


A Feminist Stylistic Analysis of Linguistic Resistance in Gloria Gaynor's "I Will Survive"

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ABSTRACT

Music is an art form that mirrors social and cultural realities. Gloria Gaynor's iconic song "I Will Survive" is recognized as a symbol of female empowerment. This study aims to investigate how linguistic features in the song portray women's strength and resistance against patriarchal norms, using Sara Mills' feminist stylistics framework. Employing qualitative textual analysis, the study focuses on identifying specific linguistic elements—such as powerful verbs, assertive pronouns, and repetition—that contribute to constructing a narrative of female independence. The findings reveal that "I Will Survive" functions as a textual act of resistance, reshaping the portrayal of women in popular media. This study contributes to feminist discourse by demonstrating how language choices in popular music challenge gender stereotypes and promote ideological empowerment.

Keywords: *Feminist Stylistics, Female Empowerment, Gender Stereotypes, Patriarchy, Linguistic Analysis*

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INTRODUCTION

Music serves as an efficient instrument for expressing social and cultural realities in addition to being a source of amusement. According to Hornby (1995), a song is a verbal or rhythmic statement meant to be sung with music. Many songs reflect the social struggles faced by marginalized groups, particularly women living in patriarchal societies. Gloria Gaynor's "I Will Survive," released in 1978, has become one of the most iconic anthems of female empowerment, narrating the transformation of a woman from vulnerability to strength after a romantic breakup.

Despite the significance of music in shaping cultural narratives, there is still limited scholarly focus on how song lyrics, particularly those in mainstream popular music, linguistically resist patriarchal structures. Much of the existing feminist stylistic research has focused on literature and film, with less emphasis placed on musical texts. Addressing this gap, this study seeks to explore how the linguistic features of "I Will Survive" construct a discourse of female empowerment and challenge traditional gender stereotypes.

Understanding how language operates within song lyrics is crucial because language is not merely a reflection of reality but an active constructor of gender identities and social norms. Language choices—such as pronoun use, verb selection, and discourse patterns—can either reinforce or resist dominant ideologies. In this study, Sara Mills' (1995) feminist stylistic theory provides the primary theoretical framework. Mills' approach examines how language at the word, sentence, and discourse levels contributes to the construction or deconstruction of gendered power relations.

This approach has been used to various media in a number of research. For instance, Arkan et al., (2024), who examined poetry's feminist themes. Omar & Abbas, (2022) examined the idea of women's empowerment in the 2003 movie *Mona Lisa Smile*, focusing on how Katherine Watson, the lead, defies gender norms. Similar to this, Ramadhan, (2024)

looked at Barbie's (2023) portrayal of female empowerment, emphasizing how the character exemplifies self-assurance and financial independence.

According to Mills (1995), feminist stylistics can be analyzed at three levels: the word level, which focuses on the meanings of words, particularly gender-related ones, including the use of pronouns, verbs, and adjectives that portray men and women differently; the sentence level, which examines power relations, agency, and sentence structures to determine whether women are depicted as passive objects or active subjects; and the discourse level, which explores how language shapes societal perceptions of gender roles and either reinforces or challenges patriarchal ideologies. This study applies these levels of analysis to investigate how *I Will Survive* employs language features such as powerful action verbs, repetition, direct address, and assertive pronouns to construct a narrative of female empowerment.

Language actively influences how we perceive gender roles and identities rather than only reflecting reality. Sara Mills' feminist approach to style highlights how textual language choices can either reinforce or challenge gender stereotypes. Instead of being a neutral medium, Mills, (1995) contends that language is a tool for constructing social identities, including gender. Mills argues in her book *Feminist Stylistics* that feminist linguistic studies should focus on textual structure and vocabulary choices. It is feasible to determine how media, including music, movies, and novels, either reinforce or contradict gender bias using this approach. Numerous studies have used this notion, including Qayyum et al., (2024), which investigated gender representation in literature by Bapsi Sidhwa and Mohsin Hamid, and Ramadhan, (2024), which looked at female empowerment in Barbie (2023). These pieces demonstrate how men are typically portrayed as assertive and dominant, while women are typically portrayed as subservient. Such depictions act as rhetorical instruments to sustain societal power disparities. However, by presenting a woman who emerges stronger and more independent, the lyrics of *I Will Survive* challenge these traditional conceptions of gender. Several studies have explored feminist themes within song lyrics. Neisya et al., (2023) analyzed Katy Perry's "Roar" using feminist stylistic analysis, revealing how linguistic choices build a theme of empowerment. Similarly, Simanjuntak et al., (2024) studied Little Mix and Nicki Minaj's "Women Like Me," noting how the lyrics perpetuate gender stereotypes. Manurung et al., (2023) conducted a feminist stylistic analysis of Ava Max's "Not Your Barbie Girl," demonstrating its challenge to traditional female roles. Tarigan et al., (2023) examined Bella Poarch's "Build A Bitch," focusing on how its linguistic structures resist patriarchal norms. Additionally, Putri et al., (2022) explored feminist themes in Taylor Swift's lyrics, highlighting how language enhances female agency. Other research, such as that by Artanti et al., (2023), analyzed Little Mix's "Salute," emphasizing.

David (2020) also contributed to the field by examining feminist stylistic analysis in literature, offering a broader theoretical framework for linguistic gender studies. Building on this foundation and addressing a noted research gap, this study explores how female strength and independence are reflected in the language of *I Will Survive*, and how the song's resistance to patriarchy can be interpreted through Sara Mills' feminist stylistic theory. By applying this analytical approach, the study seeks to demonstrate how popular culture texts like *I Will Survive* embed linguistic resistance to patriarchal norms, revealing the ideological power of everyday language.

METHOD

Research Design

This study employs a qualitative textual analysis approach centered in feminist stylistics theory created by Mills, (1995) to analyze the language choices of *I Will Survive*. A qualitative approach is particularly appropriate since it offers more comprehensive interpretation of language and concentrates on how word choice and linguistic patterns foster female empowerment and resistance against patriarchal norms. Instead of just evaluating linguistic components, this study aims to explore how language functions as a site of ideological

resistance, contradicting traditional representations of women in relationship breakups.

This research will highlight how language may be used as a tool for empowerment by examining how *I Will Survive* challenges gendered language norms through lexical, grammatical, and stylistics choices. With a focus on gender representation in music and media, the study takes a critical feminist stance, taking into account how discourse both reflects and affects power dynamics.

Data Collection

The primary data source for this study is the official and verified lyrics of *I Will Survive*, ensuring linguistic authenticity for analysis. The lyrics are examined line by line to identify specific language elements that reinforce the song's feminist themes. In addition to the lyrical analysis, the study incorporates scientific investigations of feminist stylistics—particularly those applying Sara Mills' theory to media and music—alongside previous research on feminist themes in song lyrics and theoretical discussions on language and gender, especially regarding the representation of women in popular music. By integrating these diverse sources, the study underscores how language shapes experiences of empowerment, highlighting its relevance within the broader context of feminist discourse.

Data Analysis

Focusing on lexical aspects, this study analyzes *I Will Survive* by examining key linguistic elements across several dimensions. At the word level, it investigates the use of verbs, adjectives, and pronouns that convey strength, independence, or challenge traditional gender roles. At the sentence level, it explores syntactic patterns to understand how agency and power dynamics are constructed through the structure of sentences. The analysis also distinguishes between empowering and submissive language by evaluating word choices that either reinforce or resist conventional gender norms. Additionally, it considers the role of repetition and emphasis in reinforcing themes of survival and female empowerment through recurring words and phrases, offering insight into how the song's language contributes to its feminist message.

Validity and Reliability

To ensure credibility and academic rigor, this study employs triangulation by cross-referencing linguistic findings with previous feminist stylistic research, while maintaining transparency through clearly identified examples linked to theoretical frameworks. Using verified lyrics to ensure authenticity, the analysis focuses on several key components. Lexical choices such as powerful verbs and adjectives like "strong," "alive," and "survive" express resilience and transformation, contrasting with the submissive language typical of many breakup songs. Pronoun usage, particularly the assertive use of "I" and the direct address "you," reflects a shift in agency and power dynamics. The study also examines how empowering expressions—such as the commanding lines "Go on now, go" and "Walk out the door"—challenge the stereotype of female dependency by showing the speaker as assertive and in control. Emphasis and repetition, especially of the phrase "I will survive," serve as linguistic tools reinforcing the message of independence and determination. The clarity and decisiveness of the lyrics, which reject vulnerability and regret, further distinguish the song from conventional portrayals of women in love songs. Through this analysis, the study reveals how *I Will Survive* subverts traditional gender norms in music, presenting a powerful and independent female voice.

FINDINGS AND DISCUSSION

Female Strength and Independence in the Language of *I Will Survive*

Mills (1995) emphasized that language actively forms social identities, especially gender identities. In her feminist stylistic theory, language is not neutral; it either reinforces or resists dominant ideologies. *I Will Survive* functions as a textual protest against patriarchy, utilizing lexical and syntactic strategies to illustrate a woman's journey from vulnerability to empowerment.

Word Choice and Lexical Features

Mills, (1995) emphasizes how language actively shapes social identities, especially gender identities. According to this, words in texts, whether they be music, books, or casual conversations are actively influence how society views gender roles rather than just reflecting reality.

I Will Survive tells a powerful story of a woman using thoughtful linguistic choices. The main character changes from a powerless, emotionally reliant woman to a strong, independent woman. The language structure of the song demonstrates this change, especially in the application of strong action verbs, strong adjectives, and personal pronouns.

Strong Action Verbs and Active Agency

Women are often portrayed in classic love songs as weak creatures who become defined by their relationships with others and who require the affection of men for them to feel emotionally satisfied. In terms of linguistic this representation is reinforced by the use of passive and submissive verbs such as "waiting," "crying," "losing," and "hoping". These verbs indicate that women ought to endure hardship and wait for acceptance from others rather than taking control of their own lives. These additionally express an impression of feeling powerless, fragility, and weakness.

On the other hand, in the song *I Will Survive* rejects the traditional representation through the use of dynamic, action-oriented verbs that emphasize the protagonist's strength, growth, and independence. The protagonist's transformation is reflected through dynamic action verbs such as "grew strong," "learned how to get along," and "survive." These verbs convey active agency and emotional growth, shifting the woman from a passive recipient of pain to an empowered survivor. Here are some key examples of **strong action verbs** in *I Will Survive*:

"Grew strong" implies that the woman actively developed her strength over time rather than passively waiting for time to heal her wounds. In contrast to words that suggest a sudden or external change, emphasises her agency in her own transformation and reflects both emotional and psychological growth, highlighting the fact that strength is something she developed for herself.

"Learned how to get along" the verb "learnt" highlights the woman flexibility and self-reliance. She actively learns the abilities she needs to continue her life alone rather than continuing to rely on her previous partnership. "How to get along" implies emotional intelligence, how to solve problems, and the capacity to succeed on one's own. She shows that she is not just surviving her loss but also growing past it by learning and changing.

"Survive" is one of strongest verbs. It is used frequently to highlight the woman's strength and power. "Survive" expresses the idea of persevering through hardship and removing it, going beyond simply existence. It implies that in spite of the difficulties and emotional upheaval she has encountered; she has not only survived but also come out stronger. Her resilience is affirmed by the verb's recurrence, which furthers the notion that she will not let her history to defeat her.

This use of strong action verbs disrupts patriarchal narratives that often portray women as helpless and dependent, establishing female strength and autonomy.

Assertive and Empowering Adjectives

Adjectives serve an important part in defining how a subject is seen in any form of discourse. Adjectives are used frequently to emphasize feelings and affect the listener's interpretation of the main character's personality and circumstances in love and breakup songs. Literary romances often utilize terms like lost, lonely, broken, helpless, and weak to describe female characters because they highlight emotional dependency, fragility, and melancholy. Gender stereotypes that depict women as weak people who cannot survive or recharge without a man as their companion are strengthened by these assertions.

However, *I Will Survive* challenges this characterization by highlighting independence, change, and mental resilience through encouraging phrases. Adjectives like "strong," "alive," and "new" reinforce emotional resilience and personal transformation. Instead of depicting the breakup as a loss of identity, the language suggests rebirth and empowerment. Here are some key examples of **assertive and empowering adjectives** in *I Will Survive*:

"Strong" is a crucial adjective associated with the song's theme of resilience. Through demonstrating how she overcome difficulties to build psychological and emotional endurance, it highlights the woman's internal power. Despite phrases that suggest temporary strength, "strong" portrays a quality that is simultaneously forceful and continuous. She does not just heal from heartbreak; instead, it enhances her confidence and self-reliance, avoiding damaging effects.

"Alive" • The verb "alive" emphasizes not only survival but also power and recovery. It indicates that the main character is developing rather than just existing. By describing herself as "alive," the woman asserts that she has rediscovered her power, vitality, and sense of purpose, which contrasts with many breakup songs that focus on feelings of emptiness or despair. This phrase is used to reframe her path, demonstrating that she has not only survived the pain but also been regenerated by her newfound independence.

"New" is an adjective that emphasizes transformation and renewal. The word "new"

suggests that the woman is no longer stuck in the past but has instead become a more powerful version of herself. These empowering adjectives challenge traditional gender stereotypes by framing emotional recovery as a source of strength rather than weakness.

The Use of First-Person Pronouns

Pronouns serve an important part when developing the narrative perspective, authority, and power dynamics of a work of art. The passive or third-person structures used to portray female protagonists in many classic love and breakup songs minimize their power and put them in a supporting position inside of their own stories. These songs frequently focus on the male character, depicting the female as an object of emotional suffering. The frequent use of "I" asserts the woman's agency, placing her at the center of her narrative, while "you" addresses the ex-partner directly and diminishes his role in the story.

The phrase *"I used to cry"* turns into *"I will survive"*. The alteration in the use of pronouns and verb choice indicates a shift from weakness to strength. The sentence "I used to cry" expresses the main character's weakness and can refer to a period in her life when she was overcome by emotion or felt powerless. However, the phrase "I will survive," which conveys strength, determination, and a firm belief of self, contrasts significantly with this emotion.

"I've got all my life to live". The statement specifically challenges the idea that a woman's future depends on a man or an intimate dedication. As stated by many traditional love romantics, "I've got all my life to live" is a direct contradiction to the belief that a woman's happiness and purpose are reliant on her connection with a man. Additionally, the song purposefully use *"you"* to challenge and empower the ex-partner:

"Did you think I'd crumble?". This rhetorical questioning efficiently declares resilience. The main character challenges the idea that she will be emotionally crushed by her breakup by communicating with her ex-partner personally. When used in heartbreak stories, it suggests total emotional breakdown, a state that is frequently expected of women.

"Go on now, go". Many romantic ballads depict women as pleading for their husbands to stay or recalling earlier love. Instead than being placed in sadness, the main character in this case takes control of the situation and walks away from her past. In order to give

her demand immediately and finality, she emphasizes the word "go" strongly to emphasize that she has already overcome all that pain. By intentionally throwing him away, she emphasizes her independence rather than yearning for reconciliation.

By centering the narrative on the self ("I") and minimizing the male figure ("you"), the song reclaims female subjectivity against patriarchal storytelling norms.

Empowering vs. Submissive Words

Feminist stylistic analysis explores how language may either reinforce or disrupt gender norms, particularly in relation to how women are represented. Female characters in traditional breakup songs are frequently seen as emotionally dependent, helpless, and desperately in require of healing. These depictions strengthen patriarchal ideas by suggesting that a woman's happiness and sense of worth are depending upon man's approval and presence.

However, through employing the vocabulary that expresses courage, trust, and independence, *I Will Survive* contradicts this traditional perception. Emotional reliance, self-blame, and pleading are replaced with statements that are authoritative and self-confidence. Through linguistically challenging patriarchal rules, the main character is established as a self-sufficient individual capable of navigating life without the guidance of a romantic relationship.

Traditional breakup songs often depict women as emotionally devastated, but *I Will Survive* uses commanding language like "go on now, go," and rhetorical challenges like "Did you think I'd crumble?" to depict strength and independence. By rejecting submissive language and embracing assertiveness, the song dismantles the notion of female emotional dependence on men.

Absence of Pleading or Helplessness

I Will Survive makes a statement about strength and independence, in contrast to many breakup songs that feature women expressing desperation (such as "*Please come back*" or "*I can't live without you*"). The statement "*You think I'd lay down and die?*" ignores the fact that women are weak. "I've got all my love to give" is a term that presents love as an experience of self-worth rather than dependence.

"*You think I'd lay down and die?*" The phrase "lay down and die" frequently connotes total emotional and psychological failure, implying an incapacity to carry on following a breakup. Traditional love songs often reinforce a sense of emotional reliance by portraying women as incapable of surviving without their partners. The protagonist not only rejects this expectation but also makes fun of her belief that she would be so weak by posing this as a question.

"*I've got all my love to give.*" Is a phrase that protagonist changes the definition of love to reflect one's own value rather than dependence on a romantic partner. Instead of being something she loses when a relationship ends, this expression implies that love is an innate aspect of her identity, something she owns and may give on her own terms.

Imperative Statements and Commanding Language

Power relations are altered by the song's straightforward directives, which put the protagonist in charge:

"*Go on now, go, walk out the door.*" The verbal command "go on now, go" adds urgency and finality, making it clear that she has no desire for reconciliation. The phrase "walk out the door" reinforces the visual of the ex-partner physically leaving, emphasizing that he is being expelled from her life rather than her being left behind.

"*Just turn around now.*" The command to "turn around now" serves as an ignorance, reiterating that he is not permitted to go back. The use of the word "just" before the instruction gives it a condescending tone, indicating that she has already made up her mind and doesn't need to explain it. This is a stark contrast with numerous breakup songs in which the female lead maintains an urgent desire for closure or explanation. The decision she makes in this instance is irreversible.

By rejecting her ex rather than being abandoned, "she" is reversing the traditional breakup story.

Rejection of Emotional Submission

By intentionally avoiding lyrics associated with despair, desire, or regret, the song highlights the main character's independence. Sara Mills' feminist stylistic theory, which claims that language creates social identities, is strengthened by the research. By steering clear of linguistic elements that suggest women are emotionally dependent, the song rewrites the narrative of breakup and recovery. It portrays a woman who, instead of defining herself by her past relationship, returns to her sense of strength and worth.

Repetition and Emphasis

In literature and music, repetition is an effective rhetorical device that is employed to strengthen significant ideas and emotions. In *I Will Survive*, repetition serves as more than just a rhythm; it reinforces the main character's assertion of survival and independence.

The chorus' repetitive line "I will survive" serves not just as a musical refrain but as a mantra of resilience and empowerment. It continually reinforces the protagonist's emotional strength. The repetition acts as a rhetorical device that transforms personal survival into collective empowerment, symbolizing broader feminist resistance.

The Refrain as a Mantra of Empowerment

As a potent rhetorical device, the repeated refrain, "I will survive," emphasizes the song's central theme of empowerment and resilience. This refrain has two primary purposes:

A Self-Affirmation: The main character repeatedly declares, "I will survive," actively reaffirming her strength and determination. It acts as a personal mantra that helps her overcome self-doubt and reassures her of her ability to move on. She utilizes repetition to reinforce her beliefs, transforming a straightforward statement into an affirmation of empowerment. This constant self-reinforcement is comparable to affirmations in real life, where repeating positive statements increases confidence and resilience.

A collective anthem: Beyond self-affirmation, the refrain appeals to a wider audience, especially women who have experienced similar relationship difficulties. The term becomes a global statement of power and independence rather than being limited to the survival of a single woman. Instead of looking to a love partner for stability or approval, it encourages listeners to discover their own power. The song promotes unity among people who have faced struggle and loss by transforming individual survival into a shared experience.

Repetition is a rhetorical device that highlights the song's central theme of independence. Repetition can serve as literary resistance against prevailing ideas, according to Sara Mills (1995). Here, the idea of women as defenseless victims after a breakup is demolished and replaced with a picture of a woman who thrives in spite of hardship.

Transition from Past to Future Tense

Throughout *I Will Survive*, the change in verb tense is essential to showing the protagonist's emotional development. Her path from vulnerability and fear to strength and self-empowerment is reflected in this change in phrases.

"At first I was afraid, I was petrified" (Past tense): At the beginning of the song, the main character reflects on her first impressions after the breakup. The past tense emphasizes that she had already faced and overcome this helplessness and anxiety, firmly establishing it in the past. She was formerly paralysed by uncertainty and loss, as regards like "petrified" and "afraid" highlight, emphasizing the intensity of her mental suffering. This past tense phrasing makes it clear that these emotions no longer define her.

"I will survive" (Future tense) represents an important change in the main character's viewpoint. She uses the future tense to take charge of her future. She declares her

determination to face the future with courage and self-reliance instead of letting her previous sadness consume her. The statement demonstrates confidence and trust instead of surrendering any notion that she would revert to dependency or longing.

Initially describing past fear ("I was afraid, I was petrified"), the lyrics move toward future determination ("I will survive"), marking an emotional and ideological progression

This linguistic transition from the past to the future effectively conveys the protagonist's emotional growth. It demonstrates how she transforms from a vulnerable and afraid state to one of empowerment and self-assurance. This shift from past vulnerability to future strength reconfigures breakup narratives, emphasizing women's capacity for renewal and self-determination.

Resistance Against Patriarchy in I Will Survive

Challenging Traditional Female Representation

In traditional love songs, women are often portrayed as emotionally weak, dependent, and subservient in romantic relationships. Their inability to move on without a man as partners and their frequent expressions of sadness and despair are common. Typical themes consist of:

Helplessness: It suggests that women need men for them to survive. Tragically, they are presented as being unable to move on both physically and mentally after the breakup.

Emotional Dependence: A woman's happiness is often correlated with the presence of a male in her life. Presenting love as a need rather than a choice reinforces the belief that a woman can only be happy in a romantic relationship.

Victimhood: Men are in control of the breakup, while women are often seen as frustrated and helpless. Rather than accepting responsibility for their own lives, the lyrics often imply that women have to wait, hope, or beg for love to be returned.

Unlike conventional love songs portraying women as emotionally broken, *I Will Survive* presents a woman who embraces independence and actively constructs her future:

Presenting the main character as powerful and independent. Rather than pleading for affection, she makes her own decisions.

Rethinking love as a source of self-sufficiency instead of reliance. "*I've got all my life to live*" forces the emphasis to change from romantic love to self-love.

Empowering and elevating the voice of women. Instead of lamenting her broken relationship, the woman is confidently embracing her new future.

This narrative redefines female identity in popular media, portraying women not as passive victims but as empowered agents of their own destiny.

Narrative Perspective and Power Dynamics

According to Sara Mills (1995), men have historically dominated the narrative and authority in texts is frequently using the "Insert Citation" button to add citations to this document. However, the same power dynamic is inverted in *I Will Survive*:

Shifting the focus to the woman's perspective - The song places more focus on the woman's progress and strength than it does on the man's attitudes or feelings. The reason for the breakup is not his choices, but rather her inability to succeed.

Presenting the main character as strong rather than weak. The protagonist overcomes her sadness, proving that she is stronger and happier without him, in contrast to conventional myths that reflect women as heartbroken victims.

Gender role shifting in relationships in love stories, men usually appear as the ones who make the majority of the decisions. In this instance, the woman takes back her authority by choosing for herself and refusing to be commanded to.

By using the pronoun "*I*," the protagonist solidifies her position as the main character. In contrast, her ex-partner is referred to as "*you*," which puts him in a submissive and less commanding role. The protagonist's assertive perspective replaces the usual male-dominant narrative, positioning the woman as the storyteller and decision-maker. This narrative inversion actively resists patriarchal norms where men traditionally control the breakup narrative and emotional outcome.

Resistance Through Stylistic Structure

The song's word choice and structure both reinforce its feminist message. Important stylistic components consist of:

Direct speech ("Go on now, go"): By speaking directly to her ex-partner, the main character takes her opportunity. By urging him to leave instead of pleading or sobbing, she violates the social norms regarding emotional reliance and feminine weakness.

Strong, optimistic declarations ("I will survive"): These declarative sentences don't allow for any ambiguity or weakness. They encourage her constant resolution and self-assurance, which stands in contrast to the ambiguity common in traditional breakup songs.

Lack of hesitancy or conditional language: Unlike many love songs that use phrases like "If you come back" or "Maybe someday" to convey yearning, this song is simple to understand. It shows her lack of need and desire for her ex-partner to come back, and it is full of conviction.

The song's imperative commands ("Go on now, go," "Walk out the door") and clear, decisive language eliminate any ambiguity about the protagonist's emotional independence. According to feminist stylistic theory developed by Sara Mills, language is never neutral and actively creates social power dynamics. With its forceful, clear, and assertive stylistic choices Through its stylistic assertiveness, *I Will Survive* embodies linguistic resistance, rejecting the emotional submission expected of women in conventional breakup narratives.

CONCLUSIONS

"*I Will Survive*" stands as a powerful anthem of female resilience and independence, challenging traditional representations of women in romantic relationships. Through the use of strong action verbs like "grew strong" and "survive," assertive adjectives like "strong" and "alive," and the repeated affirmation "I will survive," the song linguistically constructs an image of empowerment and emotional self-sufficiency. Unlike many breakup narratives that portray women as dependent and helpless, the song's protagonist asserts her autonomy and ability to thrive beyond a failed relationship. Moreover, by utilizing first-person pronouns and direct imperatives, the lyrics shift power dynamics, placing the woman in control of her narrative. The stylistic choices within the song not only resist patriarchal representations of female weakness but also actively reconstruct a narrative where women are agents of their own futures. This study contributes to feminist discourse by illustrating how language functions as an ideological tool within popular culture to resist dominant gender stereotypes. By applying Sara Mills' feminist stylistic theory to a mainstream musical text, the research expands the field of stylistic analysis beyond literature and film, emphasizing the critical role of music in shaping and challenging social perceptions of gender. Ultimately, *I Will Survive* serves not merely as a personal narrative of recovery but as a collective declaration of female strength, making it a significant cultural text in the broader fight against patriarchal ideologies.

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