

CRITICAL DISCOURSE ANALYSIS OF REPRESENTATION OF WOMAN EMPOWERMENT IN THE "NEW WOMAN" SONG'S LYRICS BY LALISA FEAT ROSALIA - THE ENGLISH VERSION

By

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Abstract: This research uses Norman Fairclough's Critical Discourse Analysis (CDA) paradigm to analyze how Lisa and Rosalía's song "New Woman" depicts female empowerment. It focuses on textual analysis, discursive practices, and social practices. Through the use of first-person pronouns and a strong declarative-imperative sentence structure, the textual analysis demonstrates how agency and self-confidence are constructed. Strategic word choices like "bangin'," "root," "bloom," "aura," "swerve," and "liberate" together portray a potent path of personal emancipation, boundary-breaking, and self-transformation. The visual narrative in the music video, Lisa's dual role as co-writer and her collaboration with Rosalía, and the song's empowering message and global reach are all strengthened at the discursive practice level. Furthermore, "New Woman" speaks to the universal struggle of women against patriarchal norms, beauty standards, and social constraints in addition to reflecting Lisa's own experience of overcoming discrimination and pressures in the music industry. The study's conclusion reaffirms the transformative power of popular music in forming modern social narratives and affirms that "New Woman" is more than just a piece of music; it is a significant cultural and political statement that encourages gender equality and challenges stereotypes.

INTRODUCTION

Lalisa Manobal, better known as Lisa, has carved a name for herself as an undeniable global superstar. She is not only the youngest member of the sensational K-Pop group BLACKPINK, but also a soloist and actress currently signed to LLOUD and RCA Records. Lisa's career, which began at the age of 14, through intensive training and a successful debut, has made her a global icon. Her multilingualism (Korean, English, Japanese, Thai, and basic Mandarin) has contributed to her skyrocketing international popularity. However, behind the glitz and glamour of the stage, Lisa's journey to stardom has not been smooth. She has faced numerous challenges, from living alone in South Korea since the age of 14, language

difficulties, and discrimination as a non-Korean K-Pop idol. Lisa has also experienced unfair treatment, including clothing choices from BLACKPINK's stylists, which were often considered suboptimal compared to the other members, public pressure from paparazzi, even fraud by her own manager in 2020, and recent stalker threats. This series of obstacles demonstrates Lisa's resilience, persevering and persevering on her journey to stardom.

Following the expiration of her individual contract with YG Entertainment in 2023, Lisa embarked on a new chapter by launching her own entertainment agency, LLOUD, on February 8, 2024. Through LLOUD, Lisa released her debut album, "ALTER EGO," featuring the title track "New Woman," a major collaboration with Spanish superstar Rosalía. "New Woman" holds profound meaning for Lisa, who also co-wrote and produced the track. She shared personal experiences she believes are shared by many women around the world, making it a relevant and touching work. Released on August 16, 2024, in both English and Spanish versions, "New Woman" boldly and boldly celebrates women's confidence and independence, making it an empowering anthem. The lyrics clearly highlight the process of self-transformation, identity affirmation, and the rejection of traditional gender expectations that often limit women's roles in society. The song's title, "New Woman," is not just a name, but an ideological symbol that refers to the modern woman who is free, bold, and rejects patriarchal constraints.

In line with this phenomenon, music has become a vital medium for expressing emotions, building identity, and addressing social issues. DeNora (1999) states that music is used as a means of emotional work, an energy regulator, as well as for identity work and self-reminder. These voices that individuals consciously or unconsciously use music as a tool to manage their emotions. Through lyrics, the musicians convey their feelings poetically and artistically, raising themes such as love, struggle, and resistance to injustice. The lyrics of the song are made beautiful in language so that it can convey a message to the listener. In the digital age, music is becoming more accessible and consumed through digital platforms that not only expand reach, but also shape cultural identity, especially among young people (Xue, 2025). Thus, Lisa feat Rosalia "New Woman" not only reflects personal experience, but also serves as a dynamic social force that shapes cultural narratives and personal identity in this digital age, offering a rich lens for understanding female empowerment through the medium of music. Song lyrics as a form of literary expression play an important role in language and literature learning, because they are able to influence communication and meaning subtly through mood and modality (Pascua, 2025).

One of the themes that is increasingly prominent in modern music is women's empowerment, which encompasses social, political, economic, and cultural dimensions. This theme highlights women's ability to make choices, control their lives, and reject patriarchal boundaries. Women's empowerment, as explained by Sen et al. (2023), increases women's self-esteem, decision-making, and influence in various aspects of life. This empowerment leads to increasing women's influence in various aspects of life, from the personal and family environment to the public and professional spheres. In this context, music becomes a strategic medium in combining art and activism to challenge patriarchy (Williams, 2023). Through lyrics, visuals, and performatives, female singers are able to voice their experiences, social criticisms, and aspirations for gender equality in a way that is accessible to millions. These lyrics are often a collective narrative that reflects women's struggles and triumphs.

Feminist pop music, according to Liao (2023), plays a role in building positive self-awareness, challenging traditional norms, and encouraging equality and empowerment. Krause and North (2017) also add that pop music lyrics with a high proportion of female musicians are associated with inspiration and diversity which in turn encourages acceptance of differences and celebration of self-strength.

However, despite the song's great cultural significance, an analysis of its lyrics from the perspective of feminism-based Critical Discourse Analysis (CDA) is still relatively limited. This creates an important research gap to explore. CDA, especially the three-dimensional model developed by Norman Fairclough (2001), is a very relevant and powerful approach to examining how language reflects, reproduces, and even shapes power relations and ideologies in society (Moghaddam, 2024). By applying this framework, the analysis of the song "New Woman" can be comprehensively carried out on three levels: textual analysis (examining linguistic features in the lyrics), discursive practices (understanding how songs are produced, distributed, and consumed), and social practices (linking the discourse in songs to the context of gender ideology and broader power structures).

To support and contextualize this analytical approach, it is essential to review previous studies that have applied critical discourse analysis and feminist perspectives in examining song lyrics and other media discourse. One such study is by Kartika Seno and Wulandari (2023), titled Women Empowerment in Blackpink's The Happiest Girl: A Critical Discourse Analysis. This study explores the representation of female empowerment in Blackpink's song "The Happiest Girl" from the Born Pink album. The researchers aim to: (1) identify the textual elements of the lyrics, (2) analyze the discursive devices used, and (3) examine the social elements embedded within the lyrics. Using Fairclough's (2001) three-dimensional model of CDA, supported by other relevant theories, this qualitative study reveals how the lyrics portray women as empowered individuals who demonstrate independence and confidence in making their own decisions.

Another relevant study is conducted by Liando, Olli, and Andries (2022), entitled Critical Discourse Analysis in the "What a Wonderful World" Song Lyrics by Louis Armstrong. This research applies Fairclough's three inter-related dimensions of discourse textual analysis, discursive practice, and social practice to examine the deeper meanings behind the song. The study aims to explore the messages conveyed in the lyrics, as well as the historical and social context in which the song was produced and released. The findings reveal that: (1) the song portrays the world as a beautiful place despite the singer's personal experience with racial prejudice; (2) it was written during a period of social and political unrest in American society; and (3) it was released in 1967, a time marked by racial tensions and civil rights struggles in the United States.

Aprilia and Neisya (2022) also conducted a study entitled Women's Stereotypes in "Pretty Girl" Song Lyrics: A Critical Discourse Analysis Study, which examines how stereotypical representations of women are constructed and challenged in Maggie Lindemann's song Pretty Girl. Using a qualitative approach and applying Fairclough's Critical Discourse Analysis model, the study analyzes how language in the lyrics reflects resistance to common gender stereotypes. The findings reveal that the song conveys a strong discourse of defiance, in which the singer rejects the reductive labels often attached to women, asserting her individuality beyond superficial judgments.

Based on this theoretical framework, this study aims to (1) analyze the representation of women's empowerment in the lyrics of the song "New Woman" by Lisa feat Rosalía and (2) examine how social practices in contemporary society are expressed in the song's lyrics. Thus, the main objective of this study is to analyze the representation of women's empowerment in the lyrics of the song "New Woman" based on the Critical Discourse Analysis (CDA) model and examine the expression of social practices in contemporary society through song lyrics. This study is expected to make significant contributions, both academically and practically, in understanding the dynamics of women's empowerment discourse in popular culture. Theoretically, by applying Fairclough's three-dimensional Critical Discourse Analysis (CDA) to the lyrics of the song "New Woman," this study enriches the scientific literature on how popular texts shape ideology, shows how linguistic features in pop songs interact with media production practices to construct feminist discourse, and strengthens the CDA methodology in pop culture analysis and bridges linguistics and gender studies in the context of global music. Practically, these findings serve as a valuable reference for educators and students in the fields of linguistics, literature, communication, and gender studies to understand the formation of gender discourse through popular media. Furthermore, the results of this study have the potential to increase critical awareness of the public, especially music listeners, towards the representation of women in mass culture, encourage them to become more critical media consumers, and empower individuals to challenge gender stereotypes for the creation of a more inclusive and equal discourse.

LITERATURE REVIEW

Critical Discourse Analysis (CDA) is an interdisciplinary approach in language studies that aims to uncover the power relations and ideologies hidden in discourse. CDA not only studies the structure of language, but also how language is produced, distributed, and consumed in specific social contexts. One of the important figures in the CDA is Norman Fairclough who developed a three-dimensional analysis model, namely text, discursive practice, and social practice (Fairclough, 2001). Through this model, CDA is used to examine how the linguistic structure in texts is connected to the broader context of production and ideology.

Feminist discourse analysis offers a valuable tool for understanding and analyzing discourses about women's experiences, desires, and politics (Wilkinson & Kitzinger, 1995). Liberal feminism specifically emphasizes individual rights, equal opportunity, and the empowerment of women through education, social participation, and recognition of women's voices. In the context of discourse analysis, feminist theory is used to examine how women are represented, how their voices are invoked or excluded, and how they use language to articulate resistance and self-identity (Lazar & Michelle M, 2007).

Women's empowerment refers to the process by which women gain the power to control their lives, make decisions, and influence social change. Kabeer (1999) states that empowerment consists of three main dimensions: resources, agency, and achievement. In the context of popular music, women's empowerment can be manifested through lyrical narratives that emphasize independence, courage, and rejection of gender stereotypes. Music becomes a means to express women's experiences and inspire listeners to fight inequality.

RESEARCH METHODS

This study adopted a qualitative descriptive approach using Norman Fairclough's Critical Discourse Analysis (CDA) method to explore the representation of female empowerment in the lyrics of the song "New Woman," allowing for an in-depth understanding of the relationship between language, power, and ideology. The primary data were the official lyrics of the song "New Woman" from YouTube's LLOUD Official, contained in the description, supported by artist interviews and websites discussing Lisa. Data collection involved downloading the lyrics and accessing supporting data from these platforms. Data analysis was conducted systematically through Fairclough's three-stage CDA: textual analysis (linguistic structure), discursive practices (production, distribution, consumption), and social practices (connections with social contexts and gender ideologies). Data validity was ensured through source triangulation (comparison of lyrics, interviews, websites) and interpretive validity by consistently applying CDA and feminist theory as an analytical framework.

RESULTS AND DISCUSSION

This chapter uses the Critical Discourse Analysis (CDA) approach (textual analysis, discursive practices, and social practices) developed by Norman Fairclough (2021) to obtain research findings. Each outcome will be examined in depth to answer the research objective and relate them to feminist theory, particularly in term of identifying representations of female empowerment in the song lyrics of "New Woman" and advancing our knowledge of women's discourse in popular culture.

a. Research Results

This part summarizes the key findings of the study on how female empowerment is portrayed in song lyrics of "New Woman" following data collection and analysis utilizing Fairclough's (2001) Critical Discourse Analysis (CDA) (textual analysis, discursive practice, and social practice). Feminist theory is used to interpret these data in order to show how women's identities, power, and conflicts are portrayed in popular culture.

1. Representation of Women's Empowerment in the Lyrics

Using Norman Fairclough's (2001) Critical Discourse Analysis (CDA) approach, this study analyzes the emphasis on female empowerment in the song's lyrics, exploring hidden meanings and ideologies through textual analysis, discursive practices, and social practices that connect the lyrics to the context of power and society. Thus, Lisa's personal experience in the lyrics of "New Woman" will be revealed as a universal representation of women's struggles and strength, in line with the role of music as a shaper of cultural narratives. The song's lyrics strongly convey themes of independence, resilience, self-discovery, and strength, depicting a path of empowerment through transformation and self-affirmation, similar to the feminist movement's emphasis on addressing marginalization.

Table 4.1 Representation of Women's Empowerment in the Lyrics

Lyrics	Representation of Women's Empowerment
Bangin' it, bangin' it, wanna crack these walls / Bangin' it, bangin' it, wanna echo through the halls	Breaking barriers, making an impact, asserting presence in traditionally male-dominated spaces.

Pullin' up, fresh face, brand-new día / Uh, Lalisa, Rosalía	Fresh start, new identity, confidence (associating with strong female figures like Lalisa and Rosalía).
So I cut / I go, go to the root / Off to bloom, yeah	Radical self-improvement, growth, transformation from a foundational level.
Purple into gold	Metamorphosis, value enhancement, turning negative experiences into something precious.
Pain has come and gone again / Walked through that fire / I rediscover	Resilience, overcoming adversity, self-discovery through hardship, emerging stronger.
Hit it when I serve, bitch, you better swerve / Revvin' up my au-au-au-au-aura / Focus on my mind, takin' my time	Assertiveness, taking control, radiating power and confidence, strategic self-care and mental focus.
I'm a new woman, woman	Complete personal transformation, embracing a powerful and evolved identity.
Face, eyes, body go wild / You want this? I'm a new woman, woman	Unrestrained expression of self, owning one's physicality and appeal, challenging conventional expectations.
Eyes, I'm all about mind / You want this? I'm a new woman	Emphasizing intellectual and mental strength over superficiality, asserting a holistic sense of self.
Gimme that, gimme that alpha, yuh / Gimme that bigger, the better, uh	Claiming dominance, power, and ambition, traditionally associated with masculinity, for herself.
Feeding you the bloom growin' out my sleeve / Kissed from a rose, rose, what a, what a meal	Sharing one's growth and beauty, a sense of abundance and self-nourishment.
Bad luck a sucker, gotta make you tougher / Tryna say you suffer, oh, don't blame your mother	Rejection of victimhood, emphasis on personal accountability for resilience, and self-reliance rather than external blame.
Elevate, I liberate a new frontier / I'm a new woman	Pioneering new ground, achieving freedom, continuous evolution and breaking boundaries for oneself and potentially others.

Source: Lyrics from "New Woman" by Lalisa feat Rosalia, 2024

Thematic analysis shows that the lyrics of "Here I go Bangin' it..." are a powerful narrative of female empowerment, self-transformation, and resilience. Phrases like "wanna crack these walls" and "bitch, you better swerve" metaphorically convey a desire to break boundaries, assert one's presence, and resist being controlled. Themes of transformation and personal growth are prominent through the phrases "brand-new día," "off to bloom," "purple into gold," and the declaration "I'm a new woman," which demonstrate a profound evolution from past hardships to a more empowered state. The overcoming of adversity and resilience are also evident, with lines like "Pain has come and gone again" and "Walked through that fire" demonstrating the strength gained from overcoming struggles, rejecting a victim mentality. Finally, themes of confidence, self-focus, and control are emphasized by "Revvin' up my aura," "Focus on my mind, takin' my time," and the use of the word "alpha," which claims leadership qualities and strength. Overall, the lyrics of this song are a celebration of a

courageous personal journey, from overcoming pain to achieving self-liberation and becoming a new, strong, independent woman.

2. Textual Analysis

The study discovered that the song lyrics of "New Woman" included a variety of vocabulary, such as pronouns, adjectives, and different sentence patterns.

1) Lexico Grammatica

The analysis of the representation of female empowerment in song lyrics begins with a textual perspective, specifically a lexical-grammatical approach. The focus is on pronoun, sentence type, adjective, and lexico semantics, revealing the role of language as a tool for constructing images of strong and empowered women.

a) Pronoun

In song lyrics, first-person singular pronouns ("I," "me") are commonly used to identify the main character and reflect the artist's point of view, making the listener feel connected; "I" as the doer of the action, "me" as the affected. The second-person singular pronoun "you" is also used to speak directly to the listener or express resistance.

Table 4.2 Pronoun in the Lyrics of "New Woman"

Lyrics	Pronouns
I go, go to the root	First person subject
I rediscover	First person subject
Hit it when I serve	First person subject
I'm a new woman	First person subject
Eyes, I'm all about mind	First person subject
I liberate a new frontier	First person subject
Revvin' up my au-au-au-aura	First person possessive
Focus on my mind	First person possessive
Growin' out my sleeve	First person possessive
Bitch, you better swerve	Second person subject
You want this?	Second person subject
Feeding you the bloom	Second person subject
Gotta make you tougher	Second person subject
Tryna say you suffer	Second person subject

Source: Lyrics from "New Woman" by Lalisa feat Rosalia, 2024

An analysis of the use of pronouns in the lyrics of this song highlights a central focus on the speaking subject and her interactions with the world, highly relevant to the theme of female empowerment. The first-person singular pronouns "I" and "my" predominate, indicating a strong emphasis on self-identity, personal agency, and ownership and control over one's attributes "my aura," "my mind", emphasizing that she is the primary agent of her transformation. On the other hand, the use of the second-person singular pronoun "you" "bitch, you better swerve," "You want this?" creates an interesting dynamic, often directed at external parties such as audience, opponents, social expectations, demonstrating the protagonist's assertion of power and confidence in her interactions. This pattern of pronoun use effectively depicts a

woman who is fully in control of her own narrative, active in her transformation process, and boldly asserting a position of power in her interactions with the outside world.

b) Sentence Type

Declarative phrases in song lyrics are used to make direct and strong claims about the speaker's transformation, self-confidence, and freedom, demonstrating their personal power. Imperative language is used to directly confront or demand, emphasizing the speaker's confident and powerful presence. However, interrogative comments are less common because the main character prefers direct claims to questions.

Table 4.3 Sentence in the Lyrics of "New Woman"

Lyrics	Sentence
Here I go / Bangin' it, bangin' it, wanna crack these walls / Bangin' it, bangin' it, wanna echo through the halls	Declarative
Pullin' up, fresh face, brand-new día	Declarative
Uh, Lalisa, Rosalía	Declarative
So I cut / I go, go to the root / Off to bloom, yeah	Declarative
Purple into gold	Declarative
Pain has come and gone again	Declarative
Walked through that fire / I rediscover	Declarative
Hit it when I serve, bitch, you better swerve	Imperative
Revvin' up my au-au-au-au-aura	Declarative
Focus on my mind, takin' my time	Declarative
I'm a new woman, woman	Declarative
Face, eyes, body go wild	Declarative
You want this?	Interrogative
Eyes, I'm all about mind	Declarative
Gimme that, gimme that alpha, yuh	Imperative
Gimme that bigger, the better, uh	Imperative
Feeding you the bloom growin' out my sleeve	Declarative
Kissed from a rose, rose, what a, what a meal	Declarative
Bad luck a sucker, gotta make you tougher	Declarative
Tryna say you suffer, oh, don't blame your mother	Imperative
Elevate, I liberate a new frontier	Declarative
I'm a new woman	Declarative

Source: Lyrics from "New Woman" by Lalisa feat Rosalia, 2024

The syntactic structure of the song's lyrics supports the themes of female empowerment and self-affirmation. Declarative sentences predominate, making strong claims about the protagonist's new identity, transformation, and power, such as "I'm a new woman." Imperative phrases, such as "bitch, you better swerve" and "Gimme that, gimme that alpha," directly demonstrate an assertive and dominant personality, signalling complete authority and a refusal to compromise. Although rare, interrogative phrases like "You want this?" challenge the audience to acknowledge the

protagonist's newfound power, bolstering her confidence. The dominant combination of imperative sentences demonstrating control, declarative sentences affirming self-identity, and challenging interrogatives depicts a woman who has mastered her power and is ready to face the world with confidence and courage.

c) Adjective

The use of adjectives in the song's lyrics is crucial to creating a clear picture of the main character's condition, nature, and transformative experiences. Most of the adjectives are positive, this is highlighting her empowerment and new self-perception, shifting from hardship to confidence and freedom. The deliberate use of possessive adjectives further reinforces her new identity and agency, asserting her control over her inherent qualities and overall experience.

Table 4.4 Type of Adjective in the Lyrics of "New Woman"

Lyrics	Type of Adjective
Pullin' up, fresh face	Positive
brand-new día	Positive
new woman, woman	Positive
bigger, the better	Comparative/Positive
bad luck a sucker	Negative
make you tougher	Comparative/Positive
new frontier	Positive
Revvin' up my au-au-au-aura	Possessive
Focus on my mind	Possessive
growin' out my sleeve	Possessive

Source: Lyrics from "New Woman" by Lalisa feat Rosalia, 2024

Adjectives play a significant role in depicting the protagonist's journey of self-empowerment. Positive words like "fresh," "new," "bigger," and "better" highlight a new identity, constructive development, and self-improvement, with "new" particularly emphasizing the introspection and discovery of the "new woman" in the "new frontier." Negative adjectives like "bad" in "luck a sucker" strengthen resilience, transforming adversity into a motivator. Furthermore, possessives like "my" ("my aura," "my mind") emphasize complete ownership and control of oneself, demonstrating independence and self-assertion. All of this collectively portrays a woman who is stronger, more confident, and in complete control of her life.

d) Lexico Samantics

Each word in the line from the song "New Woman" has its meaning explained by the researcher in this study. The lyrics use words and phrases that depict a woman who takes charge of her life, overcomes obstacles, and decides to achieve self-fulfilment and empowerment on her own terms.

Table 4.5 Lexico Semantic in the Lyrics of "New Woman"

No.	Word/ Phrase	Meaning	
		Lexical	Contextual
a)	Bagin	A loud, percussive striking sound; to strike something forcefully	Represents forceful impact and a determined effort to break through barriers or create a significant presence; an assertion of power and intention to be heard and noticed, challenging existing structures
b)	Root	The part of a plant that attaches it to the ground or to a support, conveying water and nourishment. The fundamental or essential part of something.	Signifies returning to one's core self or origins to initiate profound personal growth and transformation; a deep, fundamental change from within as a basis for blooming.
c)	Bloom	To produce flowers; to flourish or thrive.	Symbolizes flourishing, reaching full potential, and showcasing beauty and growth after a period of development and overcoming adversity; the visible manifestation of inner transformation.
d)	Aura	The distinctive atmosphere or quality that seems to surround and be generated by a person, thing, or place.	Refers to the powerful and confident energy or presence that the "new woman" projects; it signifies her newfound self-assuredness and impact on her surroundings, cultivated through self-focus and empowerment.
e)	Swerve	To turn aside abruptly from a straight line or course.	A direct command or challenge to others, implying that they should get out of her way or yield to her power and determination; it signifies her unstoppable forward momentum and warns against underestimating her strength.
f)	Liberate	To set someone or something free from imprisonment, slavery, or oppression.	Indicates a profound act of self-emancipation from past constraints, expectations, or limitations; the act of freeing oneself to explore new possibilities and define one's own future, asserting absolute autonomy.

Source: Lyrics from "New Woman" by Lalisa feat Rosalia, 2024

Here's a summary of each term:

- Bangin': More than just a physical act, "bangin' it" is a powerful metaphor for consciously transcending boundaries and creating a significant impact, demonstrating a desire to be heard, seen, and assert an undeniable presence by overcoming obstacles.
- Root: In the phrase "go to the root," the word "root" has a deeper meaning than the roots of a plant; it is the fundamental act of returning to one's most basic self, understanding and resolving problems from their roots, and building a strong foundation for true growth and transformation.
- Bloom: Closely related to the growth process after "going to the root," "off to bloom" symbolizes the realization of one's greatest potential, the beauty that

emerges from overcoming adversity, and the complete metamorphosis of the ego, demonstrating maturity and triumph.

- **Aura:** The phrase "revvin' up my aura" captures a sharp increase in vigor, confidence, and magnetism, signifying that the protagonist's self-empowerment also influences the perception of others, exuding an undeniable power and charisma as evidence of his or her transformation.
- **Swerve:** In "bitch, you better swerve," "swerve" is a clear command and a stern warning to others to get out of the way; it emphasizes that the protagonist is on an unstoppable path, demonstrating courage, authority, and a refusal to compromise, becoming a symbol of strength and assertiveness.
- **Liberate:** "I liberate a new frontier" means more than just freedom; it refers to consciously breaking free from past constraints and expectations, and actively creating and exploring "uncharted territory" to reshape infinite possibilities and usher in a new era of freedom.

3. Discursive Practice

The Genius YouTube Channel's interview with Lisa provides crucial insights into the discursive practices of the song "New Woman," emphasizing Lisa's position as a co-writer, reflecting on her journey of self-discovery and internal transformation ("go to the root," "off to bloom"). The collaboration with Rosalía is also highlighted as a blend of cultures and styles for "loud impact." The song's distribution through platforms like YouTube validates Lisa's personal interpretation, reaching a global audience. This upbeat pop song, the second single from Lisa's debut album, blends industrial bass, synthesizers, and percussion with Lisa's powerful rap and soft melodies that contrast with Rosalía's slower tempo.

The lyrics of "New Woman" address liberation and self-discovery after Lisa's struggles, consistent with her justifications in the interview. While the phrase "bitch, you better swerve" is a declaration of authority, its meaning can vary depending on the listener's socio-cultural context. The music video, directed by Dave Meyers, enriches the discursive practices by depicting everyday women's issues (the pressure to be a "product," menstruation, the male gaze, irrational standards). Confined scenes like Rosalía's in a dark room then evolve into colorful symbols of the universe (the yin-yang symbol), promoting self-liberation. The combination of Lisa's personal narrative, musical elements, and visual narrative creates a complex discursive practice that celebrates female power, highlights struggles, and encourages self-liberation amid oppressive social expectations.

4. Social Practice

The lyrics of "New Woman" depict Lisa's personal struggles as a K-pop idol dealing with pressure and unrealistic expectations, reflecting the universal experiences of many women. Through this song, Lisa demonstrates her courage to break boundaries and assert her independence by establishing her new agency, LLOUD, as a platform without limitations. Despite the challenges of album production and fan reception, her confidence and fan enthusiasm propelled her to major achievements such as performances at the Victoria's Secret Fashion Show and Coachella. Lisa's immense influence as a trendsetter and global ambassador for Louis Vuitton, Celine, and Bvlgari, as well as her Labubu doll, which went

viral thanks to her, demonstrates the enormous impact women have in the global marketplace.

Lisa's journey to this achievement has been a bumpy one, reflecting the struggles women face in the face of discrimination and unrealistic social expectations. From the age of 14, she faced challenges as a K-Pop idol, including racism for not being Korean, pressure to look perfect (symbolized by her glitter shave), and negative comments (a melting phone). Experiences like maintaining her appearance while menstruating (an apple falling from between her legs), embezzlement by her manager (\$820,000), styling discrimination from her former agency (a pile of ugly clothes), and being banned from attending Bvlgari events highlight the limited scope and lack of self-expression she experienced.

Lisa's experiences as a superstar who are constantly being watched, as symbolized by the camera in her eyes in the music video, and her experiences with traumatizing stalkers, reflect women's vulnerability to surveillance and harassment. This explains why he now chooses to wear masks, glasses, and hats in public. She also experienced harassment at the end of the tour with Blackpink in 2024 there were stalkers at her house in Korea and also LA. Lisa told this on Woody's YouTube where she has been traumatized and is also always in fear. The stalker had harassed her when she wanted to go to the Training, Lisa ordered a taxi to go to the Training place when she wanted to get into the taxi there were legs that blocked Lisa when she wanted to close the taxi door, this traumatized Lisa. Until now, Lisa's manager named Alice has always accompanied her at home. However, in the midst of all these challenges, Lisa reaffirmed the power of women to define themselves. The yin and yang symbols (Rosalia wears black as yin and Lisa wears white as yang) and surrounded by colourful flowers in the music video symbolize that women are not just complements or black-and-white entities; They have unlimited potential to become anything they want to be, such as the symbol of the various colourful flowers that are around them. Lisa's decision to set up her own agency and achieve her new status as a solo singer and independent actress is fully supported by global fans, who acknowledge the weight of the struggle she has been through. The lyrics "bad luck a sucker / gotta make you tougher / tryna say you suffer" in her interview with YouTube Genius, reveal a phase in which Lisa learns from past mistakes, especially the disappointment of trusting others too much. It shows her transformation into a stronger and more resilient "New Woman", a powerful narrative of women's self-empowerment and resilience in the midst of the harshness of industry and social expectations.

Lisa's experience in "New Woman" isn't limited to her; nearly all women around the world face similar social practices that demand they meet certain standards and often restrict their freedom of movement. The lyrics "you want this?", accompanied by the visuals of Lisa posing beautifully and sexily in the music video, poignantly highlight the burden of beauty standards that shackle many women. These standards, which often glorify fair skin, thin bodies, a high nose, and other physical characteristics, create the illusion that beauty is a passport to privilege. Seirminka (2015) states that good-looking individuals have a better chance of employment and can earn more than those less attractive, with varying productivity gains and job preferences depending on one's physical appearance. In South Korea, for example, the practice of plastic surgery to obtain decent jobs has become commonplace, even becoming an 18th birthday gift from parents to their children. This

illustrates how social pressure can push women to alter their physical appearance for acceptance and opportunity.

While the yin and yang symbol surrounded by a colourful flower garden in the music video beautifully depicts women's limitless potential, like blooming flowers, the reality is that many women still lack the justice and freedom to realize that potential. The case of "capture marriage" in Sumba, East Nusa Tenggara, Indonesia, is a clear example of women's human rights violations. This tradition, in which women are forcibly taken to be married, still persists and violates national law and human rights, particularly the right to choose a life partner. Dono et al. (2021) explain that this tradition is influenced by economic factors, social class, beliefs, and legal understanding, often resulting in physical, sexual, psychological, and social violence for the victims. This situation is visually depicted in the music video for "New Woman," where Lisa is entangled in a chain of bolas (balls), reflecting how women in Sumba remain shackled by customs that rob them of their freedom.

Furthermore, discrimination based on skin tones is a common social practice, even in Indonesia. As experienced by a well-known influencer like Fujianti Utami Putri, many people in her Instagram and TikTok comments harassed her with the term "maghrib" (darkness) because of her darker skin color demonstrates how such prejudice remains prevalent and harmful. The term "maghrib," which refers to the dark twilight time, is used derogatorily to discriminate against skin tones. These various forms of crime and discrimination ultimately narrow women's space for movement, limiting their opportunities to express themselves, develop, and live free from fear, reflecting the powerful image in the "New Woman" narrative of women struggling to free themselves from social shackles.

b. Discussion

The song "New Woman" by Lisa and Rosalía is a powerful narrative of female emancipation that is analyzed in depth through Norman Fairclough's Critical Discourse Analysis (CDA), encompassing textual, discursive, and social practices. Textually, the song's lyrics depict the transition from limitations to full independence, with metaphors such as "crack these walls" and "purple into gold" demonstrating the courage to break down barriers and transform adversity into value; the use of first-person pronouns (I, my) highlights personal agency, while declarative and imperative sentences affirm a new identity and power; positive adjectives and lexico-semantic contextualization also reinforce the theme of transformation and the rejection of victimhood. Discursively, Lisa's interview with the Genius YouTube Channel reinforces her position as a co-writer reflecting on her journey of self-discovery, while the collaboration with Rosalía and the Dave Meyers-directed music video visually and satirically expose unreasonable expectations for women, enriching the message of empowerment and a call for self-liberation. In a social context, Lisa's personal experiences as an idol—including racism, industry pressures, betrayal, surveillance, and stalker harassment—reflect the universal struggles of women against discrimination and unrealistic social standards, such as beauty standards, "capture marriages," and skin color discrimination. Thus, "New Woman" is more than just entertainment; through its powerful lyrics, compelling visual narrative, and relevant social backdrop, the song becomes a powerful vehicle for social activism, challenging patriarchal

norms and promoting gender equality globally, affirming the power of popular music as a transformational force in culture.

CONCLUSION

The song "New Woman" by Lisa and Rosalía is an anthem of female empowerment analyzed through Fairclough's Critical Discourse Analysis. Textually, the lyrics depict resilience, independence, and self-transformation through the use of first-person pronouns for agency, emphatic declarative and imperative sentences, and positive adjectives that reframe adversity as strength, with key terms enriching the meaning of boundary-breaking and profound growth. Discursively, the empowering message is reinforced by Lisa's role as co-writer and producer, her collaboration with Rosalía, and the music video, which satirically reflects on the challenges and unreasonable expectations women face. From a social practice perspective, "New Woman" reflects Lisa's experiences with discrimination in the K-Pop industry, which are universal for many women, highlighting social challenges, beauty standards, and limitations of freedom. Ultimately, the song goes beyond entertainment, serving as a powerful cultural and political statement, advocating for gender equality and inspiring confidence in confronting prejudice.

Suggestion

Future research could delve deeper into the reception of "New Woman" across diverse cultural contexts, particularly in regions where traditional gender roles are still deeply entrenched. Investigating how the song's message of female empowerment resonates with or challenges existing social norms in these areas could provide valuable insights. Additionally, a comparative study analyzing the discursive strategies employed by other female artists who advocate for similar themes could offer a broader understanding of how popular music contributes to ongoing conversations about gender equality. Further qualitative research, such as in-depth interviews with fans, could explore the tangible impact of the song on individual women's perceptions of self-worth and agency. Finally, an examination of the economic implications of beauty standards as depicted in the music industry, perhaps extending Seirminka's (2015) work, could shed light on how these societal pressures influence women's career trajectories and financial independence.

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