



Liberal Feminism in *Run the World (Girls)* Music Video by Beyonce: A Multimodal Critical Discourse Analysis

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ABSTRACT

This study aims to analyze the representation of liberal feminism in Beyoncé's music video *Run the World (Girls)* using a Multimodal Critical Discourse Analysis (MCDA) approach. This study uses the theory of liberal feminism by Tong (2009), which focuses on the aspects of power, equality, and freedom, and the MCDA theory by O'Halloran (2008). This study employs a qualitative method with a multimodal analysis design. The data were collected from the song lyrics and visual scenes in the music video *Run the World (Girls)*. The results indicate that representations of liberal feminism are constructed through multiple semiotic modes. In the multiple semiotic mode, the aspects of power and freedom are found in the combination of lyrics and visuals, which reinforce the meaning of liberal feminism. Thus, the results of this study indicate that the music video for "*Run the World (Girls)*" presents liberal feminism, in which women are portrayed as individuals who possess power, equal opportunities, and the freedom to make their own choices and actively contribute to the public sphere.



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1. INTRODUCTION

In the current era of rapid information exchange and the dominance of digital media, language plays a crucial role in shaping how social realities are constructed and understood. Discourse Analysis is an important approach in studying language because it focuses on how language is used to construct and present social conditions in society. Discourse analysis is based on the view that social conditions are not neutral, but are shaped through language (Gergen, 2018). Therefore, this approach examines not only what is said in a text, but also how and why that meaning is said, as well as how social, political, and cultural conditions also affect the communication process (Putri, 2025). According to Risdianto & Salatiga (2016) Discourse Analysis studies texts and looks at their relationship to the situation and culture around them, including how texts are created due to the influence of social life and how the texts can be used to identify events that occurred, ways of thinking, and beliefs of the community. Thus, Discourse Analysis plays an important role in revealing the relationship between language, power, and social practices.

This approach is aligned with Multimodal Critical Discourse Analysis (MCDA), which views that ideological messages are not only conveyed through words, but also through various visual modes (Tang, 2018). MCDA is an approach that develops theories and ways of analyzing discourse using various types of communication signs or symbols, such as language, images, spatial layout, and building design. According to Çoşkun (2015) in the media—especially on television, movies, magazines, and the internet—images have a very important part. Images are often used to convey things that are unable to be fully expressed through language. Texts in the media usually combine language and visual strategies that look natural or normal, but can actually be ideological and used to shape perspectives on certain events or figures. Thus, MCDA aims to expose and criticize how meanings or messages are conveyed through various forms of communication, especially visual ones.

As the form of communication that does not only use verbal language develops, the study of Discourse Analysis then develops into Multimodal Discourse Analysis (MDA). MDA shows how meaning is constructed through the use of different modes of communication, not just through language. This approach is used to analyze meanings built through a combination of various modes of communication, such as language, images, sounds, and

movements. According to Pratiwy & Wulan (2018) MDA exists as an approach to the study of discourse that combines language with various other sources, such as images, scientific symbols, movements, actions, music, and sound. In line with this opinion, Mesinioti (2025) explained that MDA is an approach that examines how meaning is constructed through various semiotic sources, such as gazes, facial expressions, hand gestures, images, spatial arrangements, and the use of objects. When one mode is not able to convey the meaning clearly, then another mode is needed to clarify the message so that the meaning can be understood (Hong, 2012). Thus, MDA becomes a comprehensive approach to understanding how meaning is shaped as a whole through the relationships between modes of communication.

To understand the meaning more deeply and critically, an approach is needed that not only looks at the relationship between modes of communication, but also examines how discourse shapes and maintains power relations and social inequality. According to van Dijk (2015) Critical Discourse Analysis (CDA) is a discourse analysis study that focuses on how the abuse of power and social inequality are formed, maintained, justified, and fought through texts and speech in social and political contexts. Through CDA, language is understood not only as a means of communication, but also as a means that can influence the way people think and perceive a social context. CDA also examines how discourse continues to contribute to shaping and sustaining broader social structures, as well as uncovering the cultural and ideological meanings hidden within it (Sahmeni & Afifah, 2019). According to Dey (2021) CDA has a strong view of ideology and power in social life, as well as how language plays a role in uncovering, maintaining, and shaping these relationships. Thus, Critical Discourse Analysis helps to see how language works in social life, particularly in building and maintaining power and social inequality.

In line with this view, liberal feminism exists as a perspective that highlights how gender inequality is shaped and maintained through unequal social structures and cultural practices. This feminism focuses on achieving gender equality through legal and political policy changes, while remaining within a liberal democratic system (Ansari, 2023). Liberal feminists believe that society still holds the false assumption that women are naturally less intelligent or stronger than men. Because of this belief, women are often treated unfairly in education, discussions and the workplace. As Tong (2009) states, "women's subordination is rooted in a set of customary and legal restrictions that block women's entry and success in the so-called public world". Liberal feminism believes that freedom and equality should be based on rationality. It believes that women and men are equal, with no fundamental differences. Therefore, they fight for gender equality through legal and policy changes, while still working within the existing social system. They may fight for equality through popular media, such as music videos.

Music videos are an effective medium to express and spread social and ideological messages. Music videos are considered a powerful tool for transmitting ideas, not only reaching a wide range of audiences, but also using multiple modes of communication such as linguistic and visual (López, 2017). Music videos also play a role in the gender socialization process. According to McKenna (2006) music videos have a huge influence on youth culture and are an important place to see how society shapes and displays views on gender. In the context of today's controversial society, feminism and music videos have merged into a powerful form of activism. Some of the female pop artists who have voiced feminism through their music videos are Beyoncé, Miley Cyrus, Meghan Trainor, Katy Perry, and so on (Martiwi et al., 2017).

The song *Run the World (Girls)* by Beyoncé is one of the music videos that visually and lyrically portrays women as strong, independent, and capable of leading social change on equal footing with men. The Music Videos features presents of women taking over spaces of power, resisting male domination, and asserting control over their own bodies and voices. This is in line with the tenets of liberal feminism, which advocates for equality between women and men in rights, opportunities, and individual courage. One of the main visible features is how the women in the video are positioned as active rather than passive objects. They wear military-style clothing and stand tall facing uniformed male troops, symbolizing strength, courage and leadership. According to Guo (2023) The dance of women resembling soldiers, accompanied by music, is a powerful form of expression. In this way, women's power can be better appreciated, and messages about women's equality and identity can be conveyed more clearly and widely. Lyric in the song, such as "*Who run the world? Girls!*", act as a form of affirmation for female leadership. In addition, the use of aesthetic elements such as coordinated mass dancing also demonstrates women's solidarity and unity, challenging the notion that women are always competing against each other.

Several previous studies have talked about the representation of feminism in various media, such as novels, movies, and music videos. The first study is Purwarno et al. (2021)'s research on novels. They analyzed the representation of liberal feminism in *Ika Natassa's Critical Eleven*. This research focuses on three main aspects of liberal feminism, namely women's equality in the world of work, education, and political rights. The main character, Anya, is portrayed as a modern woman who is independent, intelligent, and able to make professional decisions without relying on men. The second study is Kadek et al. (2021). This study aims to identify aspects of liberal feminism in the novel *Mulan's Secret Plan* by Tessa Roehl. Using Tong's (2008) theory of liberal feminism, this study finds that Mulan's character fights for equal education and equal liberty, such as her desire to obtain an education equal to men and the freedom to choose what she wants in life. This research highlights how Mulan's character struggles to break through the gender role restrictions that prevailed in ancient Chinese patriarchal society.

Previous researchs shows that films can represent liberal feminism values through the female characters they portray. The research conducted by Tambotto (2023) analyzed the character of Carly Whitten in the film *The Other Woman* (2014) as a representation of liberal feminism, especially in the aspect of personal autonomy developed by Amy Baehr (2007). This study found that the character of Carly, a successful and independent lawyer, strongly represents the values of liberal feminism such as independence, hard work, intelligence, support for fellow women, and assertiveness in making decisions. The researcher concluded that Carly's actions reflect a woman's personal autonomy in choosing her own life, breaking unhealthy relationships, and supporting justice for fellow women. The next study by Desmawati (2018). The researcher analyzed the types of feminism presented by female characters in the classic novel *Little Women* by Louisa May Alcott. This study identified four types of feminism in the novel, namely liberal feminism, marxist feminism, existentialist feminism, and radical feminism. The main findings show that liberal feminism dominates the narrative, especially in how the female characters work hard, are economically independent, and express their freedom to fulfill their personal needs.

From what happens with liberal feminism in various media, there are several studies that discuss liberal feminism using a multimodal approach, such as by Salsabila & Suyudi (2023). This research aims to identify the representation of liberal feminism values in Katy Perry's Music Videos *Part of Me* using Multimodal Critical Discourse Analysis (MCDA) approach. This research combines Kress and van Leeuwen's visual grammar theory and Fairclough's Critical Discourse Analysis (CDA). The researcher analyzed five excerpts of scenes in the MV and found that values such as gender equality, women's independence, and personal autonomy are displayed through colors, body movements, settings, and visual narratives. In the military training scene and the active role of women in the field of duty, it seems to show that women can have equal roles and strengths with men. Further research by Rahmawati & Suyudi (2023). The researcher used MCDA to examine the MV *God is a Woman* and found the dominance of post-modern and radical feminism ideologies, especially through symbols of bodily freedom and female superiority in the visuals and narratives of the song.

Several previous studies have shown that liberal feminism has been widely applied in various forms of media, ranging from novels, movies, to music videos. However, most of these studies tend to focus solely on text-based media or visual representations, without fully exploring the multimodal nature of digital media. One of researchers conducted by Salsabila & Suyudi (2023) have begun to incorporate a multimodal approach, but the analysis still emphasizes the visual aspect and has not been in-depth in looking at the interaction between communication modes. In addition, there are still minimal studies that apply Multimodal Critical Discourse Analysis (MCDA) to reveal the ideology of liberal feminism in popular media products that have various symbols and ideological meanings such as Beyoncé's *Run the World (Girls)* music video.

This study tries to find gaps in previous research on feminism in literary works using the Multimodal Critical Discourse Analysis approach. Based on a study conducted by Salsabila & Suyudi (2023), It can be noted that studies on liberal feminism still mostly focus on text-based media such as novels and films, so they have not fully considered the character of multimodal communication in audiovisual media, especially Music Video. As a result, the character of multimodal communication that characterizes audiovisual media has not received adequate attention, especially in the context of Music Video which combines elements of language, visuals, sound, and motion simultaneously. Although there are studies that examine feminism in Music Video using a multimodal approach, the analysis conducted generally still focuses on visual aspects and has not studied in depth the interaction between modes of communication such as language, movement, sound, and visuals in an integrated manner. In addition, there is still limited research that integrates a multimodal approach with a critical perspective to uncover the power relations and liberal ideology of feminism in popular media, thus opening up opportunities for this research to fill this gap.

2. RESEARCH METHOD

This research uses a qualitative approach. The qualitative approach is selected because it is suitable for exploring the meaning, interpretation, and social and cultural representations that appear in a phenomenon, especially in the media. According to Walliman (2006), the qualitative approach is based on data in the form of words, opinions, emotions, and other narrative forms. Qualitative research allows researchers to understand meaning in depth through descriptive and textual data, such as images, words, symbols, and narratives. This study analyzes the representation of liberal feminism in the music video *Run the World (Girls)* by Beyoncé using the Multimodal Critical Discourse Analysis (MCDA) approach.

3. RESULTS AND ANALYSIS

3.1. Liberal Feminism in Multiple Semiotic Mode

Multiple semiotic modes in this study are used to examine the interaction between textual (lyrics) and visual modes in expressing liberal feminism in Beyoncé's music video "Who Run the World (Girls)." This analysis examines how words and phrases in the textual mode interact with images, colors, camera work, and gestures in the visual mode to construct meanings of power, equality, and freedom. This study shows that the representation of liberal feminism in the music video, through the combination of textual and visual modes, is capable of portraying

women as strong, equal individuals who are free to determine their own lives. The results of this analysis indicate the presence of 5 figures that representations of power and 7 figures that representations of freedom.

3.3.1 Power aspect

1. Women's solidarity in a single formation



Figure 3. 1 Scene at minute 1:07

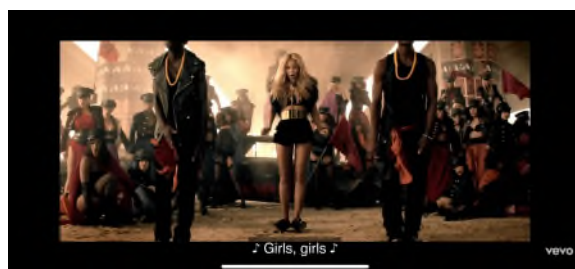


Figure 3. 2 Scene at 1:08

The researcher shows that a combination of figure 3.1 (scene at minute 1:07), figure 3.2 (scene at minute 1:08), and the lyric “*Who run the world? Girls!*” describe **aspects of power** in liberal feminism through textual and visual mode or it called multiple semiotic. Lyric “*Who run the world? Girls*” portrays women who possess the strength, influence, and ability to take on roles and define their place in society, particularly in the fields of education, the economy, and politics. As a result, women are able to become agents of change in society.

The meaning of these lyrics is further reinforced by a combination of imagery, color, camera techniques, and gestures. This aligns with O'Halloran (2008) theory, which states that meaning in a multimodal approach is formed through a combination of language and semiotic sources—namely, visual images, color, perspective (camera), and gestures. Beyoncé's position as the central figure in the middle signifies a woman who possesses control and power within that space or scene. The group of women in the background represents the supportive solidarity among women to achieve equal standing in the social sphere. Meanwhile, the two men serve merely as supporting elements positioned on the periphery of the central figure, Beyoncé. Furthermore, the combination of black and red conveys the idea that women have the ability to assume important roles and challenge the social constraints that hold them back. Meanwhile, blue and purple symbolize the strength of self-control, emotional stability, and wisdom.

The use of a long shot allows the audience to see the overall arrangement of the characters and their relationships within the visual space. Thus, the audience can observe that Beyoncé is the focal point, supported by the group of women behind her. Meanwhile, the use of an eye-level angle creates an equal relationship between the characters and the audience, as neither is shown in a higher or lower position. Beyoncé and the two men on either side of her start in a crouching position and then stand upright. Meanwhile, the posture and expressions of the group of women behind her appear resolute and focused. Beyoncé's gestures symbolize women as confident, active individuals capable of controlling themselves. Thus, these gestures demonstrate that women also possess the strength to determine the direction of their lives and make their own decisions independently, without relying on men.

Thus, the results of the analysis of the combination of the lyrics “*Who run the world? Girls!*” and visual elements (image, color, camera, and gesture) present the aspect of power in liberal feminism. The multiple semiotic elements here convey the meaning that women also possess the self-confidence, ability, and right to lead, make decisions, and determine their roles and positions in society to achieve equality. This meaning aligns with Tong (2009) theory of liberal feminism, which states that educated women will contribute to societal well-being and that the primary goal of liberal feminism is to create a just and caring society where freedom can flourish. In such a society, women and men can thrive on equal terms. The power of this message is also evident in Beyoncé's central

position, the support from the women surrounding her, the camera work that conveys a sense of equality, and her gestures, which convey resilience and readiness to face social pressures.

2. Resistance to subjugation through bold and progressive physical expression



Figure 3.3 Scene at minute 1:34

The researcher shows that a combination of figure 4.15 (scene at minute 1:34) and the lyric “*Disrespect us no they won’t*” describe **aspects of power** in liberal feminism through textual and visual mode or it called multiple semiotic. Lyric “*Disrespect us no they won’t*” emphasizes that women reject unequal treatment and views that demean them. Women have the right to the same recognition and respect as men.

The meaning of these lyrics is further reinforced by a combination of imagery, color, camera techniques, and gestures. This aligns with O’Halloran (2008) theory, which states that meaning in a multimodal approach is formed through a combination of language and semiotic sources—namely, visual images, color, perspective (camera), and gestures. Beyoncé’s position as the central figure in the middle signifies a woman who possesses control and power within that space or scene. The group of women in the background represents the mutual support among women to achieve equal standing in the social sphere. Meanwhile, the two men serve merely as supporting elements positioned on the periphery of the central figure, Beyoncé. Furthermore, the combination of black and red conveys the idea that women have the ability to assume important roles and challenge the social constraints that hold them back. The blue and purple symbolize the strength of self-control, emotional stability, and wisdom.

The use of a long shot allows the audience to see the overall arrangement of the characters and their relationships within the visual space. Thus, the audience can observe that Beyoncé is the focal point, supported by the group of women behind her. Meanwhile, the use of an eye-level angle creates an equal relationship between the characters and the audience, as neither is shown in a higher or lower position. Beyoncé and the two men on her right and left are initially in a crouching position and then stand upright. Meanwhile, the posture and expressions of the group of women in the background appear resolute and focused. Then, Beyoncé and the two men on either side of her perform a running-in-place motion with determined expressions. This movement illustrates that women are capable of controlling themselves and their emotions to prepare to face obstacles. Thus, this movement represents an aspect of female power—one characterized by courage, ability, and resilience to take active action.

Thus, the results of the analysis of the combination of the lyrics “*Disrespect us no, they won’t*” and visual elements (image, color, camera, and gesture) present the aspect of power in liberal feminism. Here, the multiple semiotic elements construct the meaning of women’s strength and courage in rejecting actions that demean them; they have the right to uphold their dignity and attain equal roles and positions in society. This meaning aligns with Tong (2009) theory of liberal feminism, which states that liberal feminism seeks to liberate women from gender-based oppression—that is, the oppression that places women in a subordinate position or even excludes them entirely from the workplace, education, or public spaces.

3. A strong woman who can handle pressure



Figure 3.4 Scene at minutes 2:13



Figure 3.5 Scene at minutes 2:16

Next, the researcher shows that a combination of figure 4.16 (scene at minute 2:06), figure 4.17 (scene at minute 2:13) and the lyric “*My persuasion can build a nation*” describe **aspects of power** in liberal feminism through textual and visual mode or it called multiple semiotic. Lyric “*My persuasion can build a nation*” explains that women’s abilities, influence, and contributions can help build society and the nation. The phrase “*my persuasion*” refers to women’s ideas, voices, and power to influence their communities and participate in public decision-making processes. Thus, these lyrics illustrate that women can also be agents of change and actively participate in the public sphere.

The meaning of these lyrics is further reinforced by a combination of imagery, color, camera techniques, and gestures. This aligns with O’Halloran’s (2008) theory, which states that meaning in a multimodal approach is formed through a combination of language and semiotic sources—namely, visual images, color, perspective (camera), and gestures. Both images show Beyoncé positioned in the center—or the focal point—of the visual space. Although she is surrounded by large vehicles and sand dust that could threaten her, Beyoncé’s presence remains dominant and does not stray from the center of attention. The black color of Beyoncé’s clothing and eye makeup symbolizes a woman’s courage, assertiveness, and focus in the face of the social pressures surrounding her. Meanwhile, the black color of the large vehicles symbolizes the power of domination, pressure, and obstacles that can limit a woman’s freedom of movement. The representation of black in these vehicles actually serves as a challenge for women to confront these pressures.

The use of a medium close-up draws the audience’s focus to Beyoncé’s face, which conveys emotion, courage, and determination. Meanwhile, the use of a long shot allows the audience to see the full context of the situation Beyoncé is facing—namely, the pressure from her surroundings. As a result, the audience not only sees the character within the visual space but also understands the challenges she is currently facing. Furthermore, the use of an eye-level angle makes the subject and the audience appear on equal footing, as neither party is positioned higher or lower. Beyoncé’s facial expression conveys her awareness and readiness to face a challenging situation, while her sharp gaze directed at the camera reflects her self-confidence and courage to refuse being cast as a passive individual. Furthermore, her upright posture—with her hands on her hips and her legs slightly apart—conveys self-confidence and a refusal to be intimidated by anyone. This gesture illustrates a woman’s strength in standing her ground when facing pressure from her social environment.

Thus, the results of the analysis combining the lyric “*My persuasion can build a nation*” with visual elements (image, color, camera, and gesture) present the aspect of power inherent in liberal feminism. Here, the multiple semiotic elements convey the meaning that women’s abilities, influence, and capabilities are used to contribute to bringing about change and to be active in the public sphere. This meaning aligns with Tong (2009) theory of liberal feminism, which states that educated women will contribute to the well-being of society. This meaning is further reinforced by Beyoncé’s position as the focal point amidst pressure, colors that represent assertiveness and courage, camera techniques that create a sense of equality, and gestures that demonstrate resilience and self-confidence when facing social pressure.

3.3.2 Freedom aspect

1. Women’s control in relationship with man



Figure 3.6 Scene at minutes 1:48

The researcher shows that a combination of figure 4.18 (scene at minute 1:48) and the lyric “*Who will buy it for themselves and get more money later*” describe **aspects of freedom** in liberal feminism through textual and visual mode or it called multiple semiotic. Lyric “*Who will buy it for themselves and get more money later*” conveys the idea that women have economic independence, enabling them to meet their basic needs through their own income. The phrase “*buy it for themselves*” illustrates that women have financial autonomy without depending on men. Meanwhile, “*get more money later*” illustrates that women have the ability to secure employment and access economic opportunities on an equal footing with.

The meaning of these lyrics is further reinforced by a combination of imagery, color, camera techniques, and gestures. This aligns with O’Halloran (2008) theory, which states that meaning in a multimodal approach is formed through a combination of language and semiotic sources—namely, visual images, color, perspective (camera), and gestures. Beyoncé’s body, covered in sand and with only her hands visible, illustrates that strength is not always evident through physical actions but can also be seen in actions that influence others. Meanwhile, the man is clearly

visible in the image but becomes the object of Beyoncé's actions. Furthermore, the sand dust surrounding them symbolizes challenges within the social sphere. The brown color of the sand dust symbolizes a challenging environment. The black color of the man's shirt symbolizes a force of domination. Although the black color of his shirt conveys a sense of dominance, he remains under the influence of Beyoncé's power.

The use of a close-up shot allows the audience to focus on Beyoncé's action of touching the chin of the man next to her. This makes the meaning stand out more. Furthermore, the low-angle shot conveys a sense of the man's dominance, which is clearly depicted visually. Gestures serve to convey a message through posture, emotions, and actions. Beyoncé's hand touching the man's chin represents a woman's ability to direct and control a man. Meanwhile, the man's tense and confused expression reflects his acceptance of the influence and control exerted by the woman's actions.

Thus, the results of the analysis combining the lyrics "*Who will buy it for themselves and get more money later*" with visual elements (image, color, camera, and gesture) present the aspect of power inherent in liberal feminism. The multiple semiotic elements here convey the meaning that women have the opportunity to achieve economic independence, make decisions, and determine their own lives without depending on men. This meaning aligns with Tong (2009) theory of liberal feminism, which states that women must first become economically independent before men do. In other words, if women are already economically independent, they will not depend on men for their livelihood. This meaning is further reinforced by Beyoncé's ability to influence and control situations despite facing social challenges and male dominance.

2. The difference in power: men under pressure vs. women in control



Figure 3. 7 Scene at minute 3:04

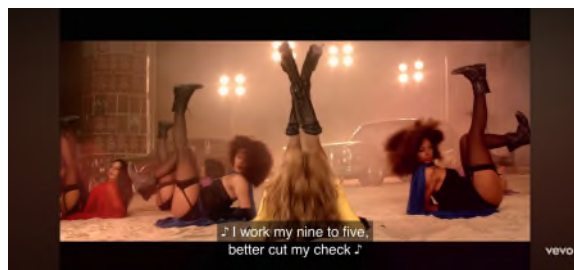


Figure 3. 8 Scene at 3:05

The researcher shows that a combination of figure figure 3.7 (scene at minute 3:04), figure 3.8 (scene at minute 3:05) and the lyric "*I work my nine to five, better cut my check*" describe **aspects of freedom** in liberal feminism through textual and visual mode or it called multiple semiotic. Lyric "*I work my nine to five, better cut my check*" illustrates women's financial independence and their contributions in the workforce. The phrase "*nine to five*" illustrates that women also have the ability and opportunity to work in formal jobs and participate in the public sphere just as men do. The phrase "*better cut my check*" reflects women's demand for equal and fair pay and recognition for their contributions.

The meaning of these lyrics is further reinforced by a combination of imagery, color, camera techniques, and gestures. This aligns with O'Halloran (2008) theory, which states that meaning in a multimodal approach is formed from a combination of language and semiotic sources, namely visual images, color, perspective (camera), and gesture. In the first image, a large group of men is positioned at the center, projecting a sense of cohesive and dominant power. They are wearing uniforms and carrying shields, giving them the potential to intimidate others. Meanwhile, the second image shows Beyoncé positioned at the focal point, leading the dance of the group of women behind her. Her position in the center indicates that women also have the opportunity and ability to take on leadership roles. In this context, women are no longer positioned as passive participants but as individuals with equal rights, capacity, and ability to lead. The presence of the group of women behind her symbolizes solidarity among women in advocating for equality. The predominance of black in the first image symbolizes the power of authority that exerts pressure and intimidation. This color conveys the impression of a force that dominates its

surroundings. Meanwhile, the yellow of Beyoncé's outfit symbolizes self-confidence, courage, and positive energy. Furthermore, the black color of Beyoncé's boots and those of the other women in the group symbolizes the strength and resolve that women possess when faced with pressure from their environment. Furthermore, the red, blue, and purple colors of the women's group's outfits in the background illustrate that women possess the diversity to unite in fighting for a common goal.

The use of the long shot technique allows the audience to see the entire situation unfolding within the visual space and the relationship between the characters and their surroundings. Viewers can discern the difference in the representation of the group of men in the first image and the group of women in the second image. Furthermore, the use of a low-angle shot in the first image gives the impression that the group of men holds a higher status and is dominant. Meanwhile, the eye-level angle in the second image places the audience, Beyoncé, and the group of women on equal footing. There is no implication of belittling or elevating the women's status. The forward movement performed by the group of men in the first image conveys unity and discipline characterized by control and pressure. In contrast, the dance performed by the group of women expresses free and flexible body movements. The differences in body orientation and movement among the other women in the group also demonstrate that women, too, can have the freedom to express themselves in their own unique ways.

Thus, the results of the analysis of the combination of the lyrics "*I work my nine to five, better cut my check*" and visual elements (image, color, camera, and gesture) present the aspect of power in liberal feminism. Here, the multiple semiotic elements convey the meaning that women have the freedom to work and receive fair recognition in the public sphere. This meaning aligns with Tong (2009) theory of liberal feminism, which states that if society wishes to achieve gender equality, it must grant women the same political rights, economic opportunities, and educational access as men enjoy. This meaning is reinforced by Beyoncé's position as the leader of a group of women, the colors symbolizing courage and unity, the camera techniques that create an impression of equality, and the gestures that depict freedom of expression and the freedom to act according to their own choices.

3. Freedom of expression



Figure 3. 9 Scene at minute 3:16



Figure 3. 10 Scene at minute 3:17

The researcher shows that a combination of figure 3.9 (scene at minute 3:16), and figure 3.10 (scene at minute 3:17), and the lyric "*how we smart enough to make these millions*" describe **aspects of freedom** in liberal feminism through textual and visual mode or it called multiple semiotic. Lyric "*how we smart enough to make these millions*" explains that women possess the intelligence and ability to achieve financial success through their own efforts and inherent potential.

The meaning of these lyrics is further reinforced by a combination of imagery, color, camera techniques, and gestures. This aligns with O'Halloran (2008) theory, which states that meaning in a multimodal approach is formed through the integration of language and semiotic sources—namely, visual images, color, perspective (camera), and gestures. Beyoncé's position in the first image serves as the focal point and occupies the visual space independently. She demonstrates that women possess the identity and ability to act independently without relying on men. Furthermore, the positioning of the group of women in the second image represents solidarity and a sense of togetherness among women as they fight for equal rights and opportunities. The black color of Beyoncé's clothing symbolizes women's strength, assertiveness, and control when facing pressure. This color signifies that women are not weak figures but individuals capable of controlling their own lives. Meanwhile, the golden-brown color of the sand symbolizes the warmth and maturity of women as they face various challenges. Furthermore, the black

silhouette of the group of women in the second image depicts the collective strength of women. Meanwhile, the golden-brown color of the spotlight symbolizes hope and achievement.

The use of the medium close-up technique in both images draws the viewer's attention to the characters' facial expressions and their interactions within the visual space, thereby clarifying the intended meaning. Furthermore, the use of a medium-high angle in the first image places the viewer above Beyoncé. However, Beyoncé's relaxed and confident expression allows her to maintain her composure even while in a position that places her at a disadvantage. Meanwhile, the eye-level angle in the second image establishes an equal relationship between the audience and the group of women. Beyoncé's expression conveys calmness, self-confidence, and self-control in the face of social pressure. This attitude illustrates women's ability to independently choose how to respond to the circumstances they face. Furthermore, the gesture of the group of women running while raising their hands conveys a sense of enthusiasm, freedom, and unity. This gesture illustrates that women have the space to express themselves and celebrate the success of their achievements.

Thus, the results of the analysis combining the lyrics "*how we smart enough to make these millions*" with visual elements (image, color, camera, and gesture) present the aspect of power inherent in liberal feminism. Here, the multiple semiotic elements convey the meaning that women possess the intelligence, freedom, and ability to realize their potential and achieve financial success. This meaning aligns with Tong (2009) theory of liberal feminism, which states that women must first become economically independent before men. In other words, if women are already economically independent, they will not have to depend on men for their livelihood.

4. Women's primary focus on freedom of expression

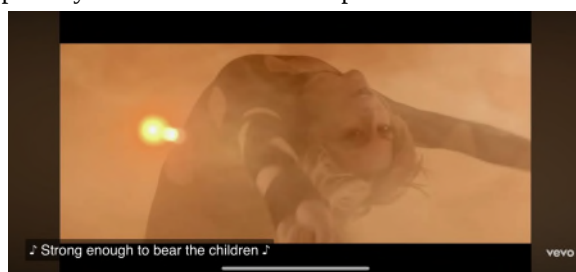


Figure 3.11 Scene at minute 3:18



Figure 3.12 Scene at minute 3:20

The researcher shows that a combination of figure 3.11 (scene at minute 3:18), and figure 3.12 (scene at minute 3:20), and the lyric "*strong enough to bear the children // then get back to business*" describe **aspects of freedom** in liberal feminism through textual and visual mode or it called multiple semiotic. Lyric "*strong enough to bear the children // then get back to business*" This illustrates women's ability to serve as mothers or as individuals who contribute in the workplace. The phrase "*bear the children*" refers to women's reproductive role, while the phrase "*get back to business*" indicates that women can continue to fulfill their roles in the workplace after taking on the role of a mother.

The meaning of these lyrics is further reinforced by a combination of imagery, color, camera techniques, and gestures. This aligns with O'Halloran (2008) theory, which states that meaning in a multimodal approach is formed through a combination of language and semiotic sources—namely, visual images, color, perspective (camera), and gestures. In both images, Beyoncé is depicted alone in a visual space with a sandy backdrop, making her the primary focus. This positioning also illustrates that women possess capability, identity, and independence, and thus do not depend on men. Beyoncé is portrayed as a formidable woman who can endure various social obstacles—symbolized by the sand that restricts her freedom. The black color of Beyoncé's outfit symbolizes self-confidence, assertiveness, and strength. Meanwhile, the golden-brown color of the sand symbolizes resilience, emotional intelligence, and maturity of thought when facing pressure or challenges. Thus, these colors reinforce the meaning that women's freedom is not only evident in their actions but is also demonstrated through their ability to face adversity.

The use of the medium close-up technique in both images draws the audience's attention to Beyoncé's facial expressions and body language, helping them better understand the message being conveyed. Furthermore, the eye-level perspective in the first image creates a sense of equality between the subject and the audience. Meanwhile, the medium-high angle in the second image positions the audience slightly higher than Beyoncé. However, Beyoncé's relaxed and confident expression allows her to maintain her self-assurance even while in a position that might otherwise make her appear subdued. Beyoncé's gestures in the first image convey courage, strength, and resilience in overcoming challenges and pressure. Her open body language portrays a woman who possesses self-confidence and courage when facing challenges or pressure. Meanwhile, the gestures in the second image convey freedom of self-expression. Her unique body posture demonstrates that women have the freedom to express themselves as they wish.

Thus, the analysis of the combination of the lyrics "*strong enough to bear the children // then get back to business*" and visual elements (image, color, camera, and gesture) presents the aspect of power inherent in liberal feminism. The multiple semiotic elements here convey the meaning that women possess the freedom, independence, and resilience to fulfill their roles as both mothers and career women. Women also possess the resilience and self-confidence to confront the social pressures that limit them. This meaning aligns with Tong (2009) theory of liberal feminism, which states that women must choose between being a stay-at-home mother or working outside the home; however, Tong believes that women have a third option: combining their careers with motherhood.

4. CONCLUSION

Based on the findings of this study, it can be concluded that Beyoncé's music video *Run the World (Girls)* reflects a liberal feminist ideology presented through textual, visual, and multiple semiotic modes. This study employs the Multimodal Critical Discourse Analysis approach by O'Halloran and the theory of Liberal Feminism by Tong, thereby identifying three main aspects of liberal feminism represented in the music video: power, equality, and freedom.

The presence of multiple semiotic modes indicates aspects of power and freedom. Figure 3.1 (scene at 1:07), Figure 3.2 (scene at 1:08), Figure 3.3 (scene at 1:34), Figure 3.4 (scene at 2:06), and Figure 3.5 (scene at 2:13) present aspects of power. Furthermore, Figure 3.6 (scene at 1:48), Figure 3.7 (3:04), Figure 3.8 (scene at 3:04), Figure 3.9 (scene at 3:16), Figure 3.10 (3:17), Figure 3.11 (scene at 3:18), and Figure 3.12 (scene at 3:20) present the aspect of freedom. Of these two aspects, freedom is the most dominant. This meaning is constructed from a combination of textual elements—such as lyrics—and visual elements—such as images, color, camera work, and gestures. Here, women are portrayed as having the freedom to make their own life choices, achieve financial success, express themselves, and contribute in both the public and domestic spheres. Thus, women are depicted as having the same abilities, rights, and opportunities as men to participate in social life, lead, and determine their own lives.

Overall, this study shows that the music video for *Run the World (Girls)* presents the ideology of liberal feminism by demonstrating that women possess power, equality, and freedom. The music video also portrays women as independent individuals who are capable of leading and have the right to equal opportunities in all aspects of life. This music video successfully conveys the ideology of the importance of gender equality in society through the interaction between textual, visual, and multiple semiotic mode

5. REFERENCES

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