

**Power, Blame, and the Female Body: A Critical Discourse Study of Melanie Martinez's
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Abstract

Language shapes social meanings and contributes to the construction of gendered power relations. This study examines how Melanie Martinez's "Strawberry Shortcake" constructs, negotiates, and challenges patriarchal ideology through a Critical Discourse Analysis framework. Addressing a gap in existing research, which rarely explores how a single pop song intertwines critiques of body shaming and the blaming of female victims, the study analyzes the lyrics using Fairclough's three-dimensional model. The analysis demonstrates how the culinary metaphors of "icing on top" and "strawberry shortcake" function simultaneously as markers of objectification and as ironic vehicles for feminist resistance. Patterned repetition such as "It's my fault" is shown to strategically deconstruct the logic of victim-blaming, while interdiscursive references to purity norms reveal the contradictory expectations imposed on girls and women. Beyond identifying these linguistic patterns, the findings illustrate how the song repositions the female voice from an objectified figure toward an assertive agent who critiques socialized entitlement and misplaced responsibility. This study contributes to CDA scholarship by showing how popular music can serve as a site of ideological transformation and offers an analytical model that supports critical media literacy, particularly in recognizing subtle gendered messages in contemporary cultural texts.

Keywords: Critical discourse analysis, gender representation, body shaming, victim-blaming, feminist discourse**Citation:**

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INTRODUCTION

Language functions not merely as a tool for conveying information but as a social practice that produces, maintains, and at times challenges existing power structures and ideological positions (Hoa, 2024). Within this view, Critical Discourse Analysis (CDA) offers a systematic approach for examining how linguistic choices both reflect and reinforce broader social forces. Scholars such as Fairclough and van Dijk emphasize that discourse constitutes a site where power is negotiated, reproduced, or contested, rendering language a key mechanism through which dominance is legitimized or questioned.

In contemporary media environments, song lyrics have emerged as influential discursive spaces where cultural beliefs, emotional experiences, and social critiques converge. Popular music, in particular, shapes public understanding of gender, identity, and power relations (D. Chen et al., 2025). Many female artists strategically employ lyrics to challenge beauty norms, misogyny, and gendered constraints, positioning music as an arena for feminist critique. Within this landscape, Melanie Martinez's "Strawberry Shortcake" (2019) offers a pointed commentary on the sexualization of girls and the tendency to blame them for male misconduct. Through metaphors such as "icing on top," the song underscores the commodification of women's bodies, while irony and repeated phrasing reveal the contradictions embedded in normalized victim-blaming. To deepen this transition, it is crucial to note that while CDA scholarship examines discourse across media forms, the intersection of pop music, body policing, and gendered accountability remains comparatively underexplored. Martinez's work provides an instructive case through which to analyze how linguistic features enact and resist gendered ideology.

CDA, both as a theory and a method, is well-suited to interrogate how cultural texts construct and circulate social meanings. Foundational frameworks proposed by Fairclough (1992, 1989), Wodak and Meyer (2009), and Van Dijk (1998) demonstrate that discourse operates across interrelated dimensions: the textual level, the processes of production and reception, and the sociocultural contexts from which texts emerge (Brown and Mondon, 2021; Y. Chen, 2024). Fairclough (1992, 1989) conceptualizes discourse as a social practice manifested across three interrelated dimensions: the linguistic features of texts, the processes surrounding their production and reception, and the broader sociocultural context. Van Dijk (1998) focuses on how discourse becomes a vehicle through which inequality, control, and domination are established or resisted, while Wodak's and Meyer's Discourse-Historical Approach (2009) emphasizes the role of historical knowledge in tracing how ideologies take shape and continue over time (Yeo et al., 2025). These scholars collectively argue that discourse is ideologically charged rather than neutral, functioning as a mechanism through which power is exercised or contested (Kendrick and De-Poli, 2023).

CDA has been especially productive in analyzing cultural artifacts such as song lyrics, advertisements, and media representations where ideological assumptions are often embedded subtly. Recent research illustrates how popular music conveys messages about gender roles, identity norms, and social expectations (Ramadhana and Heriyati, 2025). Feminist CDA, in particular, interrogates how discourse reinforces or challenges gender hierarchies (Alvarez and Daga-as, 2024). A range of recent studies illustrates this focus. For instance, Ediana (2024) showed how Stromae's "Tous Les Mêmes" simultaneously reproduces and critiques normative gender roles, while Kartika Seno and Wulandari (2023) demonstrated how Blackpink's "The Happiest Girl" constructs empowerment through deviations from beauty expectations. Conversely, Tariq et al. (2021) found that many South Asian songs reinforce patriarchal values, depicting women as passive subjects. Likewise, Aprilia and Neisya (2022) revealed how Maggie Lindemann's "Pretty Girl" challenges sexist ideology by rejecting the objectification of women.

Thematically, these studies show that song lyrics function as cultural arenas where gender ideologies can be affirmed or challenged. From a linguistic perspective, elements such as metaphor, repetition, and cohesion contribute significantly to meaning-making and the shaping of affective responses in listeners (Dewi, 2023; Sumolang, 2021). Metaphorical expressions help translate complex issues of power and identity into concrete and relatable imagery, while repeated patterns highlight and intensify key ideological points (Simamora et al., 2025). These insights establish the conceptual basis for analyzing "Strawberry Shortcake" through Fairclough's three-dimensional CDA framework, focusing on textual organization, the processes surrounding the song's production and reception, and its broader sociocultural implications.

While these studies collectively highlight how music becomes a site of ideological negotiation, they primarily address general themes of empowerment or gender representation within Western or Asian pop contexts. Sunderland (2004) argues that gender is constructed through language use rather than existing as a fixed attribute, yet these analyses rarely examine how multiple gendered issues intersect within a single text. What remains underexplored is how pop lyrics can simultaneously critique body shaming, self-objectification, victim-blaming, and purity culture in an integrated way.

In this regard, Martinez's "Strawberry Shortcake" constitutes a distinctive case. The song not only foregrounds objectification but also directly illustrates its internalization, aligning with Fredrickson and Roberts (1997) Objectification Theory. Simultaneously, the lyrics expose victim-blaming mechanisms consistent with Coates and Wade (2007) observations on linguistic deflection, while also critiquing purity expectations that Mills (2008) identifies as sustaining patriarchal domination. The convergence of these themes within one pop song requires an integrated feminist CDA framework, an approach not yet applied in existing studies.

Accordingly, this study responds to a more substantive gap in the existing literature by examining how "Strawberry Shortcake" constructs, reinforces, and challenges patriarchal ideologies surrounding female bodies through a uniquely layered set of linguistic strategies. While previous CDA studies have explored themes such as empowerment, beauty norms, or gender stereotyping in pop music (e.g., Aprilia and Neisya, 2022; Kartika Seno and Wulandari, 2023; Sandall, 2024), they generally address these themes in isolation. In contrast, Martinez's lyrics bring together three interrelated ideological mechanisms self-objectification. They generally address these themes in isolation. In contrast, Martinez's lyrics bring together three interrelated ideological mechanisms self-objectification (Fredrickson & Roberts, 1997), victim-blaming (Coates & Wade, 2007), and purity-based moral regulation (Mills, 2008) within a single text. This convergence has not been systematically analyzed within the CDA scholarship on music, despite its relevance for understanding how contemporary pop discourse reproduces and resists gendered power. The focus of this study is guided by these research questions:

1. How is gender represented in Melanie Martinez's "Strawberry Shortcake"?
2. How does the song criticize body shaming and victim-blaming through language?
3. What linguistic features in the lyrics reveal underlying power relations and ideology?

Correspondingly, the objectives of the research are to:

1. Describe the representation of gender within the lyrics.
2. Analyze the linguistic strategies used to confront body shaming and victim-blaming.
3. Interpret how the song enacts and subverts gendered ideology through a CDA lens.

Building on this gap, the present study argues that Martinez employs metaphor, repetition, and irony not merely as stylistic features but as strategic linguistic tools that expose and critique the socio-cultural processes through which femininity is policed and objectified. By demonstrating how these devices simultaneously reveal mechanisms of gendered power and reframe femininity as agentic rather than passive, the study advances an integrated feminist CDA perspective that extends beyond descriptive thematic analysis. This contribution positions popular music as a significant discursive site through which competing ideologies about women's bodies are negotiated, analyzing "Strawberry Shortcake" both timely and theoretically consequential.

RESEARCH METHOD

Research Design

This research adopts a qualitative approach grounded in Fairclough's (1989, 1992) three-dimensional model of Critical Discourse Analysis, consisting of (1) textual analysis, (2) discourse practice, and (3) sociocultural practice. These dimensions are explicitly applied in the analytical procedures of this study. The textual dimension focuses on identifying linguistic forms such as metaphor, evaluative vocabulary, transitivity choices, and patterns of repetition that encode ideological meanings. The discourse-practice dimension examines how the song is produced, distributed, and interpreted within contemporary pop culture, drawing on contextual data such as interviews, media commentary, and listener reception. The sociocultural dimension situates the lyric's meaning within broader patriarchal norms, body politics, and gendered power structures, aligning with recent CDA scholarship on gender and embodiment (Brown and Mondon, 2021; Y. Chen, 2024).

A qualitative CDA framework is appropriate because it enables a detailed and interpretive examination of how discourse reflects, maintains, and disrupts ideologies related to objectification, victim-blaming, and the regulation of women's bodies. Additionally, this study incorporates principles from feminist CDA (Alvarez and Daga-as, 2024), emphasizing how gendered experiences, embodiment, and resistance are discursively constructed.

Importantly, the study addresses a more specific research gap: "Strawberry Shortcake" uniquely integrates critiques of self-objectification (Fredrickson & Roberts, 1997), victim-blaming (Coates & Wade, 2007), and purity culture (Mills, 2008) within a single pop text. This makes the song a rare and analytically rich case that requires an integrated feminist CDA approach capable of attending to these intersecting ideological critiques simultaneously.

Research Subjects

The primary data consist of the lyrics of Melanie Martinez's (2019) song "Strawberry Shortcake." The song was selected through purposive sampling due to its explicit engagement with themes central to feminist CDA, including objectification, bodily surveillance, and the discursive shifting of blame onto women. Since this research is qualitative and text-oriented, the focus lies solely on the lyrics rather than on human participants. The selection was also informed by the song's cultural relevance, its reception within feminist commentary, and its suitability for examining linguistic strategies that reveal gendered ideologies.

Research Instruments

Aligned with qualitative methodology, the researcher served as the primary instrument of data interpretation. The analysis was guided by Fairclough's three-dimensional CDA model and supported by a coding guide adapted from existing feminist CDA studies (Alvarez and Daga-as, 2024; Ramadhana and Heriyati, 2025). The adaptation process involved (a) refining categories related to embodiment, agency, and resistance; (b) integrating linguistic indicators of objectification and blame; and (c) aligning these categories with Fairclough's dimensions to ensure analytic coherence.

Coding focused on several key linguistic features: metaphor, repetition, pronoun choices, evaluative adjectives, and transitivity structures. To enhance interpretive validity, the lyrics underwent multiple rounds of close reading, supported by triangulation that incorporated textual evidence, contextual sources, and theoretical frameworks.

Data Analysis

After the lyrics were transcribed and thoroughly reviewed, manual coding was carried out using discourse-based thematic categories informed by previous CDA research (Aprilia and Neisy, 2022; Baiq Rahayu Kurniasih and Aprillia, 2025). Each line or segment of the text was categorized according to three main focuses: (a) the portrayal of gender, (b) linguistic markers of body image or objectification, and (c) expressions that indicate blame or accountability.

Data analysis followed Fairclough's three-dimensional CDA framework: The lyrics were manually coded using thematic categories informed by prior CDA research (Aprilia & Neisy, 2022; Baiq Rahayu Kurniasih & Aprillia, 2025). Three central themes guided this coding: (a) portrayals of gender, (b) linguistic markers of body image or objectification, and (c) expressions related to blame or accountability. These categories were directly linked to Fairclough's textual dimension by examining how specific linguistic patterns, such as metaphors of sweetness, passive and active constructions, or evaluative terms, encode ideological meanings. Coates and Wade (2007) model of linguistic deflection informed the analysis of grammatical structures that obscure agency or shift responsibility away from perpetrators.

This stage explored how the lyrics are produced and circulated and how audiences interpret them. The analysis incorporated contextual materials such as interviews with Martinez, critical reviews, and public discussions of the song. These sources helped determine how the text participates in broader cultural conversations about objectification, sexuality, and blame. The final interpretive layer examined how the song interacts with wider sociocultural ideologies, including patriarchal norms, purity culture, and the internalization of the external gaze described in Objectification Theory (Fredrickson & Roberts, 1997). Mills (2008) insights on linguistic mechanisms of domination and resistance were used to explain how the lyrics both reveal and challenge sociocultural expectations surrounding femininity.

Throughout the analysis, metaphor analysis was employed to uncover how figurative language naturalizes power relations, following CDA applications of conceptual metaphor theory (Cunliffe, 2022). The iterative process ensured alignment between data interpretation and the theoretical principles of feminist CDA.

RESULTS AND DISCUSSION

Presentation of Raw Textual Data (Fairclough: Text Dimension)

Following Fairclough's first analytical stage (1989, 1992), this section presents the raw textual data prior to interpretation. The lyrics of Melanie Martinez's "Strawberry Shortcake" (2019) function as the primary dataset for analysis. Rather than reproducing the entire song, only key excerpts directly relevant to linguistic features identified in the coding guide metaphor, repetition, agency, evaluative lexis, and interdiscursive references are presented:

*"Feeling unsure of my naked body / Wondering why I don't look like Barbie."
 "My mama's preaching to make sure I'm pure."
 "It's my fault, it's my fault 'cause I put icing on top."
 "Now the boys want a taste of the strawberry shortcake."
 "Got sent home to change 'cause my skirt is too short."
 "That's my bad, no one taught them not to grab."
 "Just teach him to keep it in his pants and tell him to stop."*

These excerpts constitute the core textual evidence that is subsequently categorized and analyzed through Fairclough's multilayered CDA and the feminist CDA coding adapted from (Alvarez & Daga-as, 2024; Ramadhana & Heriyati, 2025). The selection reflects the three thematic categories established in the methodology gender representation, linguistic markers of objectification and body surveillance, and blame and accountability constructions.

Overview of the Findings

By applying a CDA approach rooted in Fairclough's multilayered model, the analysis of Martinez's track reveals a layered critique of power relations shaped by gender, as well as the broader cultural habit of assigning responsibility for inappropriate behavior to women rather than men, constructing the female body as an arena where social expectations, judgment, and control are constantly negotiated. The CDA reveals three central findings: first, culinary metaphors ("icing," "cake," "taste") operate as symbolic mechanisms of objectification, positioning the female body as consumable while simultaneously enabling ironic resistance (Cunliffe, 2022); second, repetition and irony work together to expose and destabilize victim-blaming, shifting agency from internalized guilt to an explicit critique of patriarchal norms (Coates & Wade, 2007; Mills, 2008); and third, interdiscursivity between purity discourse, beauty norms, and sexual entitlement constructs a contradictory ideological field, which the song challenges by reassigning responsibility for harassment and regulation of female bodies (Fredrickson & Roberts, 1997; Sunderland, 2004). In conclusion, the analysis positions "*Strawberry Shortcake*" not simply as a depiction of personal struggle but as a deliberate linguistic challenge to patriarchal norms these findings align with the methodological grounding in Fairclough's three-dimensional model, illustrating how textual features circulate through discourse practice and sociocultural ideologies.

Representation of Gender and Power in the Lyrics

At the representational level, the song foregrounds the conflict between socially dictated femininity and one's own bodily self-understanding. The introductory lines, "*Feeling unsure of my naked body / Wondering why I don't look like Barbie*," illustrate what Fredrickson and Roberts (1997) identify as self-objectification: the internalization of external standards placed upon women's appearance. The invocation of "*Barbie*," a well-established emblem of idealized femininity, serves as a shorthand for dominant beauty expectations. This connection supports earlier CDA research demonstrating how media texts often "shape women's identities through commercialized beauty norms" (Baiq Rahayu Kurniasih and Aprillia, 2025; Sandall, 2024).

A critical instance of interdiscursivity appears in: The lyric "*My mama's preaching to make sure I'm pure*" (Martinez, 2019) introduces a form of generational authority that polices female behavior. Here, moral-religious discourse (purity) intersects with gender discourse to discipline female sexuality. As (Fairclough, 1992). argues, interdiscursivity reveals how ideological power operates by blending discursive domains. The lyric binds the female subject within a modesty–allure double bind: she is instructed to maintain purity while simultaneously encountering male sexual *attention* "*boys acting like they ain't seen skin before*". This contradiction reflects Mills (2008); Taheri (2020) identification of gendered norms that simultaneously demand sexual appeal and regulate it.

Metaphor, Irony, and the Politics of Consumption

Culinary metaphors permeate the song, functioning as ideological constructs that reduce femininity to sweetness, decoration, and consumption. The repeated culinary imagery, such as "*icing*," "*cake*," and "*taste*," frames the female body as something to be consumed, reflecting the objectification metaphors documented by Cunliffe (2022) in media discourse. Within this framework, femininity is associated with sweetness, adornment, and pleasure, which limits female identity to visual and erotic appeal while stripping it of power.

However, Martinez pairs these metaphors with irony and strategic repetition, converting them into critiques rather than passive representations. The refrain "*It's my fault, it's my fault / 'Cause I put icing on top*" (Martinez, 2019) demonstrates how women are frequently positioned as responsible for the misconduct of others. The performative nature of this self-blame draws attention to the irrationality of such cultural reasoning. This critique aligns with Coates and Wade's (2007) discussion of how discourse normalizes victim-blaming by transferring accountability away from perpetrators. Through repetition, Martinez turns an internalized accusation into a pointed exposure of the patriarchal narrative that equates female visibility with culpability.

Martinez (2019) complicates this metaphorical system through ironic contrast. Phrases like "*boys want a taste of the strawberry shortcake*" (Martinez, 2019) foreground male desire and entitlement, yet the speaker's exasperation embedded in the chorus disrupts this narrative. The pointed remark "*That's my bad, no one taught them not to grab*" (Martinez, 2019) underscores that harmful behavior stems from broader social failures rather than women's appearance. Irony reaches its peak when metaphors of "taste" are juxtaposed with the violent connotation of "grab." While "taste" suggests passive desire, "grab" reveals the coercive reality underlying objectification. This contrast exposes how patriarchal ideology sanitizes male entitlement through euphemistic language.

The culminating rejection of this logic occurs in: "Just teach him to keep it in his pants and tell him to stop." This marks a decisive ideological transformation, as the metaphoric frame shifts from self-blame to explicit instruction directed at male behavior and socialization. In effect, metaphor becomes both an instrument of patriarchal representation and a means of challenging it. Martinez repurposes the very symbols used to sexualize women, reshaping them into critiques of that sexualization. Such a strategy echoes Aprilia and Neisya (2022) CDA of Maggie Lindemann's "*Pretty Girl*," where derogatory descriptors are reclaimed to assert autonomy. Across both cases, the transformation of metaphor demonstrates how discourse can destabilize dominant ideology from within.

Linguistic Construction of Blame, Silencing, and Agency

Agency in "*Strawberry Shortcake*" is a key element in shaping the song's ideological message. Variations between active and passive structures illustrate how responsibility is negotiated within the narrative. When the speaker states "*I put icing on top*" (Martinez, 2019), she occupies an active role, appearing complicit in the blame attributed to her. In contrast, Passive structures play a critical role in obscuring institutional authority. For example:

"Got sent home to change 'cause my skirt is too short."

The passive voice erases the agent school administrators, thus enacting what Coates and Wade (2007) identify as responsibility erasure, a linguistic pattern that masks institutional control over girls' bodies.

Thus, the interplay between passive suppression of authority and active declaration of resistance demonstrates how grammar functions as a site of ideological struggle within feminist CDA (Alvarez & Daga-as, 2024).

Feminist Counter-Discourse and Ideological Transformation

The song embodies what Sunderland (2004) terms resistant gender discourse, where prevailing norms are voiced only to be subverted. Martinez constructs a polyphonic discourse (Wodak & Meyer, 2009), balancing internalized insecurity (“It’s my fault”) with assertive critique (“tell him to stop”). Within the broader sociocultural dimension of Fairclough’s model, the text confronts purity culture, body surveillance, and victim-blaming, three ideological systems that rarely appear together in a single pop text. This contributes to the study’s novelty, consistent with the introduction’s claim that the song uniquely intertwines critiques of self-objectification (Fredrickson & Roberts, 1997), victim-blaming (Coates & Wade, 2007), and purity norms (Mills, 2008).

The song, therefore positioned within the wider landscape of feminist-oriented pop music, “*Strawberry Shortcake*” participates in what prior scholarship characterizes as a cultural arena for renegotiating feminine identity and power (D. Chen et al., 2025; Ramadhana and Heriyati, 2025). By drawing attention to the conflicting expectations placed on girls and women regarding their appearance and conduct, the song illustrates Fairclough (1992) claim that discourse plays a dual role in maintaining and transforming power relations. This musical text questions the very norms that the pop industry frequently reproduces, exposing the ideological friction embedded within mainstream culture.

CDA Implications

The CDA of “*Strawberry Shortcake*” illustrates the value of linguistic inquiry in revealing the ideological forces embedded within everyday media. The song reflects dominant assumptions about female bodies, modesty, and accountability, while simultaneously challenging those assumptions. Textually, it relies on metaphor, patterned repetition, and ironic framing to convey its critique. Through its engagement with pop-music conventions, it reshapes familiar gender narratives at the discourse-practice level. At the broader sociocultural level, the song contributes to ongoing feminist conversations about body politics in contemporary media (Alvarez and Daga-as, 2024; Fredrickson and Roberts, 1997; Sandall, 2024).

Taken together, these findings reinforce the core CDA perspective that language serves as a site for negotiating power and ideology (Fairclough, 1989; van Dijk, 1998). Rather than simply depicting gendered inequality, Martinez’s lyrics expose how sexism is reproduced through discourse and point toward a more agentive counter-narrative. This aligns with research emphasizing popular music’s role as an influential discursive arena where cultural beliefs about gender, embodiment, and autonomy are maintained, contested, and transformed (Kartika Seno and Wulandari, 2023; Tariq et al., 2021).

Findings

The findings indicate that “*Strawberry Shortcake*” demonstrates how popular music can embed feminist critique within widely consumed cultural forms. The lyrics problematize expectations of female purity, question the moral scrutiny imposed on women’s appearance, and reveal how language often shifts responsibility onto victims. Through its strategic use of irony and reworked metaphors, the song enacts resistance that is subtle yet pointed, contributing to CDA’s broader aim of uncovering concealed ideologies and encouraging critical engagement with media discourse (Brown and Mondon, 2021; Kendrick and De-Poli, 2023). Further research could expand this inquiry by examining the song’s visual representations, particularly in the K-12 music video, to analyze how imagery and other semiotic elements support or complicate the critique of gender norms and body politics conveyed in the lyrics.

CONCLUSION

This study examined Melanie Martinez’s “*Strawberry Shortcake*” using Fairclough’s three-dimensional CDA framework and showed how the song’s linguistic choices articulate, reproduce, and contest gendered ideologies. At the textual level, culinary metaphors (“icing,” “cake,” “taste”), patterned repetition (“It’s my fault”), and ironic formulations construct a layered critique of self-objectification, victim-blaming, and purity-based regulation of femininity, revealing how dominant discourses normalize the policing of women’s bodies while simultaneously opening space for counter-discursive resistance. At the level of discourse practice, the song’s production and circulation in mainstream pop culture situate its resistant meanings within an ongoing negotiation between commercial expectations of femininity and feminist reinterpretations of agency, in line with views that

understand gender as constituted in and through discourse. Within the broader sociocultural dimension, the lyrics expose ideological tensions surrounding objectification, purity norms, and the cultural displacement of blame onto women, ultimately shifting the narrative voice from an objectified subject to a critical agent who reallocates responsibility to perpetrators and to the social structures that normalize their behavior. In doing so, “Strawberry Shortcake” functions not merely as personal expression, but as a discursive intervention that exposes, questions, and reframes the ideological structures governing women’s bodies, demonstrating how popular music can participate in the transformation of social power relations.

Theoretically, this research contributes to critical discourse analysis by illustrating how intersecting gendered ideologies of self-objectification, victim-blaming, and purity culture can be examined simultaneously within a single pop text, an area that remains relatively underexplored. The analysis shows that metaphor, repetition, and irony operate not only as stylistic resources but as mechanisms of ideological resistance, positioning pop lyrics as productive sites for feminist critique. Practically, the study offers educators, media analysts, and cultural critics an analytical model for tracing how resistant gender discourse is constructed in popular music, thereby supporting critical media literacy initiatives that help audiences recognize subtle forms of sexism in everyday cultural products and reflect on how language shapes perceptions of gender, agency, and accountability. Future research could extend this work by incorporating multimodal elements—particularly Martinez’s music video and visual symbolism to examine how imagery, gesture, and narrative framing reinforce or complicate the linguistic critique of patriarchal norms, as well as by conducting comparative studies across genres or artists to explore how feminist resistance emerges differently across musical contexts.

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