rights.

Released during a period when discussions about women's empowerment were gaining momentum globally, the song's lyrics resonate as a call for women to unite, celebrate their strength, and demand the recognition they deserve. This research aims to uncover the linguistic and feminist stylistic nuances that contribute to the song's potent message of empowerment. This analysis becomes even more critical considering previous studies, such as Hussain and Jabeen's exploration of gender disparities in Kamila Shamsie's novel and Shagufta Kanwal's investigation into gender stereotyping in Aysha Baqir's work.

The previous study conducted by Hussain and Jabeen in 2019, titled "A Feminist Stylistic Analysis of 'Broken Verses' by Kamila Shamsie," thoroughly explores the differences between the male and female characters in Kamila Shamsie's novel. The researchers utilized Sara Mills' feminist stylistic framework. Employing Sara Mills' three-level analysis model, the study thoroughly explored language at multiple levels and examined discourse patterns. The findings revealed deep-rooted gender biases in rural communities and highlighted prevailing stereotypes in Pakistani society. The study illustrated the widespread occurrence of gender stereotypes within Pakistani society, clearly depicted in the novel's characters embodying traditional and conservative societal expectations.

Moreover, another related research entitled "A Feminist Stylistic Analysis of Aysha Baqir's *Beyond the Fields*" was done by Shagufta Kanwal in 2022, with a specific focus on

gender stereotyping and the discrimination faced by women. The research employed qualitative methods, with a particular emphasis on Sara Mills' Feminist Stylistics framework. Employing Sara Mills' three-level analysis model, the study thoroughly explored language at multiple levels and examined discourse patterns. The findings revealed deep-rooted gender biases in rural communities and highlighted prevailing stereotypes in Pakistani society. The study illustrated the widespread occurrence of gender stereotypes within Pakistani society, clearly depicted in the novel's characters embodying traditional and conservative societal expectations.

Another scholarly contribution on this topic is "Feminism Dimension and Linguistic Expression in *The Last of the Strong Ones*" by Nginbee Dorothy Kenen. Using Akachi Adimora Ezeigbo's novel as the primary data, the researcher explores how Ezeigbo reshapes the portrayal of Igbo women in historical contexts from a feminist perspective. The objective is to reveal the linguistic subordination of women to men and expose these connections. Sara Mills' Feminist Stylistics Model is applied as the methodological framework, examining the novel's ideological underpinnings and power structures at the levels of words, phrases, and discourse. The study concludes that women face marginalization, leading to discrimination and exclusion, hindering their full participation in various aspects of life. The feminist author advocates eliminating sexism, promoting equal rights, and rectifying unjust laws.

Additionally, a related study titled "Sara Mills Model Critical Discourse Analysis on the Peaky Blinders Serial" was conducted by Evira Ayustin and Maylanny Christin in 2022. This research explores gender-related issues, particularly the discrimination against women portrayed in the Peaky Blinders series. The series is set in post-World War I Birmingham, England, in 1919, emphasizing the dominance of a patriarchal culture during that era. Using Sara Mills' critical discourse analysis model, the researchers focused on categorizing scenes depicting female characters as subjects or objects to understand the series' perspective on gender. Employing qualitative research techniques, specifically descriptive methods, the study reveals discrimination against women from the audience's viewpoint. Various forms of discrimination, including marginalization, stereotypes, subordination, and a double workload, underscore the challenges faced by women in a post-war, crime-ridden, patriarchal society depicted in the Peaky Blinders series.

Tantri Puspita Yazid, Asep Suryana, Dadang Sugiana, and Neni Yulianita (2019) explored the representation of Minangkabau women in the song "Laki Den Hobi Barburu." Their analysis, using Sara Mills' critical discourse analysis, uncovered the marginalization of Minang women, depicting them in subservient roles linked to their husbands' hunting activities and reinforcing traditional gender norms. The micro-level analysis highlighted the objectification of women in the narrative, presenting a paradox

where Minang women are marginalized in the lyrics despite the cultural emphasis on matrilineality in Minangkabau society.

While the previous research by Hussain and Jabeen (2019), Shagufta Kanwal (2022), Nginbee Dorothy Kenen, Evira Ayustin, and Maylanny Christin (2022), and Tantri Puspita Yazid, Asep Suryana, Dadang Sugiana, and Neni Yulianita (2019) provide valuable insights into feminist stylistic analyses of literary works, series, and a traditional song, there is a noticeable gap in the exploration of contemporary popular music as a medium for feminist discourse. The proposed research on Little Mix's song "Salute" aims to fill this gap by investigating how the linguistic and stylistic elements in the lyrics contribute to portraying women's empowerment, solidarity, and resistance. In contrast to the analyzed novels, series, and traditional songs, this research focuses on a different medium—popular music—which offers a distinct and dynamic linguistic landscape. The primary objective is to identify feminist concepts embedded in the lyrics of "Salute" and to delve into their broader implications within the narrative of women's empowerment. This study attempts to establish correlations between language, feminism, and women's empowerment within the song lyrics, contributing to the exploration of feminist stylistic analysis in modern cultural expressions.

2. Method

The research employed a qualitative methodology centered on

feminist stylistic analysis. Qualitative research, as outlined by Cresswell (2009), is particularly suited for unraveling the nuanced meanings individuals or groups attribute to social or human issues. Qualitative methods rely on text and image data. The research examines words, phrases, and discourse in Little Mix's song "Salute," connecting them to the theme of women's empowerment from a feminist stylistic perspective. Sara Mills' theoretical framework, structured into three levels, encompassing the word level, phrase level, and discourse level, provides a systematic approach to examining feminist stylistics within the song's lyrics. Through the application of this framework, the study aims to comprehensively analyze the linguistic elements contributing to the theme of women's empowerment, ranging from specific lexical choices to broader thematic constructs embedded in the discourse.

The data collection process entails accessing lyrics from Genius.com. The study involves several steps. Researchers begin by listening to the song and reading the lyrics for comprehension. Subsequently, the analysis progresses by identifying and examining the three levels specified by Mills, moving from individual words to the broader context of discourse. The ultimate objective is to establish connections between these linguistic analyses and the song's central theme of women's empowerment. The systematic steps lead to drawing well-informed conclusions derived from the feminist

stylistic analysis conducted throughout the study.

3. Result and Discussion

Little Mix's "Salute" song lyrics:

Verse 1

- (1) Ladies all across the world
- (2) Listen up, we're looking for recruits
- (3) If you're with me, let me see your hands
- (4) Stand up and salute
- (5) Get your killer heels, sneakers, pumps or lace up your boots
- (6) Representing all the women, salute, salute!
- (7) Ladies all across the world
- (8) Listen up, we're looking for recruits
- (9) If you're with me, let me see your hands
- (10) Stand up and salute
- (11) Get your killer heels, sneakers, pumps or lace up your boots
- (12) Representing all the women, salute, salute!

Pre-Chorus

- (13) It's who we are
- (14) We don't need no camouflage
- (15) It's the female federal
- (16) And we're taking off
- (17) If you're with me, women, let me hear you say
- (18) Chorus
- (19) Ladies all across the world
- (20) Listen up, we're looking for recruits
- (21) If you're with me, let me see your hands
- (22) Stand up and salute
- (23) Get your killer heels, sneakers, pumps or lace up your boots
- (24) Representing all the women, salute, salute!
- (25) Post-Chorus
- (26) Attention! (salute)
- (27) Attention! (salute)
- (28) Attention! (huh!)
- (29) Representing all the women, salute, salute!

- (30) Verse 2
(31) Sisters we are everywhere
(32) Warriors, your country needs you
(33) If you're ready ladies, better keep steady
(34) Ready, aim, shoot
(35) Don't need ammunition, on a mission
(36) And we'll hit you with the truth
(37) Divas, queens, we don't need no man, salute!
(38) Sisters we are everywhere
(39) Warriors, your country needs you
(40) If you're ready ladies, better keep steady
(41) Ready, aim, shoot
(42) Don't need ammunition. On a mission
(43) And we'll hit you with the truth
(44) Representing all the women, salute, salute!
(45) Pre-Chorus
(46) It's who we are
(47) We don't need no camouflage
(48) It's the female federal
(49) And we're taking off
(50) If you're with me, women, let me hear you say
(51) Chorus
(52) Ladies all across the world
(53) Listen up, we're looking for recruits
(54) If you're with me, let me see your hands
(55) Stand up and salute
(56) Get your killer heels, sneakers, pumps or lace up your boots
(57) Representing all the women, salute, salute!
(58) Post-Chorus
(59) Attention! (salute)
(60) Attention! (salute)
(61) Attention! (huh!)
(62) Representing all the women, salute, salute!
(63) Bridge
(64) You think we're just pretty things
(65) You couldn't be more wrong
(66) We're standing strong, we carry on
(67) Knock us but we keep moving up (we're moving up, yeah)
(68) Can't stop a hurricane, ladies it's time to awake (yeah!)
(69) Breakdown
(70) Attention!
(71) Attention!
(72) Individuals! Originals, huh!
(73) Let me hear you say
(74) Chorus
(75) Ladies all across the world
(76) Listen up, we're looking for recruits
(77) If you're with me, let me see your hands
(78) Stand up and salute
(79) Get your killer heels, sneakers, pumps or lace up your boots
(80) Representing all the women, salute, salute!
(81) Post-Chorus
(82) Attention! (salute)
(83) Attention! (salute)
(84) Attention! (huh!)
(85) Representing all the women, salute, salute!
(86) Outro
(87) Ladies, the time has come, the war has begun. Let us stand together
(88) And remember, men fight great, but women are great fighters
(89) Huh! Representing all the women, salute, salute!

This song was analyzed using Sara Mills' three-level theoretical framework, analysis at the level of words, phrases, and discourse. Below are the findings of the research based on Sara Mills' theory on feminist stylistics.

Table 1
The findings of the research

Level	Aspects	Lyrics
Word-Level	Generic Pronouns	(3) "If you're with me, show your hands," (14) "We don't need no camouflage" (59) "We standing strong, we carry on"
	Generic Nouns	(1) "Ladies all across the world" (6) "Representing all the women, salute, salute!" (28) "Sisters we are everywhere" (36) "Warriors, your country needs you" (34) "Divas, queens, we don't need no man, salute"
Phrase-Level	Metaphor	(5) "Get your killer heels, sneakers, pumps or lace up your boots" (15) "It's the female federal" (16) "And we're taking off" (31) "Ready, aim, shoot it" (32) "Don't need ammunition, on a mission" (34) "Divas, Queens, we don't need no man" (57) "You think we're just pretty things" (59) "We standing strong, we carry on" (61) "Can't stop a hurricane, ladies it's time to awake"
	Transitivity Choice	
Phrase-Level	a. Material process	(2) Listen up, we're looking for recruits (5) Get your killer heels, sneakers, pumps, or lace up your boots (6) Representing all the women, salute, salute (14) We don't need no camouflage (16) And we're taking off (29) Warriors, your country needs you (59) We standing strong, we carry on (60) Knock us but we keep moving on (we're moving up, yeah)
	b. Mental process	(57) You think we're just pretty things (58) You couldn't be more wrong

	c. Relational process	(13) It's who we are (15) It's the female federal
	Characterization	(1) Ladies all across the world (6) Representing all the women, salute, salute! (28) Sisters we are everywhere (29) Warriors, your country needs you (34) Divas, queens, we don't need no man, salute!
Discourse-Level		(1) Ladies all across the world (3) If you're with me, let me see your hands
	Focalization	(2) Listen up, we're looking for recruits (28) Sisters we are everywhere (29) Warriors, your country needs you (34) Divas, queens, we don't need no man, salute!

Analysis at the Level of the Word

Analysis conducted at the word level reveals the presence of gender bias in the choice of words or lexical items. Sara Mills' theory of word-level discourse analysis is specifically focused on exploring sexism in language and its implications for meaning. According to Mills (1995), sexism in language serves as the basis for investigating the choices made in word selection. This analysis involves examining generic nouns and pronouns, euphemism and taboo, naming and androcentrism, as well as semantics and instances of denigrating women (Mills, 1995). Within the context of "Salute" song lyrics, the identification of words or terms indicative of gender bias can be categorized into the two elements outlined below.

a) Generic pronouns

Generic pronouns are pronouns that refer to individuals or people in a general or inclusive way. Mills (1995) initially characterizes

generic forms as language elements that reinforce the idea of males being seen as the standard, while females are perceived as different or individual. In the song lyrics "Salute" by Little Mix, generic pronouns are used to address and include a diverse group of women. Here are some generic pronouns used in the song lyrics:

1. Pronoun "you"

In the song, the pronoun "you" is used broadly to talk to and involve everyone in the call to action. It's a way of encouraging all women to participate, like when the lyrics say, "If you're with me, show your hands," using "you" to refer to women worldwide.

2. Pronoun "we"

In the song, the pronoun "we" is used to talk about women as a group. It shows that women are united and strong together. The

lyrics, like "We standing strong, we carry on," and "We don't need no camouflage," keep emphasizing how women as a whole are powerful and making progress.

The use of generic pronouns in the song contributes to the inclusive and empowering nature of the lyrics. By directly addressing the audience with generic pronouns, the song invites all women to engage in the salute, encouraging their involvement in the collective movement for empowerment and recognition.

b) Generic nouns

Sexist language is also the language that portrays male-oriented experiences as generic typical (Mills, 1995). Generic nouns are terms that refer to a class of people or things in a general way. In the song lyrics "Salute" by Little Mix, several generic nouns are used to represent and address a diverse group of women. Here are some generic nouns used in the song lyrics:

1. Ladies

The term "ladies" is a general word used to politely and respectfully refer to women as a group. In the song lyrics, it appears at the beginning of the first verse, saying "Ladies all across the world," and is repeated several times throughout the song.

2. Women

The noun "women" is a straightforward generic noun

representing the female gender, covering all those who identify as women. In the song, the generic noun 'women' can be seen in the lyrics, "Representing all the women, salute, salute!"

3. Sisters

The term "sisters" is a general noun employed to foster a feeling of unity and familial connection among women, suggesting a shared identity. In the song, this generic noun is evident in the lyrics, specifically in the opening line of the second verse: "Sisters we are everywhere."

4. Warriors

"Warriors" is a general noun that represents strength, resilience, and preparedness for a challenge, serving to empower women and evoke a collective sense of strength. In the song, this generic noun can be seen in the lyrics of the second verse: "Warriors, your country needs you."

5. Queens

"Queens" is a generic noun denoting regal, empowered, and dignified women, reinforcing the idea that women deserve respect and recognition. In the song, the generic noun warriors is apparent in the lyrics of the second verse: "Divas, queens, we don't need no man, salute."

The use of these generic nouns in the lyrics contributes to the overall theme of unity,

strength, and empowerment among women.

Analysis at the Level of the Phrase

This level focuses on examining language usage beyond the word level. The phrase level can be analyzed into several categories, which are ready-made phrases, metaphors, jokes and humor, and transitivity choices (Mills, 1995). In the context of the song lyrics "Salute" by Little Mix, the phrases can be divided into: metaphor and transitivity choices.

a) Metaphor

Most people consider metaphor as a tool of poetic imagination and rhetorical expression linked to exceptional language rather than the ordinary. Moreover, metaphor is generally thought of as a characteristic of language alone, involving words rather than thought or action (Lakoff and Johnson, 2008). The song "Salute" by Little Mix contains several metaphors that contribute to the overall theme of empowerment and resistance. Here are the metaphors found in the lyrics:

1. "Get your killer heels, sneakers, pumps or lace up your boots" (line 5)

The metaphors "killer heels," "sneakers," "pumps," and "lace up your boots" are metaphors for diverse styles and choices in footwear. The variety in shoes serves as a metaphor for the diversity of women and suggests that just like there are various types of

shoes for different occasions, there's a variety of women with their own uniqueness and personalities who cannot be confined to one stereotype as everyone is distinct.

2. "It's the female federal" (line 15)

"Female federal" is a metaphorical phrase representing a powerful, organized, and united force of women. The use of "federal" suggests a structured and collective identity, emphasizing the strength and unity of women.

3. "And we're taking off" (line 16)

The metaphor "taking off" is a metaphor for women rising, progressing, and achieving success, indicating a moment of empowerment and advancement.

4. "Ready, aim, shoot it" (line 31)

"Ready," "aim," and "shoot it" are metaphors for being focused and taking action. It's a sequence that suggests preparation ("ready"), focusing or targeting ("aim"), and finally, taking action or executing the plan ("shoot it"). These metaphors are employed to express the concept of preparedness and actively striving to achieve goals, particularly in the context of actions related to women's empowerment.

5. "Don't need ammunition, on a mission" (line 32)

This phrase extends the previous metaphor, "Ready, aim, shoot it." The metaphor "ammunition" suggests that women don't require external validation or support; they are on a mission of self-empowerment.

6. "Divas, Queens, we don't need no man" (line 34)

"Divas" and "Queens" metaphorically represent strong, confident, and empowered women. The phrase "we don't need no man" challenges traditional gender roles, emphasizing independence and self-sufficiency.

7. "You think we're just pretty things" (line 57)

"Pretty things" metaphorically describe women as pretty and couldn't do anything besides being pretty. This metaphor challenges the superficial and limited perceptions of women. The phrase challenges this stereotype, suggesting that women are more than just aesthetically pleasing objects.

8. "We standing strong, we carry on" (line 59)

"Standing strong" and "carry on" are metaphors for resilience and determination, emphasizing that despite challenges and criticisms, women continue to stand firm and move forward.

9. "Can't stop a hurricane, ladies it's time to awake" (line 61)

The comparison to a hurricane suggests the unstoppable strength of

women. The call to "awake" is a metaphor for realizing and embracing their own power.

Overall, the metaphors employed in the song "Salute" by Little Mix enhance the feminist message and emphasize the resilience, diversity, and solidarity of women while challenging restrictive stereotypes. These metaphors convey numerous messages promoting women's empowerment, aligning with the central theme of the song.

- b) Transitivity choice

Halliday (2004) focuses on how individuals are portrayed in terms of those who take action (agents) and those who experience the actions of others (those affected). This idea that how actions are expressed in language shapes our understanding of the world can be easily connected to how language and beliefs are linked (Mills, 1995). In the song, the writers found three types of transitivity processes: material, mental, and relational.

1. Material process

According to Li (2006), the material process expresses the idea that a particular entity "does" something, encompassing both abstract and concrete doings and happenings. These are some material processes found in the song lyrics:

- 1) Listen up, we're looking for recruits (line 2)

The imperative "Listen up" is a material process, indicating an action directed at the audience.

"Looking for recruits" introduces the search for participants in the empowering movement.

- 2) Get your killer heels, sneakers, pumps, or lace up your boots (line 5)

The imperative "get" initiates a material process, instructing the audience to acquire various types of footwear. This material process reinforces the diversity and choices available to women.

- 3) Representing all the women, salute, salute (line 6)

The command to "salute" is a material process, indicating a symbolic action that represents and unifies all women.

- 4) We don't need no camouflage (line 14)

The negation of needing "camouflage" is a material process, asserting that women don't require disguise or concealment.

- 5) And we're taking off (line 16)

"Taking off" is a material process, indicating a departure or advancement, possibly in terms of empowerment and progress.

- 6) Warriors, your country needs you (line 29)

The address to "Warriors" involves a material process, calling for action. The phrase

"your country needs you" emphasizes a sense of duty and purpose.

- 7) We standing strong, we carry on (line 59)

The statement "We standing strong" involves a material process, signifying resilience and strength. "We carry on" similarly involves a material process, indicating determination and persistence

- 8) Knock us but we keep moving on (we're moving up, yeah) (line 60)

The statement "Knock us but we keep moving on (we're moving up, yeah)" involves a material process, emphasizing resilience and forward progress. The phrase "moving on" signifies a continual journey, and "moving up" suggests advancement and improvement.

2. Mental Process

Sensations, including feeling, thinking, and seeing, are processes of the mind. The senser and the phenomenon are the participants in a mental process. The conscious entity that senses is one that thinks, feels, or perceives. These are some mental processes found in the song lyrics:

- 1) You think we're just pretty things (line 57)

The phrase "You think" involves a

mental process, indicating a perception or assumption about women being limited to their appearance. This phrase encourages women not to think that they are just pretty things, or, in other words, couldn't do anything. It challenges the stereotypical limited perceptions of women.

- 2) You couldn't be more wrong (line 58)

The phrase "You couldn't be more wrong" involves a mental process, expressing a correction or disagreement with the previous assumption that women are just pretty things.

3. Relational Process

According to Halliday (2000), the relational process is basically a process and the relationship between two concepts or things. These are some relational processes found in the song lyrics:

- 1) It's who we are (line 13)

The phrase "It's who we are" suggests a relational process, defining identity and highlighting a shared essence among women. The word 'we' represents women,

and the phrase identifies the pride of being women and describes women as strong figures.

- 2) It's the female federal (line 15)

The term "female federal" involves a relational process establishing a collective identity among women. It highlights the pride of the female federal, which represents a united group of powerful women.

Analysis at the Level of the Discourse

Mills (1995) proposes that when analyzing discourse, the research connects specific words and phrases to a more extensive ideology by investigating patterns and structures within the text. In discourse-level analysis, Mills categorizes the study into four parts: characterization, fragmentation, focalization, and schemata. These are the characterization and focalization of the song lyrics "Salute" by Little Mix.

a) Characterization

Mills focuses on character portrayal and how the language used to describe fictional characters is frequently influenced by stereotypical ideas. Descriptions of clothing and facial features also help guide the reader in forming an opinion about the character. (Mills, 1995). In the song "Salute" by Little Mix, there isn't a specific

character being portrayed in a traditional narrative sense. While there may not be a singular character with a defined personality or backstory, the lyrics collectively construct a characterization of women as powerful and united. The emphasis is on the strength and empowerment of women, challenging societal norms, and promoting a sense of unity.

The character portrayal in the song is women as unity, which can be seen in the following lyrics:

- 1) Ladies all across the world
- (6) Representing all the women, salute, salute!
- (28) Sisters we are everywhere
- (29) Warriors, your country needs you
- (34) Divas, queens, we don't need no man, salute!

The characters mentioned in the lyrics, such as ladies, sisters, women, warriors, divas, and queens, represent women in general. The use of plural forms suggests that these characters can be seen as representative of all women worldwide. The lyrics also depict the characters expressing their individual style preferences, like wearing killer heels, sneakers, pumps, or boots as shown in the lyrics (5) "Get your killer heels, sneakers, pumps or lace up your boots." This conveys the message that regardless of the style you choose, you remain a woman and will consistently receive support from fellow women as in the first two lines from verse one, (1)

"Ladies all across the world," (2) "Listen up, we're looking for recruits." The lyrics challenge stereotypes associated with women, as evident in line (12) "Representing all the women, salute, salute!" By representing women in diverse ways, the song challenges narrow and limiting stereotypes. The repetition of salute in the song lyrics suggests that the lyrics underscore the theme of women asserting control over their lives and embracing independence.

b) Focalization

Focalization, as described by Mills (1995), is the method by which the events in a story are conveyed to the reader through the thoughts and perceptions of a character or narrator. In the song lyrics "Salute," focalization actively involves women as the main audience, highlighting collective identity and challenging traditional gender norms with language choices and themes. It can be seen multiple times in the following lyrics below:

- (1) Ladies all across the world
- (3) If you're with me, let me see your hands

These lines directly address and invite women to engage with the narrative, making them the primary audience. The lyrics further use statements like:

- (2) Listen up, we're looking for recruits
- (28) Sisters we are everywhere
- (29) Warriors, your country needs you
- (34) Divas, queens, we don't need no man, salute!

These lines support the previous lines and encourage women to be active and take action. These lines urge women to actively participate, take action, and reject stereotypical gender roles, promoting independence and rejecting dependence on men.

The discourse in "Salute" reflects a feminist stylistics that empowers and unites women. The characterization emphasizes diversity, strength, and positive self-identity. The focalization through direct address, inclusivity, and empowerment contributes to the overall message of unity and strength among women, aligning with the feminist themes of the song. The song serves as an anthem that encourages women to stand together, challenge stereotypes, and embrace their collective power.

The findings of this feminist stylistic analysis of Little Mix's "Salute" using Sara Mills' three-level theoretical framework offer significant implications for research on women's empowerment through language. Firstly, at the word level, the identification of gender bias in the choice of words and lexical items underscores the importance of analyzing language to uncover hidden biases. The use of generic pronouns and nouns, such as "you," "we," "ladies," "women," "sisters," "warriors," and "queens," serves to create an inclusive and empowering discourse. The research implies that intentional language choices can contribute to fostering a sense of

unity, strength, and empowerment among women. Future studies can explore how such intentional language choices in various contexts can challenge societal norms and contribute to empowering narratives.

Moving to the phrase level, the research highlights the power of metaphors and transitivity choices in conveying complex messages about women's empowerment. The metaphors, such as "killer heels," "female federal," and "taking off," contribute to the overall theme of diversity, resilience, and progress. This implies that researchers should consider the use of figurative language as a strong tool for expressing nuanced ideas about women's agency, breaking stereotypes, and promoting positive self-identity. Additionally, the examination of transitivity processes, including material, mental, and relational, emphasizes how language shapes perceptions and beliefs. Future research in this area can further investigate the effectiveness of metaphorical expressions in challenging gender norms and promoting a positive narrative about women's empowerment.

At the discourse level, the characterization and focalization of the song lyrics offer valuable insights into the portrayal of women and audience engagement. The study indicates that, even without a usual story structure and specific characters, language can create a strong image of women as a unified and empowered force. The focalization of women as the primary audience, actively engaging them in the narrative, reinforces the idea that language can be a tool for

empowerment and social change. The research underscores the significant role of language in promoting women's empowerment and encourages further exploration into feminist stylistic analyses of popular culture materials.

4. Conclusion

In conclusion, the analysis of Little Mix's song "Salute" through Sara Mills' feminist stylistics theory reveals a deliberate use of language to empower and unite women. The study delves into the word level, showcasing the presence of gender bias and the strategic use of generic pronouns, generic nouns, and metaphors. The song employs powerful metaphors to convey messages of resilience, diversity, and solidarity, challenging stereotypes. Examining transitivity processes, the imperative language directs the audience to action, reinforcing the theme of empowerment. At the discourse level, Mills' categorization highlights how the lyrics portray women as diverse, strong, and collectively empowered. Overall, "Salute" emerges as a feminist anthem that actively involves and encourages women, using language to challenge traditional norms and promote positive self-identity.

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