

Feminist Stylistic Analysis of Bella Poarch's Song "Build A Bitch"

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ABSTRACT

This research aims to examine Bella Poarch's song "Build a Bitch" from a feminist stylistic point of view. This research is conducted using Sara Mills' feminist stylistics theory which consists of three levels as suggested by Mills in her book. The analysis is conducted using descriptive-qualitative methodology that involves collecting and analyzing data at the word level, analyzing at the phrase/sentence level, and analyzing at the discourse level, and relating it to gender issues. The findings show an advanced representation of traditional gender roles, specifically the narrative's objectification of women. The metaphorical employing of the phrases 'Barbie' and 'Ken' exposes gender biases along with judging social beauty standards and unacceptable gender roles assigned to women. The song arises as a critique of traditional gender norms, combining with feminist stylistic elements by questioning and disputing society demands on women. The song navigates relationships complexities and society expectations critically, providing the speaker to stand against standards and fight for self-love.

I. Introduction

Living in today's world, music plays such a big role in human life. Music shapes emotions, thoughts, social connections, and cultural identity. Its broad appeal and adaptability make it a powerful influence that improves and shapes lives in a variety of global communities and situations. Perhaps most significantly, music bridges language barriers and serves as a universal means of communication. Music is one of the most universal ways of expression and communication for humankind and is present in the everyday lives of people of all ages and from all cultures around the world [1]. The emotional resonance of music is universally understood, regardless of the language in which the lyrics are sung or the cultural context from which it originates. This universal language encourages understanding and unity among people from various backgrounds. Furthermore, music has a strong connection with gender. Music and gender are inseparable and influence one another in complex ways. Music has the power to reflect, challenge, and influence society's beliefs and expectations about gender roles. This implies that musical expressions are deeply rooted in human social dynamics and can serve as a reflection of the behaviors and structures within a community, whether intentional or spontaneous. As society evolves, so does the relationship between music and gender. Artists and listeners can help to effect change by redefining how gender is represented in music and advocating for fairness and equality for all genders.

Feminism plays a vital role in addressing gender issues. According to Husein Muhammad in "Landasan Pemikiran Kajian Feminis di Indonesia (2023)," feminism is a women's emancipation movement that aims to end injustice and eradicate gender bias [2]. Through feminism, music seeks to challenge gender norms, advocate for equality, and empower women and marginalized genders within society. It aims to promote diverse representation, challenge stereotypes in lyrics and illustrations, address social issues, provide equal opportunities for females, inspire and educate listeners, and challenge existing norms. To emphasize, feminism promotes equal rights and

opportunities for all genders while acknowledging and respecting diverse experiences, identities, and strengths. Its goal is to empower women to fully realize their rights, equalize the playing field, and ensure equal opportunities for boys and girls. Simone de Beauvoir (1908—1986), a French existentialist philosopher and writer stressed the importance of granting women access to the same opportunities and pursuits as men, aligning her perspective with elements of liberal or second-wave feminism [3]. She advocates for equal treatment of women and insists on the need to change laws, traditions, and educational systems to promote gender equality.

Stylistics is an area of study that examines how language and literary texts convey meaning, style, and emotions. Stylistics is the study of various writing styles, implying that the concept of style is central to this field of study. Tom McArthur (1996:914) defined stylistics as the field of linguistics that focuses on the study of style, particularly in literary works [4]. The majority of stylistic studies aim to go beyond simply describing textual formalities. These studies are carried out to shed light on the functional significance of these features in text interpretation. They also seek to establish correlations between observed literary effects and linguistically relevant factors, especially when such correlations are considered relevant to the analysis. Essentially, these studies delve into the deeper meanings behind textual elements, exploring their functional roles and relationships within the context of the analysis.

Within the field of stylistics, there is a particular focus on feminism known as feminist stylistics. Feminist stylistics is a subfield of stylistics that investigates how gender issues are encoded in texts using stylistic frameworks. Along with other language and gender studies and feminism, it provides an evolving and adaptable perspective on gender [5] [6]. The role of stylistics in this approach is to analyze how language and literary methods express feminist ideas, contest gender stereotypes, and support women's rights and gender equality. It views literary art as a tool to highlight women's experiences and challenge existing male stereotypes about them. Through examining linguistic choices, communication tactics, and literary elements, stylistics enables feminists to comprehend how language influences societal views on gender, both reinforcing and challenging existing norms.

Furthermore, feminist stylistic analysis is concerned not only with describing sexism in a text, but also with analyzing the way that point of view, agency, metaphor, or transitivity are unexpectedly closely related to matters of gender, to discover whether women's writing practices can be described, and so on [7]. In addition, Feminist stylistic analysis uncovers gender biases in language, revealing how women writers challenge societal norms through their unique perspectives and language choices. Rather than assuming that notions of gender are simply a question of discriminatory messages about sex differences embedded in texts, feminist stylistics is concerned with unraveling the complex messages that may be deduced from texts and also with analyzing the way that readers piece together or resist these messages [8]. This approach doesn't just focus on obvious gender discrimination in texts. It delves into the subtle messages in texts and how readers interpret or reject these messages. It's about understanding complex gender ideas in what people read.

Feminist stylistic analysis, as discussed in scholarly writings, connects with themes in songs like "Build a Bitch" by Bella Poarch. Therefore, the researchers in this study use this song as the main data by applying Sara Mill's feminist stylistics theory in conducting the analysis, at the level of the word, analysis at the level of the phrase/sentence, and analysis at the level of discourse, and relate them to gender issues. Feminist stylistics dissects particular words to uncover concealed gender biases and stereotypes. It investigates how language selections perpetuate social norms, elucidating the complex interplay of language and gender. When examining phrases and sentences, it meticulously analyzes grammar, metaphors, and figurative language, unveiling subtle biases. Expanding this analysis to the discourse level, feminist stylistics comprehensively dissects entire texts, aiming to comprehend the intricate gender roles and power dynamics embedded within linguistic expressions.

"Build A Bitch" is a 2021 pop single by Bella Poarch that critiques societal beauty standards and the objectification of women. Upon its 2021 debut, "Build a Bitch" by Bella Poarch garnered substantial acclaim, especially within the realm of social media platforms such as TikTok, YouTube, Spotify, etc.. The song amassed millions of views on prominent streaming platforms like YouTube and Spotify, capturing a broad audience. Its appeal stemmed from both its empowering thematic content and the infectious quality of its melody. The song challenges traditional gender expectations,

echoing feminist stylistics by questioning society's pressure on women. Poarch's lyrics critique unrealistic standards women encounter, similar to how feminist stylistics examines language intricacies to uncover and oppose gender biases. Both the song and feminist stylistics empower people to challenge harmful stereotypes, fostering a deeper understanding of gender roles and identity.

Sara Mills introduced a stylistic analysis model in 1995 to showcase the feminist perspective. The feminist stylistic analysis in this study is inspired by Mills' approach and is applied to the works under investigation. A Feminist Stylistic Approach" examine how female characters are portrayed in literature, including the reinterpretation of Greek mythology through the eyes of Madeline Miller's female protagonists [9]. The portrayal of women's stereotypical characteristics in literature often relies on predetermined language shaped by a sexist ideology dominated by male perspectives. It aims to explore how Madeline Miller transforms the negative depiction of Circe into a positive and empowered character in her retelling. This is achieved by challenging the traditional stereotypes associated with women. The study focuses on analyzing Circe's character through discourse analysis, aiming to present her as a positive and empowered figure [9].

There is another related work that was done by Seda ARIKAN, "Angela Carter's The Bloody Chamber: A FEMINIST STYLISTIC APPROACH" in 2016. This research delves into the analysis of "genderlect" and "gendered" styles within Angela Carter's work, *The Bloody Chamber*. Carter, through this collection of rewritten traditional fairy tales, uncovers the hidden meanings within these stories. In her own words, she extracts the underlying content from these tales. Within the ten stories focusing on marriage, sexuality, gender roles, and women's freedom, Carter offers a provocative perspective. This article specifically examines three stories narrated by female protagonists, analyzing the lexico-semantic elements in their narration. Additionally, Carter's writing style, representing *écriture féminine*, is scrutinized through the lens of feminist stylistics [10].

"A Feminist Stylistics Analysis in Rupi Kaur's The Sun and Her Flowers" is another work conducted by Saskia Febiola Siregar, Eddy Setia, Siamir Marulafau (2020). This study focused on examining linguistic stylistics to understand the portrayal of women and men in texts, utilizing a feminist perspective known as feminist stylistics. This study not only analyzes linguistic structures and their societal impact through stylistic analysis but also examines the roles of women as well as the representation of ideas and events in the text. The research employs a qualitative method, using data from words, phrases, sentences, and discourses that reflect gender-specific aspects in the novel [11].

The studies mentioned above have confirmed that feminist stylistic analysis has been utilized to examine various elements within texts, focusing on feminist perspectives and concerns. In the present work, the researcher aims to conduct a feminist stylistic analysis of Bella Poarch's "Build a Bitch" by employing Sara Mills' model (1995). Unlike the previous studies, Instead of analyzing traditional literary works like novels, short stories, or poems, we're focusing on a popular song. This unique choice allows us to explore how feminist ideas are expressed in modern music. Moreover, The previous study entitled "Angela Carter's The Bloody Chamber: A FEMINIST STYLISTIC APPROACH" conducted by Rizwana Sarwar, Saadia Fatima (2022), only delves into the discourse level of analysis. Meanwhile, this present study focuses on all of the three levels (word, level, and discourse) as Mills suggests in her book. To emphasize, this thorough exploration helps the researchers and the readers to gain a more detailed and nuanced understanding of how gender roles and societal expectations are addressed in the lyrics of contemporary music.

II. Method

This study used a descriptive qualitative method. According to Sugiyono (2010), qualitative research is characterized by its descriptive nature, where the collected data takes the form of words rather than numerical values [12]. In this instance, the researchers gathered, scrutinized, and explained the data, aiming to provide a comprehensive description of everything relevant to the research topic. According to Sukardi (2003), descriptive research is a research method that seeks to systematically describe the characteristics of objects to be examined properly [13].

This research is primarily concerned with examining words, phrases, sentences, and discourse in Bella Poarch's song "Build a Bitch" through the lens of feminist stylistics, particularly in relation to gender issues. The analysis aims to utilize Sara Mills' theoretical framework to assess the prominence of each linguistic feature in the song. Sara Mills' feminist stylistics theory proposes three levels of analysis to explore the interplay between language and gender. This allows the researcher to conduct a comprehensive analysis of features, with a particular focus on those that are dominant and recurrent in the song.

This research encompassed a systematic sequence of steps. Firstly, the researchers engaged in a comprehensive auditory and textual examination by listening to the song and examining its lyrics. Secondly, a collaborative attempt was undertaken to unravel the lyrics and perceive the subtle meanings in the song. Secondly, the researchers meticulously identified and scrutinized the three levels of examination features postulated by Mills within the lyrical content. Finally, a rigorous stylistic analysis was undertaken to describe the utilization of these features in the song and to find out the connection with feminist theoretical frameworks.

III. Results and Discussion

Lyrics of the Song

The findings of this research were obtained from the song lyrics of the song and are written as follows:

- (1) *This ain't build a bitch (a bitch)*
- (2) *You don't get to pick and choose*
- (3) *Different ass and bigger boobs*
- (4) *If my eyes are brown or blue*
- (5) *This ain't build a bitch (a bitch)*
- (6) *I'm filled with flaws and attitude*
- (7) *So if you need perfect, I'm not built for you (yeah)*
- (8) *Bob the Builder broke my heart*
- (9) *Told me I need fixing*
- (10) *Said that I'm just nuts and bolts*
- (11) *Lot of parts were missing*
- (12) *Curvy like a cursive font*
- (13) *Virgin and a vixen*
- (14) *That's the kind of girl he wants*
- (15) *But he forgot*
- (16) *This ain't build a bitch (a bitch)*
- (17) *You don't get to pick and choose*
- (18) *Different ass and bigger boobs*
- (19) *If my eyes are brown or blue*
- (20) *This ain't build a bitch (a bitch)*
- (21) *I'm filled with flaws and attitude*
- (22) *So if you need perfect, I'm not built for you (one, two, three, ooh)*
- (23) *La, la, la, la, la, la, la, la, la, la, la*
- (24) *La, la, la, la, la, la, la, la, la, la, la*
- (25) *The boys are always playing dolls*
- (26) *Looking for their Barbie*
- (27) *They don't look like Ken at all*
- (28) *Hardly have a heartbeat*
- (29) *Need someone who falls apart*
- (30) *So he can play Prince Charming*
- (31) *If that's the kind of girl he wants*
- (32) *Then he forgot*
- (33) *This ain't build a bitch (a bitch)*
- (34) *You don't get to pick and choose*

- (35) *Different ass and bigger boobs*
(36) *If my eyes are brown or blue*
(37) *This ain't build a bitch (a bitch)*
(38) *I'm filled with flaws and attitude*
(39) *So if you need perfect, I'm not built for you (one, two, three)*
(40) *La, la, la, la, la, la, la, la, la, la, la*
(41) *La, la, la, la, la, la, la, la, la, la, la*
(42) *La, la, la, la, la, la, la, la, la, la, la, la*

Analysis at the Word Level

(1)(5)(16)(20)(33)(37) *This ain't build a bitch*

The word 'bitch' is introduced in the very first line and is repeated in some other lines, emphasizing the title of this song "Build a Bitch". As a slang, this word refers to a human which usually is a girl or a woman and usually has a negative connotation. According to Mills (2008, p.52) as cited by Ayu Fandari (2021), the word 'bitch' can be said as an insult to women [14]. With this word, this line expresses how boys often sort out girls out of their liking. In short, the word 'bitch' simply has the same meaning as the word 'girl'.

(8) *Bob the Builder broke my heart*

In this line, the names 'Bob' and 'Builder' are introduced. The name 'Bob' in this line indicates a male being, as Bob is a name that is often given to boys. The word "Builder", however, refers to the word 'build' in lines (1), (5), (16), (20), (33), (37), and also the title of this song "Build a Bitch". 'Builder' or 'the Builder' in this line presents a dominant boy, ruling and controlling the girl, just like a builder of a building construction, where he can control what he wants to do with the building he is working on.

(9) *Told me I need fixing*

In line (9), the word 'fixing' is presented which refers to boosting up appearance. This word points to the way when someone puts on makeup or runs a plastic surgery to 'fix' or enhance their facial features or other physical features that they originally had.

(10) *Said that I'm just nuts and bolts*

The words 'nuts' and 'bolts' are introduced in the tenth line. Nuts and bolts are machinery equipment that functions as a fastener of multiple parts together. With their utility, nuts, and bolts are considered very necessary as they are used to keep things in place and safe, making them such basic pieces of machinery. Reflecting on that, the words 'nuts' and 'bolts' in this line refer to the appearance of looking basic and boring.

(11) *Lot of parts were missing*

Line (11) is the continuation of the previous line "Said that I'm just nuts and bolts". This line introduces the words 'parts' and 'missing'. The word 'parts' relates to the words 'nuts' and 'bolts' in the previous line. It should be noted that nuts and bolts, as machinery equipment, are often made in small or even tiny sizes, causing anyone who uses them to lose them easily. That is, indeed, why the word 'missing' is used in this line – to refer to how easy it is to lose nuts and bolts. Connecting everything, 'parts' in this line express visual features in the girl's body which vary such as the shape of the eyes, body shape, skin color, etc. The word 'missing', however, conveys the meaning of 'lacking' concerning the visual features

This male-dominance issue has also been found previously in [15]. In the analysis of stanza 4, "They'd say I hustled, put in the work; They wouldn't shake their heads and question how much of this I deserve; What I was wearing; if I was rude Could all be separated from my good ideas and power moves", the authors found that society often considers a man who is rude or defends himself as a hero. Additionally, it was also discovered that the singer, Taylor Swift, presumes that if only she becomes a guy, she will no longer be judged for the way she dresses and behaves and not be attached

with harsh judgements aimed at her [15]. As in the song “Build a Bitch”, this message of physical judgements towards girls or women can be found from line (8) until line (11), where it is mentioned how ‘Bob’, which means a male being, comments on the girl’s appearance.

(13) Virgin and a vixen

In line (13), the word ‘vixen’ is used as slang to refer to a girl who is sexy and flirty. A vixen, informally, is often portrayed as a promiscuous girl. This meaning of vixen is also cited in the Merriam-Webster dictionary which defines ‘vixen’ as a sexually attractive woman’.

(25) The boys are always playing with dolls

The word ‘dolls’ has a meaning of an object that people use to play with, especially for children. When playing with a doll, the player can control and do anything with the doll, as the doll is soulless and cannot say anything. As for the context of this line, the word ‘dolls’ is used to represent a girl who is being ruled and controlled by a boy, just like when a person plays with a doll.

(26) Looking for their Barbie

In this line, the word ‘Barbie’ is used to refer to a girl looking amazing like a Barbie doll. Barbie is a female doll presented with a slim build, tall, long beautiful hair, and generally with light skin, which is considered perfect in physique. According to Dittmar and Halliwell (2006), referring to the body shape of Barbie dolls, “these ultrathin images not only lowered young girls’ body esteem but also decreased their satisfaction with their actual body size, making them desire a thinner body. [16]” A lot of girls dream of having those features and making them a beauty standard. Looking like a Barbie doll and having a partner looking like it is considered a ‘goal’ for its visuals. With that, it is no wonder there are a lot of boys seeking girls who look like Barbie. Indeed, the word “Barbie” refers to a girl having those characteristics, being so beautiful that guys chase them as mentioned in the line “Looking for their Barbie”.

(27) They don't look like Ken at all

This is the continuation of the previous line “Looking for their Barbie”. In the Barbie doll series, Ken is pictured as a visually perfect guy, having a fit and athletic body. Today, Ken dolls are made in different skin colors, hair colors, and racial visual features. However, Ken dolls were first introduced as white guys with blonde or brown hair. Despite the differences, Ken has the visual features that many guys are catching up on, such as an athletic body. From this, it can be seen how the singer tried to convey a message of how men ask and seek perfect and Barbie-like-looking girls when they are not even looking good just like a Ken doll.

(28) Hardly have a heartbeat

The word ‘heartbeat’ is used in this line referring to the boys who do not look like Ken, the male doll in the Barbie series. It is, of course, known that dolls do not have a heartbeat – they are heartless and soulless. With this, Bella Poarch wants to point out how those boys who do not look like Ken do not have a heart, just like Ken the doll. The word ‘heartbeat’ in this line conveys a meaning of heartless and cold, a personality that is unpleasant.

(30) So he can play Prince Charming

In this line, the name ‘Prince Charming’ is used to represent a man who is handsome and kind-hearted just like the Prince Charming in many different fairy tales. For example, in the story of *Cinderella*, Prince Charming has a very important role in saving the princess, Cinderella, from her mean stepmother and step-siblings. Similarly, in *Snow White*, Prince Charming has the role of saving the princess from the poisoned apple that her stepmother gave to her. From the examples, it can be seen how the role of Prince Charming is pointed out by presenting their existence when the princesses are in their difficult times. This gives a wise, humane, sweet, and kind-hearted view to the Prince Charming. Taking this line and the previous line “Need someone who falls apart, so he can play Prince Charming”, it can be seen what Bella Poarch tried to convey. Just like Prince Charming in

fairy tales, Bella Poarch pictures men to be manly and heroic in front of a girl, especially the ones who are having a difficult time such as after experiencing a heartbreak.

Analysis at the Phrase Level

In literary works, metaphors, and metonymies are frequently employed to heighten the dramatic atmosphere of the story. The dramatic effect could then control readers' unconsciousness by affecting their emotions, which have stronger effects. The following metaphors and metonymies are used in this song:

(1) This ain't build a bitch

Here, the metaphor "*build a bitch*" is used to criticize the unreasonable standards and pressures that many people put on women. These social standards are not only based on women's looks but also their behavior, which is imposed to fulfill society's expectations. The stanza uses metaphor to show that human beings, especially women, are not objects that can be customized to satisfy social expectations, but unique individuals.

(2) You don't get to pick and choose

This metaphor "*pick and choose*" suggests that the idea of people being customizable like the products they want to be, is a nonsensical and outdated idea. The implicit point is that individuals come just the way they are, with their own personalities, attractiveness, and uniqueness, and cannot be picked and chosen like items from a menu.

(3) Different ass and bigger boobs

In this line, the metaphor is used to show the pressure of societal stereotypes on certain physical attributes in women. Whereas the quality and identity of a woman cannot be seen just from her physical appearance. The beauty standards that society has created for women only cause insecurity because they can't fit into the standards of society. Whereas there is nothing wrong with being different from the standard of beauty that has been created.

(7) So if you need perfect, I'm not built for you (yeah)

In this phrase, the metaphor implies that there is an unwillingness to adhere to societal beauty standards and has no interest in being an object of perfection for others. This metaphor indicates that women are eager to reject the standards that society puts on them and dare to express their own identity fulfilling their uniqueness.

A related study has been conducted by other researchers that discusses feminism in songs, such as a researched was done by Indah Lestari, Erna Pranata Putri, Dwi Nitisari (2022) from Gunadarma University in Representation of Existential Feminism In The Lyric of 'I Made You Look' Song By Meghan Trainor [17]. The results obtained are from the 5 stanzas of the lyrics, there are phrases that contain existential feminism, namely confidence about womanhood, about sexual roles, about community, and about the body. It can be shown by the analysis of the first stanza of the song lyrics "*I could have my Gucci on, I could wear my Louis Vuitton, But even with nothin' on, Bet I made you look (I made you look)*", which shows how the singer could actually have and wear fashion items from Gucci and Louis Vuitton, which are glamorous and expensive brands that are famously worn by only the 'riches'. However, the singer points out her confidence that no matter what she wears or has on herself, she is still beautiful [17]. It can be seen how it relates to the line "*So if you need perfect, I'm not built for you*" which shows self-confidence that even though she is not perfect, she is still unique in her own way.

(8) Bob the Builder broke my heart

In this line "*Bob the Builder*" symbolizes a person who makes a conscious choice to adapt or "build" the speaker to conform to the desired image but eventually does emotional injury.

(12) *Curvy like a cursive font*

This metaphor compares one's body to the graceful curves of a cursive typeface. This implies that accepting one's body shape as it is, is positive and attractive. Self-acceptance and gratitude for oneself need to be instilled in everyone so that they are not easily bothered by social expectations.

Overall, the metaphors in "Build a Bitch" speak a message of female empowerment and abandonment of social beauty standards, encouraging women to think critically about these ideals and develop their own choices. A consideration of transitivity is required for a phrase-level analysis. This strategy investigates the story's use of material or mental processes. The result will show how the protagonist/main character perceives themselves. The lyrics' descriptions of material and mental processes relate to the broad theme of female empowerment and rejection of conventional beauty standards. The material processes are the acts of complying with or rejecting societal standards, whereas the mental processes are the speaker's judgments and desires. The lyrics provide several illustrations of material and mental processes.

Material Processes

- (1) *This ain't build a bitch (a bitch)*
- (2) *You don't get to pick and choose*
- (3) *Different ass and bigger boobs*
- (4) *If my eyes are brown or blue*

This material process contains a rejection of society's beauty standards and outdated gender norms. The lyrics of the song imply that women should not be judged by their physical appearance and should be allowed to follow their own goals and ideals. The personality, uniqueness, and value of women should be the main things that need to be taken into consideration in society instead of just judging women by the shape of their faces and the color of their skin, which has become society's standard of beauty.

(25) *The boys are always playing with dolls*

(26) *Looking for their Barbie*

In the lyrics above, there is a material process that engages the act of refusing the idea that women are an object that can be played with and be chosen at will to become a toy by either men or society. The lyrics show how women are not an object to be chosen for fun and pleasure. It's closely related to the traditional mindset of our societies, considering women are merely weak human beings who can be played with and can be judged based on their visual appearance. Meanwhile, women are now powerful, independent, and ambitious to live out their desires and dreams. Individuals are supposed to be free to achieve their dreams and ambitions without worrying about being judged by society or its expectations. In all, the idea of the lyrics is to denounce outdated gender expectations and encourage individuals to assert their existence and independence.

(29) *Need someone who falls apart*

(30) *So he can play Prince Charming*

In this line, the lyricist wants to point out the ego of men who seek out women in their weakness or in need of help to fulfill their ambition to be heroes or saviors. The choice of words used in this phrase highlights how language can reflect and maintain societal hierarchies and power inequalities by highlighting the concept that men might seek out weak women only to feed their ego about the idea that women are inferior and incapable of doing anything and therefore women need a male presence. It implies that gender norms and expectations can be destructive and limiting and that women should not fit into outdated traditional gender roles to be considered worthy and deserving.

Mental Processes

(7) *So if you need perfect, I'm not built for you (yeah)*

In this line, the phrase "I'm not built for you" is the mental process that involves the songwriter's decision to refuse and conform to society's expectations of beauty standards and gender roles. The lyrics show that women can be independent and unwilling to be judged based on their looks. Women

have their values and abilities that can be seen as plus points to show off and make an impact in society. The phrase "I'm not built for you" strongly emphasizes that the lyricist has no intention to please the social expectations of women. Instead, the songwriter wants women to be themselves without worrying about society's judgment around them. Consistency, confidence, and bravery are the keys to breaking out of the shadows set by society's social standards for women to realize their dreams.

(9) *Told me I need fixing*

Based on the lyrics above, we can find the use of words that reflect a mental process. This phrase describes a mental process where someone gives an opinion or suggestion on a person's condition or character. In this context, "told me" shows that there is someone who gives input or opinions to others. Whereas the phrase "I need fixing" indicates that the person feels that something is wrong or needs to be fixed in them. In this case, the lyricist may feel affected by something and need to change themselves based on other's opinions. This process involves consideration, evaluation, and emotional reaction to the words spoken by others. It can be interpreted that the songwriter wants to remind us that the self-worth of a person should not depend on other people's opinions. The lyrics want to remind women that they are valuable despite all the stereotypes about women that society expects them to fulfill. This can be seen from the line that states "*Bob the Builder broke my heart, Told me I need fixing*". It is important to remember that everyone is a worthy and valuable human being with their own uniqueness and self-worth. Positive self-confidence and self-esteem can help a person deal with negative opinions or criticism from others. Supporting and accepting each other as they are is important and should be applied in social life.

Analysis at the Level of Discourse

In discourse-level analysis, Mills (1995) categorizes the study into three parts: characterization, fragmentation, and focalization.

1. Characterization

Characterization in discourse analysis pertains to how individuals or entities are depicted and built within a text. This facet of analysis delves into the development of characters, including their traits, qualities, interactions with others, and involvement in the narrative. The purpose of characterization lies in comprehending characters' roles, beliefs, motivations, and relationships within the context of the discourse. It explores the subtleties of their identities and examines their contributions to the text's overall meaning.

In the song "Build a Bitch" by Bella Poarch, the speaker strongly asserts her individuality and rejects societal pressures to conform to ideal beauty standards. The repeated phrase "*This ain't build a bitch*" highlights her autonomy and refusal to be objectified or shaped by others' desires. The lyrics challenge the objectification of women, emphasizing that the speaker cannot be reduced to physical attributes like body shape or eye color. Instead of hiding flaws, the speaker embraces her imperfections, challenging the traditional notion that women must be flawless and submissive. The song critiques gender roles by subverting the image of dolls like Barbie or Ken, rejecting unrealistic standards imposed on women. Ultimately, the characterization in the song promotes empowerment, self-love, and the importance of embracing one's authentic self, encouraging listeners to resist societal pressures to conform.

2. Fragmentation

In Sara Mills' discourse analysis framework, fragmentation at the discourse level involves purposeful disruptions in the narrative or discourse structure, breaking the text's coherence into smaller, disjointed elements. These disruptions can include interruptions, inconsistencies, or non-linear storytelling methods. Fragmentation aims to emphasize complexities, contradictions, and disruptions within the discourse, challenging traditional storytelling norms. This approach allows analysts to delve deeper into the text, uncovering underlying themes about identity, society, and individual experiences.

In the lyrics, the speaker's identity is portrayed as multifaceted, challenging the notion that women can be defined solely by their physical attributes. The fragmented nature of her identity, highlighted

through phrases like *"Different ass and bigger boobs / If my eyes are brown or blue,"* confronts the objectification of women and rejects the idea of a uniform and idealized female identity. Additionally, the lyrics disrupt conventional expectations of femininity by juxtaposing contradictory qualities such as being "curvy like a cursive font" and embodying both innocence and seduction as a "virgin and a vixen."

The use of interruptions, like the repetition of "La, la, la" signifies the speaker's refusal to conform to traditional expectations, symbolically disrupting the societal narrative imposed on women. These disruptions extend to societal expectations in relationships, challenging the traditional roles of men as saviors and women as passive objects. Embracing imperfections and flaws, the speaker defies the pressure for women to adhere to unrealistic standards of beauty and behavior, advocating for self-acceptance and autonomy.

3. Focalization

In Sara Mills' discourse analysis framework, focalization at the discourse level pertains to the specific viewpoint from which a narrative is presented. This viewpoint could be that of a character, an all-knowing narrator, or another entity within the story. Focalization explores how this chosen perspective shapes the reader's comprehension of events, characters, and the overall storyline. By analyzing focalization, researchers can reveal the biases, emotions, intentions, and subjectivity embedded in the narrative, leading to a more profound interpretation of the text and its underlying messages.

The song "Build a Bitch" empowers the speaker by allowing her to challenge societal norms and objectification. By using phrases like "Different ass and bigger boobs / If my eyes are brown or blue," the lyrics disrupt traditional gender expectations, rejecting the idea that a woman's value is solely determined by physical appearance. The song explores the emotional consequences of conforming to societal pressure, highlighting the impact of male expectations on women's identities, as evident in the line "Bob the Builder broke my heart." Moreover, the song opposes passive roles imposed on women in relationships, promoting authenticity and self-acceptance. Symbolic disruptions, like the repetition of "La, la, la," underscore the speaker's resistance to societal norms, emphasizing the importance of embracing one's unique identity.

IV. Conclusion

Employing Sara Mills' three-level theory, the researchers concentrated on micro-level analysis, which showed that women were objectified in the narrative. This line places the words 'Barbie' and 'Ken' in stark contrast in terms of gender. Based on the phrase above, the metaphor accentuates the idea of gender bias, which can be seen in the stereotypes that women have to rely on society's unreasonable beauty standards and unrealistic gender roles. This metaphor emphasizes that the songwriter stands up to break out of all the stereotypes and gender expectations put on women. To emphasize, the song challenges conventional gender expectations and reflects feminist stylistic elements by questioning the societal pressures imposed on women. Poarch's lyrics critique the unrealistic standards that women often face, akin to how feminist stylistics analyzes language intricacies to expose and resist gender biases.

Furthermore, the use of "bitch" highlights judgment, and lines like "Bob the Builder broke my heart" symbolize the influence of controlling males. References to "fixing" and "nuts and bolts" criticize societal scrutiny, delving into sexual stereotypes portraying girls as manipulable objects. Metaphors like "heartbeat" imply a lack of warmth in those who don't conform, and the desire for a man to "play Prince Charming" reflects expectations for strength. In essence, the song critically comments on relationship intricacies and societal pressures. Bella Poarch's 'Build a Bitch' empowers the speaker to resist societal norms, challenging gender roles and advocating for self-love. The fragmented lyrics reject societal expectations, emphasizing authenticity and empowerment. In its

succinct yet powerful message, the song urges listeners to challenge and discard unrealistic societal standards, emphasizing the significance of embracing one's authentic self.

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