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Around the Issue of the Body in Feminist Narratives of Selected Pop Artists of the Young Generation

Introduction

The issues of the body and carnality are clearly connected with popular music discourses and show business. Exactly in there – apart from talent – primarily attractive looks are sold. The body has become a product and cultural battlefield. This is clearly shown, by the example of many American pop stars, especially women. As Anna Łebkowska notes: “One of the essential ways of the body present in culture, as a result from anthropocentrism is somatisation of surrounding human reality. In other words: the body functions, as the generator of metaphors, contributing to the somatisation of the world, it shapes itself the reality that surrounds them, it defines and interprets it” (Łebkowska 2011: 13). The researcher emphasizes that the body is “created and constructed by culture, by institutional discourses, by the ways of presenting, speaking, managing, etc; in other words, cultural constructs are put on the body” (ibidem: 15). In addition, the body, as an object of research is currently “dependent on many systems, described by many discourses simultaneously: created by medical discourse, political, religious, through specific ideologies: a body dependent on social and power systems, captured, by gender constructs specific to a given society” (ibidem: 15). It favors both, explaining and interpreting the body, according to prevailing worldview, as well as limiting it, disciplining it, controlling and closing in the order of meanings (ibidem: 15–16).

Richard Schusterman characterizing the assumptions of somaesthetics noticed:

In accordance with pragmatism tradition of William James and John Dewey, in the heart of philosophy I put experience, yet surviving and feeling body to be the core, that organizes such experience. Therefore, by developing a contemporary form of pragmatic aesthetics, which defends the role of aesthetic experience (against the growing tendency to consider this concept obsolete), I tried to emphasize the role of the carnality (including pragmatic, cognitive and emotional aspects) in creating and valuation of art (Schusterman 2005: 1).

The researcher proves that the body – contrary to appearances – is not our personal case and is shaped by society and affects it:

It is often believed, that caring for the body is in fact personal, private and even selfish matter and opposes this issue, to the much wider problems of ethics and politics. I'll argue, that this view is deeply wrong. The body is not only socially shaped (through the carnal habits inculcated by the society), the body also makes an impact on the social sphere. Our bodies are as public as our minds. They are always where our self meets (ibidem: 2).

The exploitation is favored, by media exhibitionism and popularity of social media. Agnieszka Ogonowska discusses the issue of "embodiment of the media" and new media contexts. The researcher emphasizes that:

The media also "determine" the back of the human body. This tendency is most clearly visible on the example of process of its cyborgization, as well as the influence of media narratives (especially transformational ones), on cognitive representations concerning carnality. They include the issues of physical attractiveness of men and women and affect the carnality itself (e.g. diets, exercises, self-presentation in social media) (Ogonowska 2021: 36).

The media expert captures media in five categories: movies (wider meaning: audiovisual broadcasts about the body); media typologies related to human sensuality; biomedica and processes of human cyborgization; the impact on social imaginations about carnality itself and incorporation of the media into the social body (ibidem: 38–39). The researcher points out, that the media define beauty standards and influence not only the perception of our appearance, but "in the clearly negative variant – they can cause psycho-cultural diseases, such as bulimia and anorexia, increase tendencies towards other body related to behavioral addictions (excessive physical exercises, to frequent beauty treatments, numerous and more and more invasive, plastic surgeries; too restrictive diets). The issue of bodily regimes is being discussed among others, by the creators of critical art and socially engaged art" (ibidem: 39). The media expert draws attention to the influence of next generations of new technologies on the body: "Their free proliferation into private and public space makes, that in time they become "transparent". The human body functions, as a part of a network of relationships, but also a cognitively active hypertext knot. This post-media and hybrid hypertext "stretches" its structure within various orders of reality – virtual and material, utilitarian and "purely" artistic/aesthetic, ontology of things, people, processes and phenomena" (ibidem: 40).

The phenomenon of narcissism is also an important context in the issue of carnality, in the era of digitalization (for example described by Magdalena Szpunar). The Internet and social media escalate specific perception and presentation of the body, as well as disturbances of your own perception:

The Internet is a narcissistic medium, that allows for eruption of self-directed behaviors. Dozens of apps serve many purposes, but most of all, they support the celebration of oneself. This medium, like no other, strengthens and maintains the narcissistic inclinations of individuals, making self-presentation and properly crafted self-creation the key. By intensifying the extremely clear tendencies of culture based of visuality,

it becomes the source of the epidemic of narcissism. Narcissism, whose scale seems to be endless, thanks to its digital face (Szpunar 2016: 146).

The purpose of this article is to characterize feminist narratives in relation to selected examples from the work of female pop artists of the young generation, to draw attention to the evolution that applies to the audiovisual and image spheres and an attempt to enter them into the current state of body perception and carnality. It is worth noticing that it presents only a fragment of the most important – in my opinion – examples illustrating those changes. It was the approach to the problem presented in a song, that was crucial for me, in selecting the material.

In analysis I shall use the methods of hermeneutic and semiological interpretation, the assumptions of which were characterized by Piotr Sztompka (2005: 77–95). In addition, I shall also refer to Critical Discourse Analysis with its basic assumptions: discourse is a social practice, reality is created by social actions and the main tool for this is language – including the language of music (Skowronek 2013: 155); the stages of CAD proposed by Norman Fairclough and model of research procedure according to Bogusław Skowronek (*ibidem*: 158–159) and Stephen Greenblatt's list of cultural questions (Greenblatt 1995: 226). In my reflections I shall also consider the context related to the lyrics and audiovisual sphere, as well as the biography and image of the artists. In the case of analysis of some music videos, I shall refer to classical typology of video clips, proposed among others by: Marsha Kinder (1988: 90), Ann Kaplan (2016: 49–87) and Grażyna Stachówna (1987: 172).

Feminist Discourses in Popular Music

The issue of the presence of women in popular music and feminist discourses in music, for many years, has been an area of interest of critics and researchers of popular music studies. The problem of female emancipation was in bloom in 1990s, thanks to the third wave of feminism. During this period the Riot Grrrl movement was born, within which many female formations were created and were produced, based on diy method (do it yourself), countless zines (Chutnik 2017: 45–46). In its punk simplicity, the movement protested against domestic violence, rape culture, discrimination, patriarchy or racism. Simultaneously to grunge music and alternative scene – Riot Grrrl – also was born at the West Coast of the United States, in Washington State – mainly in Olympia and Washington (Sherrod 2006: 539). Both, musical and cultural phenomena, were connected and they influenced each other. Currently, as the most important bands of the trend, are recognized: Bikini Kill and their charismatic leader – Kathleen Hanna, Babes in Toyland (with Kat Bjelland as a frontwoman), Bratsmobile, 7 Year Bitch, Heavens To Betsy, Huggy Bear, L7 or Slater-Kinney. The main slogan of the movement was “Girls to the front!” – which was popularized by the leader of Bikini Kill band – Kathleen Hanna. In 1991 the singer's manifesto was also published in “Bikini Kill Zine”, considered the key one in the history of the movement. Here is an excerpt that defines and summarizes the needs of the third wave of feminism:

Because us girls crave records and books and fanzines that speak to us that we feel included in and can understand in our own ways. (...) Because we are angry at a society that tells us Girl = Dumb, Girl = Bad, Girl = Weak¹.

Grunge and alternative rock dynamically went into mainstream and with it, many female groups (such as Babes in Toyland, L7 or Bikini Kill), female-male bands, including Hole with Courtney Love as a frontwoman, Garbage with Shirley Manson, The Cranberries with Dolores O'Riordan or performing music from the borderline of pop, rock, punk and ska – No Doubt with charismatic Gwen Stefani. Riot Grrrls also sneak into consciousness of the average consumer, but they are not widely recognized as the precursors of the “Girl Power” attitude/slogan. The popularization of the slogan in mass media is credited to Spice Girls². It is worth emphasizing the clear split of 90's music scene into that oscillating around the broadly understood alternative music, which it was often associated with pop and the phenomenon of girlsbands in mainstream media. It is also crucial to distinguish between whole groups (female or female-male with female and/or male leader) and solo artists, who sign their work with their names or pseudonyms.

Besides Spice Girls the 90's pop scene also featured: Atomic Kitten, Destiny's Child, TLC, En Vogue, Salt-N-Pepa, All Saints, Sugababes, Blaque, 3LW, B*Witched, S Club 7, 702 or Allure. It is also worth mentioning 1980s, in which many female formations were oscillating between rock, hair metal, funk or pop, such as: The Bangles, Femme Fatale, The Go Go's, Vixen or Klymaxx. The second half of the 90's brings popularity of the slogan “Girl Power”. Geri Halliwell – a characteristic member of the Spice Girls, known as Ginger Spice – was recognized as the promoter of the slogan. She is currently commenting on the phenomenon in a laconic way: “Girl Power was a mission. It was like «we feel like this, and we believe there is a whole generation of girls who feel like this, too»”³.

Kathleen Hanna, who used the term back at the beginning of the 1990s, when together with Tobi Vail – the drummer of Bikini Kill – was creating the title of the second issue of the band's zine, comments in “Vice”, about the creation of the slogan: “Tobi and I are discussing what word just felt totally wrong next to girl, And we came up with power”⁴. Halliwell, when she was asked, if she knew the band Bikini Kill, denied and gave the band Shampoo as the inspiration. In this way, the slogan developed by the Riot Grrrl movement, became associated with Spice Girls – the product of a mainstream record label. It brings also the trivialization of feminism. Kathleen Hanna comments on the perception of the feminism at the time, which is not different from the current situation:

¹ See: <https://www.historyisaweapon.com/defcon1/riotgrrrlmanifesto.html> (access: 24.09.2020).

² Formed in 1994 as Touch, renamed Spice the following year. The band formed: Melanie Brown (known as Mel B or Scary Spice), Melanie Chisholm (known as Mel C or Sporty Spice), Emma Bunton (Baby Spice), Geri Halliwell (known as Ginger Spice) and Victoria Beckham (Posh Spice).

³ See: <https://www.vice.com/en/article/bn3vq5/girl-power-spice-girls-jenny-stevens-geri-horner> (access: 25.09.2020).

⁴ Ibidem.

In the 90s, there was this huge backlash against feminism. There was this belief that women were already equal. I was worried about feminism. My sister and I were the first people in my family to go to college. It felt really important to share the knowledge I was getting at school with people who wanted to go to school – even people who believed that feminism is only about having hairy legs and hating men. There’s a stereotype that all feminists are kind of joyless⁵.

The role played by female artists, both on the alternative and mainstream stage, solo or as a members of groups is very important. Not only in changing of the perception of music as a male domain, in popularization of feminism, but also in encouraging girls to play music and “making it” easier for younger female colleagues in the industry: Britney Spears, Christina Aguilera, Jennifer Lopez, Shakira, Pink, Avril Lavigne, Lady Gaga, Miley Cyrus or Taylor Swift.

Era of Pop Feminism

The term “pop feminism” was popularized in press and social media around 2014, thanks to celebrities and access to the Internet (Banet-Weiser 2018: 9), to the group of pop feminist artists, magazine “TIME” includes among others: Miley Cyrus, considered the modern face of African-American feminism – Beyoncé or Pharrell Williams⁶. Although, the concept is relatively new, the phenomenon has been present before – came along with pop idols and “pop princesses” at the turn of the 1990s and 2000s. In the mass media in the 90s, disproportionately to the previous decades, more female solo artists appeared in the mainstream music, such as: Alanis Morissette, Celine Dion, Paula Abdul, Shania Twain, Natalie Imbruglia, Tori Amos. This period also saw the bloom of careers of Whitney Houston, Mariah Carey and the renaissance of Madonna’s career.

The turn of the 1998 and 1999 brought the international success of Britney Spears, who was immediately called “the princess of pop” and successor to “the queen” Madonna. Obviously, there could not be missing the music and media rival of Spears and Aguilera. The musical “fight” of artists increased the interest. Soon the singers were joined by Shakira, who in an interesting way combined her Latin roots with the American music market and becoming an international star. In the following years, the music pedestal pulled up Jennifer Lopez, Beyoncé and Lady Gaga, famous for her extravagant and shocking image.

The response to the popularity of Spears and Aguilera, was the rebellious Avril Lavigne, who in her (pop)punk version, encouraged young girls to be themselves, not a plastic, cultural product. The young artist was quickly labeled “Anti-Britney” and in the world of mainstream media, she was considered the first chief rebel. This attitude influenced the perception of carnality in show business, in many young female and male listeners. Years later, it turned out that her image – a rebellious skater girl – also may be a product of the industry, created to respond to a market

⁵ Ibidem.

⁶ See: <https://time.com/74861/pop-star-feminism-beyonce-miley-cyrus-pharrell/> (access: 25.09.2020).

demand at the time. Lavigne gave aspiring artists also a different message – she wrote and composed herself or she was a co-writer, instead of singing other people's work.

In the years 2006–2011, the American TV station Disney Channel, promoted a number of young pop stars, such as: Miley Cyrus, Selena Gomez, Demi Lovato, Vanessa Hudgens, Ashley Tisdale, Zac Efron or Bridgit Mendler. For the company versatility of the young faces was important – they should not only show the acting and singing talent, but also suitable, “innocent” image. A friendly, “sweet” look was a key reason for many stars to leave their parent company. We can also notice the desire to escape from the previous image and possibility to develop career in a different direction. For many female artists, the ultimate way to break with the company and their sweet image, was shock aesthetic and scandals evoked in media. The most expressive example in this case is Miley Cyrus, who wanted to escape from the look of “Hannah Montana” and was widely commented in media. The key moment for her image transformation, was her performance at the MTV Music Video Awards in 2013, considered by many to be obscene.

Era of Pop Feminism 2.0?

Currently, we can observe a specific phenomenon – a kind of renaissance of feminist values, presented to the average consumer in a slightly different form. Well, it is presented by young, attractive and energetic women, who show in their work – mainly in their lyrics and music videos – bigger social and gender diversity, fight against stereotypes about appearance, female infantilism, lack of intelligence, patriarchy, economic inequality and sexual freedom. Although, for many people this perspective of feminism, may trivialize the phenomenon, it certainly has positive aspects as well: above all, it changes the reception of a feminist, as an unattractive woman and the content of feminist values, penetrates the consciousness of mass audience. Female pop artists, are often accused of promoting their work, through own bodies. But isn't sexual freedom also related to feminism? After all, it is about gender equality, but also the right to choose your own career path, having children or be childless, etc. It is worth noticing that in the past two or three years a sharper shift towards promoting feminist values, sexual equality and freedom. Female artists do it in a bolder way, using many forms of communication, most often choosing a music video. This procedure makes that feminism in a softer form became a trend. The stars such as Cyrus, Swift or Beyoncé successfully sold feminism to their fans. This cultural twist, different from the simple “Girl Power” of the 90s (of course, the slogan is perceived through the mainstream prism and connotations with Spice Girls, not connected with Riot Grrrl movement), provokes reflection: perhaps the era of pop feminism 2.0 (more aware and bolder in the promotion of values), has already come?

I have presented a synthetic analysis of selected artistic narratives of pop artists of the young generation: Avril Lavigne *Dumb Blonde*, Taylor Swift with the song *The Man*, Miley Cyrus *Mother's Daughter* and Blues Pills with *Proud Woman*. Lavigne in the song *Dumb Blonde*, which was released in 2019 on *Head Above Water* album,

fights with the stereotype of a dumb woman. The clip accompanying the song takes a form of a lyric video. The artist in the song emphasizes her material status, opposes the stereotypes of a woman considered to be a silly blonde, weaker than a man and protests against social patriarchy – also present in the music industry – which wants to tell her what to do: “Well, there you go again tellin’ me where I belong / You put me on the bench, don’t think that I can play strong”. Avril presents in the song an image of a boss babe, who is great in business, earns money, is strong and intelligent. She is not a Barbie doll, she emphasizes that, it is not worth underestimating her: “I’m a babe, I’m a boss and I’m makin’ this money (Uh-huh)”. The chorus, on the other hand, deals with the stereotype of a stupid blonde:

I ain’t no dumb blonde
 I ain’t no stupid Barbie doll
 I got my game on (Just watch me)
 Watch me, watch me, watch me prove you wrong

The song presents an image of a liberated, self-confident and successful woman. This is an example of a song, with message “Girl Power”, which despite its simplicity and a light tone, can instill in a young female listener a sense of self-worth, ambition or help to get rid of the stereotype of a stupid, blonde “Barbie doll”.

Another music video, that provides a clear feminist narrative is *The Man* by Taylor Swift, which was published on February 27th 2020 and promotes the album “Lover”, released the previous year. The video directed by the artist shows a young man, who is a *macho* and *alpha* type, with a high social status. The man behaves in an ostentatious and vulgar way (e.g. manspreading). Only women disapprove of his behavior. The scene on the yacht, shows the archetype of drinking expensive champagne, surrounded by beautiful women *macho* with attitude of a player. At the same time, we hear the voice of a singer singing: “And they would toast to me, oh, let the players play / I’d be just like Leo, in Saint-Tropez”. This part is a hint to Swift’s love life, widely covered in the media. If she were male, she would be treated like a player – like Leo DiCaprio in Saint-Tropez – meanwhile, she meets a constant slut-shaming. The key to the video is the scene in the park, in which the man is picking up a little girl in front of people (mostly women), who are delighted with this gesture. We also see the inscription “World’s greatest dad”. Swift in this way shows the world’s approach to fathers and mothers. Absent on a daily basis in daughter’s life father, making the smallest gesture towards her is considered a hero and rewarded with delight, while the role of a mother, who takes care of the child every day is marginalized. A sequence, which shows the woman, who is lying in the table, coated in dollars, is also important. This demonstration of women’s objectification is further commented by Swift in the lyrics: “If I was out flashin’ my Dollars, I’d be a bitch”. The fragment, in which the man leaves the set and stops in front of a director is crucial, because it turns out that the director is the artist herself. Swift, when asked by a man if the last scene turns out the way she wanted, replies: “Could you try to be sexier, maybe more likeable this time?”. This shows the treatment women face in the industry on a daily basis. The lyrics presents a female perspective. Taylor Swift deliberates about her career and treatment in show business, as well as her private

life, if she was the title man. *Alfa* and *macho* type, and also a player. The artist criticizes the double gender standards. Swift in the chorus wonders, if she would make it faster to her current state of career, if she was a man ("I'm so Sick of running as Fast as I can wondering If I would get there quicker If I Was the Man"). The video ended with the information that it was directed and is owned by Taylor Swift (an allusion to the fight for her own copyright) and the artist herself played the role of a man.

Another music video, that will be analyzed, due to its feminist perspective, is *Mother's Daughter* by Miley Cyrus, which promotes EP "She is Coming", released in 2019. The singer in the video presents a diverse approach to female sexuality, female beauty, sexual and transgender people's freedom. In the clip, which consists of short sequences and has no plot, we can see among others:

- the inscription "Every woman is a riot";
- the artist dressed in red, provoking latex clothes;
- rubber nipples to suggest sexual liberation and the Free The Nipple movement;
- panty liner or sanitary napkin, which may draw attention to the taboo of female menstruation;
- the inscription "You are beautiful" and a plus size woman. This is obvious opposition to fat shaming in society;
- the inscription "Virginity is a social construct";
- close up to a woman's belly after Caesarean section;
- a naked woman in a crown (resembling the crown of a Virgin Mary) holding a child. In this way the role of motherhood is emphasized;
- transgender people;
- a disabled person;
- the inscription "Not an object";
- emphasizing freedom, thanks to the inscription "I am free", written on a woman's chest;
- the sequences which suggest a sexual act;
- the inscription "My body my rules";
- Cyrus styled as Joanna d'Arc;
- the artist's mom.

The lyrics says that the subject feels free now. Subject it is, what it wanted to be, despite the society standards, treated with disgust, rejection or aversion, the freak. So we are hearing:

Hallelujah, I'm a freak
 I'm a freak, hallelujah
 Every day of the week I'ma do ya
 Like I want to
 I'm a Nile Crocodile, a Piranha

The speaking subject keeps teaching the listener, not to try to interrupt its freedom: "Don't fuck with my freedom". It shows that every woman has power, whether or not, she has limitations: "Look at her, she got the power". The singer's mother – Trish Cyrus – plays a key role in the video. The artist shows a unique bond with

her mother and demonstrates the audience, that she is like that, because of her: “My mama always told me that I’d make it / That I’d make it, so I did it”. This is an example of, not only the parental relationship, but also a manifestation of a female support. The music video honors women and otherness, sexual freedom, choice of beliefs, sexual diversity and the right to choose them. The clip also criticizes fat shaming, highlights the role of the mother and the perception (not only) of a female body.

Another song with a clearly marked feminist perspective is *Proud Woman* by Blues Pills (with a charismatic frontwoman – Elin Larsson), released on a “Holy Moly!” album in 2020. The accompanying music video is an example of a citation of band’s stage image – is not a live music video, but shows the group, how it looks on stage. The video opens with intro, in which we are hearing the feminist manifesto on the equality of rights. Lyrics are complemented by a music video, which in its simplicity, emphasizes the importance of the lyrics even more. The subject speaks of pride in being a woman, about “wastin’ time believin’ lies from the hypocrites” and it challenges a stereotype of a hysterical woman. It suggests that it is impossible to kill its sense of pride and self-worth:

Wastin’ time believin’ lies from the hypocrites
 Roll the dice, getting snake eyes, waitin’ to get bit
 Keep hearing I’m in trouble, I know I ain’t all there
 Yeah, I don’t really care
 ‘Cause you can’t kill the pride in me
 There’s fire inside of me burning’ through every cell
 I’m a proud woman

The subject also encourages other woman, to be louder and more proud of who they are. It is an example of using the “Girl Power” slogan in the way that does not trivialize women, initiates action and self-esteem. So in the song, we can hear:

Oh, louder, prouder, louder, prouder, louder, prouder
 A proud woman, yeah, oh
 Louder, prouder, louder, prouder, louder, prouder
 A proud woman, yeah, oh
 Louder, prouder, louder, prouder, louder, prouder
 A proud woman, yeah, oh
 Louder, prouder, louder, prouder, louder, prouder
 A proud woman, yeah, yes
 I’m a proud fucking woman

As can be seen on the basis of a synthetic analysis of selected narratives present in the culture of popular music, the body still remains a field of cultural struggle. On the one hand, there is a clear desire to change: paying attention to the objectification of the body, emphasizing freedom, liberating taboos (e.g. related to sexual freedom, menstruation, Free The Nipple movement), emphasizing the role of a mother and motherhood, showing the problems of transgender people, LGBTQ+ community and disabled people. On the other hand, we deal with the phenomenon

of necromarketing, celebrities (“dead celebrities”), always present sexualization and objectification of the (female) body in the media. This dissonance shows us that the body and related sexualization, have commercial value, especially in the world of show business, related to the music market. Female artists are still some kind of commodity, that is increasingly exploited through easy access to social media and media exhibitionism.

Summary

Contemporary pop music seems to be going through a major transformation. Among some young artists, the trend of feminism is noticeable. Female singers more boldly present in their work – both in lyrical and audiovisual sphere – the content, which for some people may still be a taboo topic. The artists, such as Miley Cyrus, Pink, Beyoncé, Avril Lavigne or Taylor Swift present a feminist optics in their works, paying attention to the important problems of women. They are not afraid to talk and comment on issues related to: social inequality, the need for freedom and sexual education, fat shaming, slut-shaming, rejection of disabled and transgender people, harmful stereotypes, the role of the mother in society, objectification of the body, opposition against sexualization or racial discrimination.

It is obvious that this content is presented in a light, accessible, less radical form. It is worth noticing that by boldly raising issues, related to the feminist taboo in pop music and mainstream media, feminism is becoming an important movement – a necessary phenomenon at the time, when women’s reproductive rights are still in danger in many places. Pop feminism undoubtedly affects young listeners, makes them more sensitive and promotes tolerance, makes that certain topics, may soon leave the taboo zone. Although, some people treat this, as a trivialization of the phenomenon, it seems necessary in the patriarchal world of popular music, where the female body is still often treated as a commodity.

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Abstract

Feminism in music is not a new concept, but we can observe a new wave of pop feminism in pop music, in a younger generation of female artists. They are open to discuss taboo topics, connected to carnality, sexuality, body positivity or feminism. The artists such as Miley Cyrus, Beyoncé, Pink, Avril Lavigne or Taylor Swift, with more courage are presenting in their creation, until now – taboo topics, rejected in mainstream music. They are not afraid of portraying topics, such as: sexual freedom, women's rights, the objectification of women, men power and domination, social injustice, fat shaming, slut-shaming, or existence of unfair stereotypes. They are also advocating the legalization of homosexual relationships, race equality and human rights.

Wokół problematyki ciała w feministycznych narracjach wybranych artystek popowych młodego pokolenia

Streszczenie

Feminizm w muzyce popularnej nie jest nowym zjawiskiem, można jednak zaobserwować wyraźne przemiany muzyki pop w ostatnich latach. Widać to szczególnie w najmłodszym pokoleniu wykonawczyń, które coraz bardziej otwierają się na poruszanie w twórczości tematów tabu, związanych z cielesnością, seksualnością i feminizmem. Artystki, takie jak Miley Cyrus, Beyoncé, Pink, Avril Lavigne czy Taylor Swift, coraz odważniej prezentują w swej twórczości do tej pory pomijane w mainstreamie treści, dotyczące takich tematów jak wolność seksualna, prawa kobiet, uprzedmiotowienie kobiet, męska władza i dominacja, niesprawiedliwość społeczna i przemoc, fat shaming, slut-shaming, czy krzywdząca stereotypizacja, część artystek także wyraźnie wspiera legalizację związków homoseksualnych.

Keywords: gender musicology, feminism, pop feminism, woman in music, popular music

Słowa kluczowe: muzykologia genderowa, feminizm, pop feminizm, kobieta w muzyce, muzyka popularna

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