

“The Power of Music”

**Popular Music, Feminist Discourse, and Social Change: An Analysis of Gender
Representation in Lyrics, Videos and Audience Comments**

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Thesis

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Abstract

This thesis explores the intersection of popular music, feminist discourse, and social change. It addresses key questions about how pop singers integrate gender and feminist discourse into their songs and videos, the nature of audience responses, and the potential of popular music for social change.

The analysis focuses on Beyoncé's "If I Were A Boy" (2008), Taylor Swift's "The Man" (2019), and Pink's "Stupid Girls" (2006). Each song, in its own style and from different perspectives, addresses social norms that perpetuate gender inequalities. They encourage a re-evaluation of how women are perceived and treated in various contexts.

I employed a qualitative methodology to examine the selected songs and their music videos and used Lazar's (2005) Feminist Critical Discourse Analysis and Fairclough's (2010) Three-Dimensional Model. Through an inductive and deductive approach, a coding system was created to analyze the comments made by users on the YouTube platform.

The results demonstrate how the artists incorporate gender and feminist discourse in their songs but also show that the songs may unintentionally perpetuate elements of the patriarchal structures they seek to criticize. Also, the results show how audience comments tend to focus more on the artists than on the gender and feminist messages themselves. This approach suggests that the impact of the content may be overshadowed by the figure of the celebrities themselves.

Beyond these shortcomings, I want to show that music has a unique power to drive meaningful change, challenging norms and sparking conversations that enable us to envision a different future.

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Mau, Ti, Nena, and Mati. You are my inspiration.

Thanks to my siblings and friends, who gave me strength from afar when I needed it most.

Esto es para ti, má. Tu Luz ilumina mi alma.

[This is for you, Má. Your Light illuminates my soul.]

Introduction

Gender is a social and cultural construct assigned to us based on our sex at birth (Butler, 2007; Leavy and Trier-Bieniek, 2014). We absorb this concept early and constantly reinforce it through our daily interactions. According to Griffin (2015), our ideas about gender are formed primarily through interactions with popular culture and everyday activities.

As a fundamental part of popular culture, music forms an essential part of our lives and possesses immense power: it is much more than just entertainment. Music can influence social norms, shape political agendas, initiate dialogues, and catalyze actions toward a more just world (Serra et al., 2017). Music constructs gender and sexuality; therefore, it can be analyzed and critiqued as a gendered discourse (Werner, 2019).

This thesis delves into the interaction between popular music, feminist discourse, and social change by addressing key questions such as how pop singers incorporate feminist discourse in their songs and videos, how audiences comment on these contents, and whether popular music can be considered a tool for disseminating feminist principles and achieving social change.

For this purpose, I selected the songs "If I Were A Boy" by Beyoncé (2008), "Stupid Girls" by Pink (2006) and "The Man" by Taylor Swift, which offer different perspectives on gender stereotypes and expectations.

I applied a qualitative methodology, using Lazar's (2005) Feminist Critical Discourse Analysis as the primary method and Fairclough's (2010) Three-Dimensional Model to analyze the selected songs and videos. Through an inductive and deductive approach, I created a set of codes to analyze 150 systematically selected comments and their threads for each video collected from the YouTube platform.

The study shows how the artists incorporate gender and feminist discourse in their narratives, highlighting double standards, female and male gender stereotypes, and other privileges. Nevertheless, the analysis shows how the songs, through their discourses, also reproduce elements of the patriarchal and dominant structure they seek to criticize. While various themes related to gender and feminist discourse are illustrated among the audience comments, listeners tend to focus more on other topics than on the messages of gender and feminism themselves.

This comprehensive study is an invitation to see music not only as a reflection of our reality but also as a powerful instrument that can shape an imaginary of "what could be."

Chapter 1

Literature Review

Gender

Sex refers to biological characteristics determined at birth, while gender is a social and cultural construction of masculinity and femininity applied to people according to their sex (Butler, 2007; Leavy & Trier-Bieniek, 2014). For Chahbane (2023), gender identity "is formed through the daily social performances of individuals that can be performed both intentionally or unintentionally" (p. 2). Under this same perspective, Butler (2007) challenges the conventional notion of gender as inherently natural and emphasizes that gender is something that we reproduce and determines the way we should live.

Building on this critique, Werner (2019) asserts that "gender itself is seen as ideas and structures of femininity and masculinity—not as physical cis men/women" (p. 3). Citing Connell (1987) and Flax (1990), Lazar argues that social practices are gendered and can be described on two levels.

First, gender functions as an interpretive category that enables participants in a community to make sense of and structure their particular social practices. Second, gender is a social relation that enters into and partially constitutes all other social relations and activities. Based on the specific, asymmetric meanings of male and female, and the consequences assigned to one or the other within concrete social practices, such an allocation constrains further practices (Lazar, 2007, p. 145).

In her work, Butler (1988) utilizes the concept of "theatrical acting" to clarify her stance on gender. She draws parallels between performing a role on stage and the daily enactment of gender by individuals. While traditional acting involves practice and scripted dialogues,

everyday gender performances often occur automatically, lacking deliberate contemplation. Through the regular repetition of these actions, individuals perceive them as natural, shaping their process of identity formation. Butler (1998) states, "In this sense, gender is in no way a stable identity or locus of agency from which various acts proceed; rather, it is an identity tenuously constituted in time - an identity instituted through a stylized repetition of acts" (p. 519). Gender is often staged in everyday situations without awareness, and the constant repetition of routine normalizes these behaviors, making individuals internalize and assimilate them into their self-concept (Butler, 1988; Chahbane, 2023).

The more mundane reproduction of gendered identity takes place through the various ways in which bodies are acted in relationship to the deeply entrenched or sedimented expectations of gendered existence [...]. The gendered body acts its part in a culturally restricted corporeal space and enacts interpretations within the confines of already existing directives. (Butler, 1988, pp. 524, 526)

Leavy and Trier-Bieniek (2014) suggest that, generally, ideas related to feminine and masculine tend to be excessively stereotyped and generalized. "In our culture, social constructions create a gender binary where masculinity and femininity are seen as polar opposites" (p. 4). Likewise, Coates (2012) states that women and men are identified as different, where "ideologies of gender and language maintain gender distinctions and help to naturalize the idea that there are two 'opposite' sexes" (p. 99).

Reinforcing this concept, Méndez (2015) and Lugones (2010) argue that this duality between the masculine and the feminine (a division of society) dates to the Latin American colony. For these authors, there is historical evidence that gender is a colonial invention that did not exist in cultures before colonial capitalist modernity, or at least did not conform to the same

matrix of oppression that it will in capitalist modernity. Both argue that the practices and procedures of slavery and colonization played a crucial role in the (re)formation of gender, in which the public space was reserved for the males and the private for the females. Méndez (2015) points out that women were reduced to reproduction and to have a subordinated role to men. For the latter author, this reduction enabled gender to persist as a force of colonization and to hinder the possibility of more equal and decolonized ways of thinking.

Leavy and Trier-Bieniek (2014) argue that on a micro level, the concept of gender identity arises, which refers to how a person perceives him or herself concerning masculinity or femininity and how this perception influences the adoption or resistance to socially assigned gender roles. This also applies to preferences, with the mistaken assumption being made that male and female preferences are gender-related "likes." "However, what is vital to understand is that those preferences are themselves the effect of gender socialization over the life course (or a sequence of events that happen over a lifetime)" (Leavy and Trier-Bieniek, 2014, p. 5).

Complementarily, Brown and Tappan (2008) emphasize that identity can be seen as a "form of mediated action" (p. 52). This concept includes two main elements: on the one hand, the person performing the action and, on the other hand, "the cultural tools, mediational means, or instruments appropriated from the culture and used by the agent to accomplish a given action" (p. 52). That is, our gender identity is intertwined with social processes (Leavy & Trier-Bieniek, 2014).

All gender conceptions are manifested through the various forms of language. For Speer (2005), it is fundamental to recognize that language is not only about the words and structures we use but also about how we use them and for what purposes. This dual approach allows us to

explore how linguistic representations and communicative practices jointly contribute to the social construction of gender.

According to Speer (2005), many feminists agree that language often reflects gender roles and plays a role in perpetuating patriarchy and oppressive norms. By communicating, we unintentionally naturalize and perpetuate oppressive discourse about gender, presenting it as intrinsic and acceptable, affecting our perception of the world. "By studying gender and discourse, and by exploring how dominant or prejudicial ideas about gender are created or resisted in discourse, we can acquire knowledge that can be used to inform social change for the better" (Speer, 2005, p. 1).

Gender stereotypes define societal perceptions of femininity and masculinity, shaping our understanding of what constitutes each gender's characteristics and roles. Cox (2023) argues that society, through the theory of "harmonic femininity," is a set of characteristics, behaviors, and interactions representing the totality of so-called normal womanhood (p. 227). These standards are used to measure women's femininity and set limits on bodily actions, including sexual abuse and how women are expected to relate to men. A woman is considered more feminine if she is submissive and shows deference to male authority, even in sexual matters, where she is expected to allow access only to sexually active men within marriage.

In the face of "gender as ideological structure" (Lazar, 2007, p. 146) that divides people into two groups based on a hierarchical relation, Luna (2007) argues that this difference is not equal to inequality. "Inequality is in the value system, it is social, political and cultural and therefore modifiable" [trad.] (p.87). In her article, the author claims that patriarchy is a set of structures and practices as well as discourses. Likewise, Bedregal (2006) defines patriarchy as "a logic, a way of understanding reality and therefore of constructing and living it" [trad.]. This

means that this logic can be reconstructed or cease to dominate in the face of the advance of another discursive logic, such as feminism.

Feminism

Bucholtz (2014) argues that feminism is "a diverse and sometimes conflicting set of theoretical, methodological, and political perspectives that have in common a commitment to understanding and challenging social inequalities related to gender and sexuality" (p. 23). The author further emphasizes that regardless of feminism's approach in theoretical, methodological, or political terms, the various approaches are committed to drawing attention to social inequality based on gender.

Bucholtz (2014) explains in her work the difference between radical feminism and liberal feminism. The first perspective asserts that gender inequality is inherently systemic, arising in response to a patriarchal system of oppression. "Rather than treating the two genders as equal, the radical version of cultural feminism elevates women's practices over men's, often grounding this position in women's reproductive capacity" (Bucholtz, 2014, p. 28). In contrast, liberal feminism seeks equality between men and women in various aspects of society without seeking structural changes. "Liberal cultural feminism seeks acknowledgment of the equal value of what are seen as women's distinctive practices" (Bucholtz, 2014, p. 27). For Lazar (2005), from the liberal perspective, "equality (...) implies 'same as men,' where the yardstick is one that is already set up by men. Instead of a radical shift in the gender order, women, therefore, are required to fit into the prevailing anthropocentric structures" (p. 153).

For Storey (2001), radical feminists argue that women's oppression stems from patriarchy, a system where men have power over women as a group. Liberal feminism, on the other hand, differs by not attributing women's oppression to a specific system, such as patriarchy

or capitalism. Instead, it identifies the problem as male prejudice against women, reflected in laws or evidenced in the exclusion of women from certain areas of life (p. 135).

In addition, Lazar (2005) questions the idea of post-feminism, which argues that women can achieve everything with sufficient individual effort. For the author, this perspective tends to focus on personal achievements, ignoring the fundamental limitations different groups of women face. It also points to a tendency towards an egocentric focus and satisfaction in individual achievements, called "feminism of the self," which diverts attention from the necessary "feminism of the we" to achieve meaningful political change.

In the same regard, James (2021) criticizes that liberal feminism fails to address the underlying structures of patriarchy and may perpetuate oppression since it is often employed to support the oppression of non-White and non-Western individuals, including women, by labeling them as misogynists. According to Lazar (2005), the liberal ideology "assumes the sameness of all women, [...] ignoring the material conditions and needs of non-Western, non-White, lesbian and poor women around the globe" (p.16).

Understood as the integration of feminist objectives in the political and economic project of globalized markets, neoliberal feminism ignores the deeper reasons for gender inequalities, focusing on individuality under the guise of equal opportunities (Olea, 2021). Gender inequalities are seen as individual choices, women's problems as personal issues requiring their solutions, and women's economic participation in the workplace as a form of liberation by being able to choose to consume and compete like men. Therefore, Olea (2021) argues that, in a way, neoliberalism and feminism are inherently incompatible concepts.

According to Olea (2021), in essence, neoliberal feminism seeks to preserve the status quo, focusing on integrating women into the labor market and hierarchies without addressing the

root causes of the unequal distribution of power and resources based on gender. With this individualistic approach, paradoxically, women would be responsible for their situation.

James (2021) highlights that liberal feminism has two main variations: postfeminism (which assures that feminism has already fulfilled its objectives and is no longer necessary) and popular feminism. The author asserts that this last concept is based on mass dissemination and turns feminist ideology into consumable products, something that even men want to consume. Banet-Weiser et al. (2020) highlight the close relationship between popular feminism and capitalism since many messages of popular feminism have been disseminated in various media and popular music as advertising, a marketing tool, and a commodity.

Popular feminism, viewed as a "spectacle" based on individual behavior, neglects structural social oppression (Banet-Weiser et al., 2020; James, 2021). According to James (2021), this phenomenon does not indeed constitute feminism, as it "re-trains people to become the kinds of subjects that neoliberal White supremacist capitalist patriarchy needs them to be" (p. 4). For the latter author, liberal feminism is becoming more accepted and defended by dominant institutions, strengthening patriarchy instead of weakening it, focusing "on the individual economic and sexual empowerment of White, bourgeois women" (p.2). Likewise, Banet-Weiser et al. (2020) criticize that popular feminism seeks the presence of more women in various spheres as a facade, akin to the strategy employed by liberals when including people of color in different spaces without questioning underlying racism.

Banet-Weiser et al. (2020) point out that popular feminism is often presented as media-friendly in the form of celebrity feminism and corporate feminism, which attract more attention, versus genuine critiques of patriarchal structure, racism, and violence, which end up being overshadowed. "Popular feminism is [...] a 'happy' feminism [...] [that] clearly connects to these

neoliberal principles of individualism and entrepreneurialism" (Banet-Weiser et al., 2020, p. 9). However, the authors also point out that disseminating feminism through these new formats has generated greater interest in topics previously confined to more closed groups, facilitating debate and public discussion. It is expected that some expressions of popular feminism converge with popular culture.

Intersectionality

Intersectionality refers to the conception that the various forms of social stratification, such as race, class, sexual orientation, age, disability, and gender, are not separate entities but are interconnected and intertwined with each other. "People are not just one thing — white or black, male or female. Instead, people are complex combinations of features and affiliations subject to various forms of privilege and exclusion" (Weinstock, 2021, p. 77). In that sense, it is essential to steer clear of making sweeping generalizations about women, men, people of color, and other categories, as the experiences of those classified in such a manner can vary dramatically depending on different factors.

The concept of intersectionality was created by Crenshaw (1989) because of the notorious exclusion of Black women in both feminist theory and anti-racist politics. More was needed for this author to include them in an already established stratification because they remained relegated. "Because the intersectional experience is greater than the sum of racism and sexism, any analysis that does not take intersectionality into account cannot sufficiently address the particular manner in which Black women are subordinated" (Crenshaw, 1989, p. 140).

According to Crenshaw, individuals possess unique identities that intersect and impact how they are perceived, understood, and treated (Coaston, 2019). "Black women are both black

and women, but because they are *black women*, they endure specific forms of discrimination that black men, or white women, might not" (Crenshaw, as cited in Coaston, 2019).

Misra et. al. (2020) argues that researchers who employ intersectionality examine how race, gender, class, sexuality, nationality, and other socially constructed differences continually interact. For the researchers, incorporating power and oppression is crucial for understanding intersectional inequalities, allowing them to connect privilege and disadvantage directly. The authors emphasize that race, class, and gender are dynamic and constantly changing.

“Recognizing complexity means that researchers recognize that many different socially constructed dimensions of difference shape a person’s experiences" (Misra et al., 2020, p.1).

Popular Culture

Storey (2001) argues that popular culture can be defined in different ways. On one side, it is described as "simply a culture that is widely favored or well-liked by many people" (p. 5). Moreover, it is portrayed as "the culture that is left over after we have decided what is high culture" (p. 6). Griffin (2015) complements this by emphasizing the prevalent perception of popular culture as inferior, demoted to a subordinate position after the identification of high culture, thereby positioning it as less esteemed than the latter. From this perspective, "the idea of popular culture is often a way of categorizing and dismissing the cultural practices of “ordinary” people" (Griffin, 2015, p. 28).

According to another perspective highlighted by Storey (2001), popular culture arises directly from "the people" instead of being imposed from above. It is defined as an authentic expression created by the community as a form of symbolic protest in today's capitalist society. Moreover, for Griffin (2015), regardless of the perspective with which it is studied, all perspectives share their link with "*popularis*," that is, belonging to the people (Griffin, 2015).

Storey (2001) also points out that popular culture can be defined as "mass culture," driven by commercial interests and created on a large scale. Under this latter perspective, popular culture encourages passive and thoughtless consumption: "It is a culture that is consumed with brain-numbed and brain-numbing passivity" (p. 8).

As an element known to the masses, "popular culture generally refers to the images, narratives, and ideas that circulate within mainstream culture [...] [it] is also a part of commercial culture" (Leavy & Trier-Bieniek, 2014, p. 12). These authors argue that media culture is not natural but instead constructed. As Griffin (2015) claims, "popular culture is a particularly important site of discursive power (the power of meaning-making) precisely because it is so mundane and yet, as Weldes [2003] argues, so innately political" (p. 24).

In this matter, Griffin (2015) argues that messages cease to be perceived as constructed when they are more widely expressed and consumed. In her research, the author cites Hall (1982), who points out that communication involves five moments: production, circulation, distribution, consumption, and reproduction. Social practices are essential since a message is only received when recognizable. The message must have a specific meaning based on existing social experiences. "We cannot consume the message without taking its meaning" (Griffin, 2015, p. 25). For the author, media are seen as symbolic institutions, "that is, as institutions whose products signify and in which language, practice and imagery convey messages, create narratives and construct meaning" (p. 41).

Through media exposure, we assimilate society's norms and values. As Bretthauer et al. (2007) write, "individuals receive messages through society and media that shape relationship ideologies" (p. 30). It is common for our socially constructed conceptions of gender to come from and be reinforced through the predominant narratives present in popular culture (Leavy &

Trier-Bieniek, 2014). In this same line, Griffin (2015) highlights that our ideas about gender are primarily formed through our interactions with popular culture and in our daily activities. This author emphasizes that the dominant structure and discourses are reproduced through popular culture. "Popular culture 'is thus implicated in the "production of consent"' (Hall, 1982, as cited in Griffin, 2015, p. 24). In concordance, Werner (2019) states that consuming music contributes to constructing identity and social life, which implies that music takes on different meanings depending on how people use it in their cultural practice.

In their study, Griffin and Philipps (2023) argue that from a feminist perspective, popular culture goes beyond entertainment and is considered pedagogical, highlighting how the audience learns from it. Therefore, it is essential to critically analyze the role of popular culture as mediated messages "because mediated messages are capable of furthering the humanization and commodification of women" (p. 223). In this context, music constructs gender and sexuality; therefore, it can be analyzed and criticized as gender discourse (Werner, 2019).

Despite this scenario, Leavy and Trier-Bieniek (2014) point out that "popular culture is not homogenized, and increasingly we see resistive or counter representations" (p. 17).

The Power of Music

Music carries a deep and all-encompassing meaning in human societies, surpassing geographical, cultural, and temporal confines. Music has accompanied us forever. It is part of our human essence. According to Rabinowitch (2020), music has shaped our emotions, actions, and behaviors from immemorial times. It has been created in response to a fundamental need to connect with other human beings. "The first music emerged as a succession of sounds, or impressions, and from this first music sprouted the first language" (p. 2). The author emphasizes

that music could be considered an evolutionary intermediary for language and a means to resolve conflicts.

Furthermore, Rabinowitch (2020) highlights that music has evolved along with human beings, is inherently integrated into human social conduct, and could profoundly influence our interpersonal interactions. Complementarily, Ghaedry (2022) states that music is a "universal language" (p. 34) that helps unite people and cannot be seen outside of culture.

Music also plays a crucial role in manifesting ideas and values in society. In this context, protest music emerges as a powerful tool for transcending entertainment. Its value and scope are imbricated in various spheres, going beyond the boundaries of art to become a means of expressing resistance and social consciousness. As Ghadery (2022) declares, music may not simply act to promote human rights and other social justice objectives: It also must construct them.

Haycock (2015) conducted an in-depth study on the value of protest music in a pedagogical framework. The author points out that it promotes social awareness in individuals, opening the possibility of expressing alternative perspectives within society. The author also highlights that it provides opportunities for individuals to develop critical thinking and broaden their understanding of the world in which they reside, possibly motivating them to take action to change it.

Protest music has managed to reach diverse audiences massively due to its commercialization through "global mass-(multi) media" (Haycock, 2015, p. 426). It aims to bring attention to social injustices and inequality, encouraging and motivating listeners to actively participate in processes of social change to address oppression.

The power of protest music, as stated by Haycock (2015), lies in its capacity to serve as a tool for conveying messages, values, and ideologies to a group of listeners (who act as learners) who interpret, decode, give them meaning, and potentially lead them to conscientization. For his part, Rabinowitch (2020) contends that, unlike language, music does not explicitly or precisely convey messages. Instead, it offers listeners the flexibility of personal interpretation, allowing for a more subjective engagement with the artistic expression.

According to Chahbane (2023), throughout history, music has had a significant impact on societies and cultures around the world. It can influence our thoughts and beliefs, whether changing cultural perceptions, generating mood shifts, or inspiring transformations. "Thus, music becomes intrinsically linked to individuals' cultural identities and social realities (...) and contribute, to an increasing extent, to the social and cultural construction of reality" (p.1).

In the realm of pop music, Nwabueze (2019) emphasizes that it "offers a set of spaces in which this re-imagining can take place" (p. 25). Additionally, Magdayao and Aguisando (2024) underscore pop music's pivotal role, noting that "it is a significant part of the cultural fabric, and it has an important role in framing public opinion and influencing social norms" (p. 519).

Music is integrated into our daily lives and consolidates itself as a fundamental space for disseminating messages. In this context, music also becomes a means of disseminating feminist ideology.

Music and Feminism

Interest in the relationship between music and feminism has persisted throughout history, addressing issues ranging from representation in the industry to the expression of female experiences in lyrics. As Nwabueze (2019) illustrated, pop music has also evolved as a space where gender-related discourses are explored and examined. "While it is interesting that females

were virtually equal to males about taking action within the video scenes, this equivalence was largely due to the fact that females were active in terms of implicitly sexual behavior at a significantly higher rate than males" (Sommers-Flanagan et al., 1993, p. 752).

Authors such as Ghaedry (2022) highlight expressions that show the role of music as a form of feminist resistance against patriarchal society and a powerful tool for driving change in the social and political realm. Under the concept of art activism, music is a way to connect and work together to bring about social and political changes. Ghadery (2022) emphasizes that music is not merely an instrument but an inherent form of resistance that actively contributes to reshaping society and politics through performances, compositions, and various manifestations. In the same line, Serra et al. (2017) highlight that feminist movements have used different channels and innovative ways to make their stories known.

Through a study on the effect of the song 'I Am Woman' ('70 years), Arrow (2007) points out the influential power a song can wield within the women's community. This song acted as a powerful feminist expression, resonating with a broad audience and bringing feminism within reach for women who might not have previously considered the possibilities of women's liberation. It effectively communicated feminist concepts through mass media, connecting with women and promoting feminist ideals like embracing womanliness and achieving economic independence. This song has left a lasting impact and remains a popular symbol of feminist ideals (Arrow, 2007).

In her investigation, Ghadery (2022) highlighted four artists who, besides raising awareness, have increased interest in the various causes they address. The specific case of Las Tesis, through their song *Un Violador en tu Camino* [A Rapist in Your Way], stands out as an example of the power of music, which has not only been a powerful manifestation of the social

movement and the need for change but has also transmitted the message by breaking boundaries. It has made feminist concepts more accessible to the masses. For the author, music has been particularly crucial for underrepresented groups in this process, as they often need a visual presentation rather than words to attract attention. "Music can, and has been, such a spectacle of resistance" (Ghadery, 2022, p. 51).

Several studies on feminist discourses in music have been carried out. In country music, a genre that has historically marginalized female artists, the group The Dixie Chicks emerges, drawing particular attention to the song and video "Good-bye Earl," which touches on the theme of domestic violence. In it, a couple of friends decide to kill the husband of one of them, having been the victim of domestic violence. Despite being banned from various radio stations, the video and the song succeeded, generating a broad debate on domestic violence (Bowers, 2007). Moreover, some radio stations accompanied the song by encouraging their female listeners to report cases of domestic violence and seek shelter and legal help (Bowers, 2007).

In terms of pop music studies, Yebra (2018) highlights in her study the music video by Lady Gaga and Beyoncé, "Telephone," which, according to the author, highlights female empowerment in the face of male abuse, simultaneously challenging stereotypes. On the other hand, Cox (2023) conducted a study on the work of rapper Nicky Minaj, who emerged as a figure that challenges the dominant system, as her music highlights power and desire visually, lyrically, and sexually. As she raps, Minaj challenges male domination, "reject(ing) sexual subordination and center[ing] in her own desire [...]. Sex in Nicki Minaj's world occurs in her terms" (Cox, 2023, p. 230).

To Lieb (2018), contemporary artists like Beyoncé act not only as creators but also as cultural entities since any pop star of this stature depends on numerous people who diligently

shape, maintain, and renew her brand. "Goffman (1959) would likely classify Beyoncé as a master of 'impression management' because, while most people attempt to regulate their self-image to some extent, female pop stars arguably do so consciously and continuously, as their 'self' is often a branded commodity" (Lieb, 2018, p. 7). For the author, celebrities and their audiences are commodified, leading to potential adverse impacts, "but leaving the discussion at that level is overly simplistic, as stars and audiences are arguably both powerful and reactionary (Lieb, 2018, p.14).

James (2021) is highly critical of popular music specifically. It is essential to recall that, in her perspective, popular feminism does not inherently embody feminism, and she emphasizes that popular music plays a central role in its evolution and expression. According to James (2021), "the spectacle of women's empowerment has become a gimmick men artists use to appeal to audiences interested in ethical, feminist consumption. That's textbook popular feminism" (p. 5).

One phenomenon worth mentioning is the Spice Girls and the "Girl Power" concept often associated with the musical group. In her study, Gonick (2006) highlights that this phenomenon generated intense criticism from feminists, who questioned the commercialization and massification of feminism, thereby raising critical questions about the compatibility of feminism with mass production and commercialization. However, Gonick also illustrates how other theorists emphasized the potential to make feminism more accessible, "[Driscoll] suggests that the Spice Girls generate dialogue about feminism in a massive popular field" (Gonik, 2006, p. 10). According to Gonick, the media celebrated the Spice Girls' "Girl Power" message and praised the Spice Girls for making feminism appear attractive and marketable.

The interaction between popular culture and feminism demonstrates the critical role that music and its associated movements can play in shaping social conversations. By introducing feminist discourse, pop artists can encourage a broader audience to engage with social issues.

Music and Social Change

Pop artists can collectively contribute to driving social change by leveraging their influence and reach. This connection underscores that music and social change can not only coincide but also have the power to catalyze transformative discourse that aligns with society's changing needs and aspirations.

Social change is an action that arises when a society visualizes a scenario that better suits its needs and decides to work in that direction. Khasnabish (2020) highlights that radical imagination is our ability to conceive the world differently and is fundamental to the success of movements that seek social change. As a collective activity, it reflects the culture and political environment in which it is developed and how it is shared and disseminated. For the author, political life is not limited to elites, parties, and formal institutions. It also involves ordinary people participating in various forms of politics, from peaceful to confrontational, and is found in everyday social interactions.

One of Khasnabish's main statements is that radical imagination animates social movements beyond their grievances or material concerns. It is a way of imagining the world differently and is fundamental to the success of movements seeking social change. "We approach the imagination as a process by which we collectively map 'what is,' narrate it as the result of 'what was,' and speculate on what 'might be'" (Khasnabish, 2020, p. 1720). For the author, imagination is essential as fuel for both collective action and social cohesion. Reinforcing this

perspective, Reinsborough and Canning (2017) highlight that narratives and stories can make change possible and make people believe in a better future.

In this regard, Ghadery (2022) points out that music, especially songs, can be considered a powerful tool to process past events and create a possible future of change. For the author, although it is difficult to measure the exact effect of music on social transformations, there is a consensus that music has the potential to draw attention, "thereby constituting a tool for consciousness-raising as well as stimulating debate; and sometimes even serving as a catalyst for change" (p. 33).

The power of stories has been crucial in the quest for social change, and the mass visibility has dramatically influenced how society perceives it. In their book "Re: Imagining Change," the authors place storytelling at the center of social change and refer to story-based strategies that seek to modify and reshape the narrative to achieve specific social change. "To analyze the role of narrative in maintaining the entrenched relationships of power and privilege that define the status quo" (Reinsborough & Canning, 2017, p. 19).

Furthermore, Reinsborough and Canning (2017) argue that stories from diverse sources such as family, personal experience, and the media persuade us not primarily for their factual veracity but for their ability to connect with our values and experiences, shaping our perception of the world. "Some stories we learn consciously while others are just part of the cultural background. These stories teach us how society functions and create a sense of shared culture and identity" (Reinsborough & Canning, 2017, p. 23).

Music is also a form of artistic expression that, by its nature, can influence social norms, shape political agendas, initiate dialogue, and catalyze action for a more just world (Serra et al., 2017). By this means, the authors argue that the artistic creation process is transformative for the

artist and their audience. "Art catalyzes change by opening eyes, hearts, and spaces for dialogue and connection" (Serra et al., 2017, p. 108).

Music is a powerful means of expression used for different purposes, including disseminating feminist discourse. Since this narrative focuses on understanding and challenging gender-related social inequalities, music is also considered a channel to catalyze social change by providing a space for reflection and awareness of gender issues. Drawing on gender theory, feminism, popular culture, the impact of music, as well as the interrelationships between music, feminism, and social change, my study is based on the following objectives of research:

Objectives of Research

- Explore and analyze the intersection between popular music, feminist discourses, and social change.
- Analyze how gender is addressed by female pop singers within the lyrics and videos.
- Identify recurring feminist themes and messages present in the artistic expressions of these female artists.
- Identify the audience's reactions to the selected songs' videos.
- Explore the potential impact of popular music with feminist discourse as a medium for spreading feminist principles and contributing to social change.

Research Questions

- How do pop singers incorporate feminist discourse in their songs and videos?
- How does the audience comment on these songs and videos?
- Can popular music be considered a tool for disseminating feminist principles and achieving social change?

Chapter 2

Method and Methodology

I applied qualitative methodology for this research, employing Feminist Critical Discourse Analysis (FCA) as the main method. This analytical framework was used to analyze song lyrics and videos. Through this approach, the research aims to make a "systematic transdisciplinary analysis of the relationships between discourse and other elements of social process" (Fairclough, 2010, p. 10).

Qualitative research studies human experiences and realities in their natural contexts, creating detailed and descriptive information that aids in comprehending their experiences and perspectives. According to Creswell (1998), qualitative investigation "is an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem. The researcher builds a complex holistic picture, analyzes words, reports detailed informants' views, and conducts the study in a natural setting" (p. 15). Denzin and Lincoln (2005) assert that researchers of qualitative studies delve into natural settings to explore and interpret phenomena based on the meanings individuals attribute to them.

The natural setting for my research is the YouTube platform, which, according to Bhatia (2022), is "the most popular and commonly used video-based online platform" (p. 178). It is a valuable platform "in the construction of identity online, what motivates this construction, and the relationships it establishes" (p. 181). In this natural setting, I analyzed the videos and the audience's comments and replies.

Referring to Denzin and Lincoln (1994), Creswell (1998) notes that qualitative research involves "the studied use and collection of a variety of empirical material—case study, personal experience introspective, life story, personal experience, [...] and visual texts—that describe

routine and problematic moments and meaning in individuals lives" (p. 15). In this type of research, "qualitative researchers self-consciously draw upon their own experience as a resource" (Denzin & Lincoln, 2005, p. 375), considering this contribution as valuable.

Qualitative methodology is justified for this research, as it allows for unraveling the complexity of feminist discourse in songs, music videos, and comments through in-depth exploration, interpretation of meanings, and contextualization within specific cultural and social frameworks from the researcher's perspective.

Research Design

I chose the following songs and their corresponding music videos: "If I Were A Boy" (Beyoncé, 2008), "The Man" (Taylor Swift, 2019) and "Stupid Girls" (Pink, 2006). By exploring the intersection between music, feminism, and social change, my investigation aims to provide a more comprehensive view of how artists convey a feminist discourse within lyrics and videos. I explore this further below.

I selected these artists since they are all world-renowned pop artists who have challenged and contributed significantly to the pop music landscape. They have received Grammys (Grammys, n.d) and have been recognized by Billboard magazine as "Woman of the Year" (Billboard, 2007), which "recognizes extraordinary women in the music industry who have made significant contributions to the business and who, through their hard work and continued success, inspire generations of women to take on increasing responsibilities within the field" (Billboard, 2007, para. 2). While each has a unique and distinctive style, the artists share the ability to use music as a medium to express powerful and provocative messages.

Table 1

Grammy Award and Billboard Woman of the Year

Artist	Grammy Awards	Billboard Woman of the Year
Pink	3	2013
Beyoncé	32	2009
Taylor Swift	14	2011 and 2014

Note. Adapted from Grammy Awards (n.d) and Billboard (2007)

As a guide for the selection of the study methodology, I considered the following research studies: "Women's Empowerment and Confidence in Pop Music: A Feminist Critical Discourse Analysis of Little Mix's Lyric Song 'Change Your Life' performed by Farah Abdul-Jabbar Al-Manaseer and Sairan Najim Noori (2023), and "Beyond The Beats And Melodies: A Critical Discourse Analysis Of Pop Music From The Philippines" written by Rowena M. Magdayao and Maureen G. Aguisando (2024).

These investigations employed Critical Discourse Analysis (CDA), utilizing Lazar's (2005) Feminist Critical Discourse Perspective model and Fairclough's (2010) Three-Dimensional Model. My research adopts and builds upon these frameworks following a similar trajectory.

Discourse Analysis

Gee and Handford (2012) highlight the relevance of discourse analysis by pointing out that we attribute meaning to the world by communicating verbally and in writing, contributing to its reproduction through these expressions. This continuous interaction between verbal expression and reality significantly impacts the formation and evolution of human identity. "In the end, discourse analysis matters because discourse matters" (p. 5). For these authors, discourse analysis focuses on the study of what goes beyond language or the sentence, on the meaning we attach to it as a function of the context in which it is presented. It refers to "[how] sentences are

combined to create meaning, coherence and achieve purposes. [...] Discourse analysis is the study of language in use. [...] We not only mean things with language; we also do things with language. We perform actions, goals, and purposes" (p. 1).

Meanwhile, Lemke (2012) refers to discourse analysis as a set of techniques to establish the connection between texts and their interpretations (p. 79). "Discourse analysis—an umbrella term covering several different research perspectives and paradigms—offers a means to study the interplay between language (other meaning-making systems) and social relations and practice" (Vásquez, 2022, p.4). Additionally, Gee and Handford (2012) state that "[discourse analysis involves] studying language in the context of society, culture, history, institutions, identity formation, politics, power, and all the other things that language helps us to create and which, in turn, render language meaningful in certain ways and able to accomplish certain purposes" (p. 5).

I analyzed the songs, videos, and comments, considering that language cannot be analyzed outside a societal context. Furthermore, since my research involves feminist discourse, it is crucial to go beyond and use a critical perspective, such as the one proposed by Critical Discourse Analysis (henceforth CDA), which analyzes how power is exercised through language.

Critical Discourse Analysis

In his work, Habibi (2018) discusses the development of approaches in discourse analysis, highlighting the emergence of CDA as a response to concerns about the role of context in linguistic factors within the analysis process. "[CDA] elaborate[s] the relationship of power, dominance and inequality produced in discourse" (Habibi, 2018, p. 5). Van Dijk (2016) points out that CDA is a research approach that is dedicated to the analysis of discourse, paying particular attention to how abuse of power and social inequality are represented, reproduced,

legitimized, or resisted in text and speech within social and political contexts (p. 204). For this theorist, CDA offers an approach to social issues from a multidisciplinary perspective. "Instead of merely describing discursive structures, it tries to explain them in terms of their properties of social interaction and, especially, of social structure" (p. 205).

Additionally, Van Dijk (2016, p. 205) cites Fairclough and Wodak (1997) who point out the following characteristics of CDA: It focuses on addressing social issues, recognizing that power relations are expressed as discursive. CDA understands that discourse plays a fundamental role in constructing society and culture, having ideological implications. Furthermore, it considers the historical aspect of discourse and understands that the relationship between text and society is mediated. Discourse analysis in CDA is characterized as interpretative and explanatory, seeking to understand how language shapes social action and contributes to the broader understanding of social problems. In this approach, discourse reflects reality and is recognized as an active way of influencing and participating in social action.

For Van Dijk (1993), cited in Abdul-Jabbar and Najim (2023), CDA focuses on how specific discursive patterns contribute to the reproduction of social dominance in various situations. "Thus, many critical discourse scholars' vocabulary will include concepts like 'power,' 'dominance,' 'hegemony,' 'ideology,' 'class,' 'gender,' 'race,' 'discrimination,' 'interests,' 'reproduction,' 'institutions,' 'social structure,' and 'social order,' in addition to the more common discourse-analytical concepts" (p. 974). Complementary to this, Lazar (2005) states that the CDA approach explains how social practices and discourse structures are related (p.4).

My investigation aims to go beyond a technical analysis of the language used in the selected songs by seeking to tie "language to politically, socially, or culturally contentious issues and in intervening in these issues in some way"(Gee & Handford, 2012, p. 5). For this research, I

used CDA, focusing "on discourse and relations between discourse and other social elements (power relations, ideologies, institutions, social identities, and so forth)" (Fairclough, 2010, p. 4). I applied this approach specifically with an emphasis on the gender dimension, allowing for a deeper understanding of how discourse in the popular music field relates to and contributes to the construction of a feminist discourse.

Given that the discourse was studied by "analyzing 'texts' that consist not just of words, but also visual forms such as images and diagrams (static or animated), full-motion video, sound effects and music, and various interactive features" (Lemke, 2012, p. 79), I also applied the analysis to the videos of the selected songs. The analysis considers that "music videos should be analyzed in terms of how they can assert or dissent a song's meaning, which can potentially alter the original track's message" (Nwabueze, 2019, p. 25).

Feminist Critical Discourse Analysis

As Abdul-Jabbar and Najim (2023) highlight in their study, feminism has been introduced to discourse analysis, seeking how feminist goals can be promoted through discourse and the use of language. "This approach may be regarded as a theory that integrates feminist ideology and analytical discursive methodology" (p. 974).

My research is based on Feminist Critical Discourse Analysis (henceforth, FCDA), a method born from the collaboration between CDA and feminism. "FCDA criticizes and tackles social problems facing women, such as violence against women's rights, discrimination, inequalities, and so on, provoked by language and language practice" (Abdul-Jabbar & Najim, 2023, p. 974). As a feminist critical discourse analyst, Lazar (2005) focuses on critiquing discourses that uphold a patriarchal social order, "that is, relations of power that systematically privilege men as a social group and disadvantage, exclude and disempower women as a social

group" (Lazar, 2005, p. 5). In this framework, Lazar (2007) sustains that this approach aims to deepen our comprehension of the intricate mechanisms of power and ideology within discourse, supporting gendered social structures, whether hierarchical or not.

The aim of feminist critical discourse studies, therefore, is to show up the complex, subtle, and sometimes not so subtle, ways in which frequently taken-for-granted gendered assumptions and hegemonic power relations are discursively produced, sustained, negotiated, and challenged in different contexts and communities. (Lazar, 2007, p. 142)

As stated by Lazar, FCDA examines how power and domination are expressed through language and how they can be resisted. This involves analyzing textual representations, social practices related to gender, and verbal communication strategies. Additionally, FCDA is interested in issues of access to different forms of communication, such as specific events and culturally valued genres, which can influence women's participation in public domains (Lazar, 2005, p.10). In this sense, Abdul-Jabbar and Najim (2023) emphasize that this type of analysis aims to demonstrate that languages are powerful when used appropriately, which can lead to significant societal changes by raising public awareness of important issues.

FCDA goes beyond focusing on the gender category and identifying linguistic patterns motivated by the search for justice and change in gendered social dynamics (Abdul-Jabbar & Najim, 2023, p. 980). This is particularly significant as language generates a dynamic that either maintains the status quo or works towards change and resistance within the social order (Lazar, 2005, p. 11). Aligning with Chahbane's (2023) study, my analysis of the chosen music videos aims "to generate a deeper understanding of the various meanings that are conveyed by each video in terms of how gender is framed" (p. 2).

Since Fairclough (2010) emphasizes that our ideas and representations influence social events, I examined how the linguistic concepts and "[the] ideological perspectives" (Abdul-Jabbar & Najim, 2023, p. 972) used by the artists, along with the visual elements in the videos, seek to empower women and challenge gender norms and stereotypes embedded in society.

FCDA was also used to analyze comments and replies to the videos.

Three-Dimensional Model

Drawing on the methodological framework established by Abdul-Jabbar and Najim (2023) and the work of Magdayao and Aguisando (2024), I additionally employed the analytical approach outlined in Fairclough's Three-Dimensional Model to analyze lyrics and videos.

This model includes a detailed linguistic-textual analysis, a macro-sociological analysis of social practice, and a detailed linguistic-textual analysis of social practice. "Third, there is the micro-sociological, interpretive perspective that sees the social practice as a phenomenon that individuals actively construct and make meaning of using shared common sense processes" (Fairclough, 1992, p. 72 as cited in Abdul-Jabbar & Najim, 2023, p. 974).

According to Abdul-Jabbar and Najim (2023), Fairclough developed three dimensions for the analysis. The first referred to the *description* of elements such as "vocabulary, grammar, cohesion, and text arrangement" (p. 974). The second dimension focuses on socially relevant speech, coherence and intertextuality (*text interpretation*). The third dimension examines the *explanation* of the text or the "ideological impacts and hegemonic processes through which discourse is seen to function" (p. 974).

Hamedi et al. (2017) explain this approach, emphasizing that the description stage centers on meticulously examining the text's formal properties. Interpretation considers the connection between text and interaction, treating the text as an outcome of production and a resource in

interpretation. Finally, referring to the explanation, the latter authors explain that it explores the relationship between interaction and social context, addressing the social determination of production and interpretation processes and their societal impacts.

Sample/Sampling Procedure

Songs and videos

As described previously, I selected the songs "If I Were A Boy" (Beyoncé, 2008), "The Man" (Taylor Swift, 2019), and "Stupid Girls" (Pink, 2006).

Table 2

Song and Video Credits

	Album	Song written by	Video's direction
If I Were A Boy	"If I Were A Boy" was released in Beyoncé's third studio album I Am... Sasha (Nov. 2008) through Columbia Records and Music World Entertainment	BC Jean and Toby Gad.	Jake Nave and produced by Toby Gad, Beyoncé Knowles
The Man	"The Man" was released through Republic Records in Swift's seventh studio album, Lover (2019).	Taylor Swift and Joel Little	Taylor Swift
Stupid Girls	"Stupid Girls" was released in Pink's fourth studio album I'm Not Dead (2006) through LaFace Records.	Pink, Billy Mann, Niklas Olovson, and Robin	Dave Meyers

Mortensen

Lynch

Note. Adapted from Pink Wiki (2024), Swiftipedia (2024) and Beyoncepedia (2024)

As detailed in the following table, the selected songs have achieved a great impact, reaching a wide audience through YouTube.

Table 3*Artist and Song Reach on YouTube*

Artist	Song	Video Views in YouTube	YouTube subscribers	YouTube Comments
Pink (2006)	Stupid Girls	102.000.000	12.300.000	34.219
Beyoncé (2008)	If I Were A Boy	593.000.000	26.600.000	69.383
Taylor Swift (2019)	The Man	95.000.000	56.200.000	112.263

Note. Adapted from YouTube (2024). Information retrieved June 10 (“If I Were A Boy”), June 15 (“The Man”) and June 16 (“Stupid Girls”).

The selected songs address feminism from diverse narratives: "If I Were A Boy" (Beyoncé, 2008) reflects on gender role reversal; "The Man" (Taylor Swift, 2019) addresses gender inequality; and, "Stupid Girls" (Pink, 2006) critiques gender stereotypes and expectations. This variety allows me to explore different aspects of feminism through music.

As I argued previously, the videos that I analyzed are on the YouTube platform. Benson (2015) affirms that YouTube ranks third in web traffic after Google and Facebook and that this platform—despite being perceived primarily as a video content platform—has aroused academic interest as a technological, media or cultural phenomenon. "YouTube is a website where people watch videos and not a ‘text.’ Nevertheless, YouTube pages are sometimes discussed in terms of

text and discourse" (p. 95). Additionally, the author points out that YouTube pages employ various modes of communication, "including moving images, spoken word, music and sound, still images, written words, and a variety of clickable objects, icons, and links" (p. 96) and should be understood as a type of text (Bahtia, 2022).

Comments

Bahtia (2022) explains that various contributors, including algorithms, users, and advertisers, create YouTube pages, resulting in diverse content. These pages are dynamic and constantly evolving through user interactions such as comments and likes/dislikes. Bahtia suggests analyzing YouTube videos as part of a multimodal social interaction, where users respond to videos using different semiotic modes. Additionally, Kavada (2012, cited in Bahtia, 2022) highlights that participants on these platforms serve multiple roles as creators, communicators, and audiences.

I conducted an in-depth analysis of 50 systematically selected comments and their threads for each video gathered from the YouTube platform. I have focused exclusively on 50 comments per video and their replies¹. I systematically selected one at intervals of every ten comments until I reached 50 comments and their replies. For my research, analyzing replies to the YouTube video comments is fundamental to understanding the construction of discourse within the platform's community through dialogue and the exchange of perspectives.

Table 4

Comments and Replies Analysis (50 Comments Evaluated per song)

50 comments	Replies	Primary	Total comments
Likes		comments	analyzed

¹ The comments range from when the videos were published ("If I Were A Boy" October 3, 2009; "The Man" February 27 and "Stupid Girls" October 25, 2009) to June 2024.

If I Were A Boy	42.059	524	50	574
The Man	88.580	432	50	482
Stupid Girls	22.845	205	50	255
Total		1.161	150	1.311

Note. Adapted from YouTube (2024). Information retrieved June 10 ("If I Were A Boy"), June 15 ("The Man") and June 16 ("Stupid Girls")

Data Collection and Management

The lyrics were sourced from Genius.com (2024), and the comments and replies were collected manually and downloaded into a Word Document. All documents were then uploaded into MAXQDA Software, where they were coded to facilitate data analysis.

The videos were analyzed directly on the YouTube platform and were analyzed by seconds using the lyrics as a guide to separate the verses.

Table 5

YouTube Links to the Videos

Song	Link
If I Were A Boy	https://www.youtube.com/watch?v=AWpsOqh8q0M
The Man	https://www.youtube.com/watch?v=AqAJLh9wuZ0
Stupid Girls	https://www.youtube.com/watch?v=BR4yQFZK9YM

Data Analysis and Coding

The lyrics were analyzed by verse and as a whole. Likewise, the videos were analyzed by verse, using the structure of the lyrics as a guide. For future reference, I noted the minutes and seconds in the video corresponding to each verse.

Using Fairclough's (2010) Three-Dimensional Model, I analyzed the lyrics and videos through three distinct levels: textual analysis (first dimension), discursive practice analysis (second dimension), and social practice analysis (third dimension). All analyses were performed on Word Document².

Ethical considerations

Santi (2016) highlights that although the comments are posted online in a public domain space such as the YouTube platform, "it is not expected, in principle, that this information will be used by others to conduct research or that it will transcend the boundaries of each social network or discussion forum" [Trad] (p. 17). Therefore, it is essential to protect participants' privacy (Stommel & Rijk, 2021).

In line with the procedure applied by Chua (2022) in his research developed in discourse analysis, and to protect identities, I decided to anonymize users' identities when reproducing their comments in this thesis despite the data being from a publicly accessible platform. Additionally, I removed profile pictures and other user tags. The ages and gender identities of the users are also not revealed, primarily because this information is not provided by the platform.

Like Chua's study, "users' comments are treated as data, rather than content or ideas that can be publicized, sold, copied or referenced. The object of inquiry is the language use in users' comments, rather than their ideas or creative work" (Chua, 2022, p. 45). In addition, comments were analyzed primarily in terms of the form in which the discourse was presented rather than the identity of the person who produced it (Stommel and Rijk, 2021).

It is essential to highlight that the comments were analyzed in their original context without altering spelling or grammar because "it is important for researchers to present the exact

² Please see Appendices A, B, C, D, E and F.

words or language structure adopted by users to illustrate the implications of language use, as rephrasing may not reveal nuances" (Chua, 2022, p. 40).

Although the comments were analyzed in a specific context (to be coded), to prevent the messages from being identifiable by others on the platform, they were not published in this research in the order of the conversation thread to preserve commentators' anonymity.

Lyrics Analysis

Textual Analysis (First Dimension)

The following elements were considered for the lyrics's textual analysis: Description of sentence structure and formulation (short sentences, simple sentences, rhetorical questions, etc.), use of the first person, type of language used (informal, sarcastic, colloquial, direct language, emotional, etc.), use of metaphors, use of interjections (e.g., *Uh-huh*, *Woo*, *Yeah*), use of conditionals ("*I'd*"), repetitions, and texts related to social structure and feminist discourse.

Example (Stupid Girls lyrics):

[Verse 2]

<i>The disease is growing, it's epidemic</i>	The text refers to negative and hopeless words such as "disease" and "epidemic." The first part of the verse refers to a problem, and the second part presents a position of the author concerning the problem.
<i>I'm scared that there ain't a cure</i>	The verse is written in the first person.
<i>The world believes it and I'm going crazy</i>	The author shows anguish and despair through the phrases <i>I'm scared</i> , <i>I'm going crazy</i> , and <i>I cannot</i>
<i>I cannot take anymore</i>	<i>take anymore.</i>

I'm so glad that I'll never fit in

That will never be me

Outcasts and girls with ambition

That's what I wanna see (Come on)

She uses the word *never* twice: *never fit in and never be me*, emphasizing that she would not be like the women she has described.

In the final part, she asks to see girls with ambition and individuals who do not follow the stereotype.

Discursive Practice (Second Dimension)

For the second-dimension analysis, I examined intertextuality, which refers to a network of references and meanings that enrich the transmitted messages, "linking a discourse with the discourse of the related existing before and after" (Habibie, 2018, p. 7). I analyzed the production of the text, how the linguistic elements identified in the description are interpreted by the listeners, and what social meanings might be constructed from them.

Example (continuing with verse 2):

The author shows despair and lack of hope when she uses the metaphor *The disease is growing, it's epidemic* to describe the situation. It is a social problem that is spreading rapidly with no apparent solution. The disease could refer to superficial behaviors, materialism, lack of authenticity, and feminine stereotypes that more and more are following. The term *epidemic* could refer to the fact that this behavior is contagious, and more and more women behave that way.

The author emphatically points out that she will never fit in with this behavior model (*I'm so glad that I'll never fit in*). This statement underscores the author's desire to resist and challenge the stereotypes and societal norms that homogenize women's behavior and diminish their capabilities and aspirations. Furthermore, the writer expresses her anguish through the

expressions *I'm scared, I'm going crazy, I can't take anymore*, which reflects the weariness and fear of this situation that tends to worsen.

Finally, the author expresses her desire to see more women who challenge social norms and be more ambitious, breaking out of the mold socially created to guide and influence their behavior.

Interpretation of the text may vary but will generally resonate with those dissatisfied with the current situation and those looking for empowerment and inspiration to challenge the established norms, advocating for a future where women are valued for their true capabilities and aspirations.

Social Practice (Third Dimension)

For the analysis in the third dimension, I considered how discourse is immersed in social practices and how these practices both influence and are influenced by discourse. In this sense, the analysis focused on sociocultural context, power relations, social institutions, hegemony, social change or resistance, among other factors.

Example (continuing with verse 2):

The verse suggests a confrontation against the social norms that allow *stupid girls* and stereotypes to be a phenomenon that grows without measure and apparent cure. The *disease* refers to a social problem that affects women, standardizing and stereotyping them as the typical "dumb blonde" overly concerned with their appearance and superficial issues.

In addition, the verse calls for a reaction from women, motivating them to be women with ambition and to generate resistance to the current social order. It emphasizes the importance of challenging these norms and imposed roles, seeking to break with patriarchal structures and gender inequality.

Video Analysis

Textual Analysis (First Dimension)

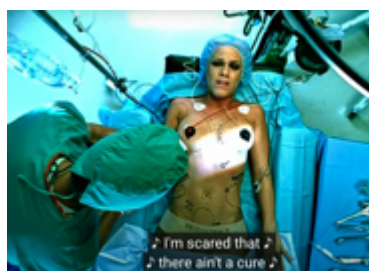
For the textual analysis of the videos, I took into account the description of the scenes and shots, non-verbal communication, behaviors and attitudes of the characters, emotions conveyed through facial expressions, description of the settings and relevant objects, clothing of the characters, images that are repeated, vocalization of the lyrics by the characters, analysis of the gender roles represented and other elements related to feminist discourse.

Example ("Stupid Girls" video, corresponds to verse 2):



The disease is growing, it's epidemic

Overhead shot of Pink lying on an operating room bed. She looks at the camera and seems to be frightened. A surgeon outlines one of her breasts with a marker. Additional lines are drawn on her other breast, stomach, and waist to indicate the planned incisions for the



I'm scared that there ain't a cure

A cart with surgical tools appears. Pink vocalizes the verse of the song.



The world believes it and I'm going crazy

Close-up shot of Pink looking sideways at the surgeon and then to the other side. She looks scared. Pink vocalizes the verse of the song.

plastic surgery procedure. On her panty is painted the text "Reconstruct." Pink vocalizes the verse of the song.



I can't take anymore

Pink, characterizing the president of the United States, vocalizes the text. She is angry.



I'm so glad that I'll never

fit in

Two women in a tanning salon. Pink puts her arm near the other woman to compare tans. The other woman seems annoyed with the comparison. She gives her a "that's enough" hand signal and walks away. Pink doesn't seem to mind and starts to walk away wildly, smiling and naive.



That will never be me

Image of the girl holding her Barbie in her hands. The image of her "good" conscience appears. Pink vocalizes the phrase of the song in this characterization.

The girl looks at her.



*Outcasts and girls with
ambition*

Pink, dressed casually in black pants, black Converse shoes, a mid-length sleeved T-shirt, and her hair pulled back is running in a grassy field with a ball in her hands. She is smiling. She is playing with several men that she dodges as she runs. She runs over one of them, ball in hands. She makes a gesture of a shout of triumph.



*That's what I wanna see
(Come on)*

Pink as President vocalizes the phrase profusely. The camera zooms out to reveal her standing at the podium, making a “fist-pumping” gesture.

Discursive Practice (Second Dimension)

I used the same criteria as in the analysis of the lyrics.

Example ("Stupid Girls" video, corresponds to verse 2):

The image of Pink on the operating table, about to undergo cosmetic surgery, illustrates society's obsession with physical appearance as a rapidly spreading "disease." It symbolizes

extreme measures women are willing to take to meet beauty standards, undergoing "reconstruction" to conform to societal expectations.

The image in the operating room, reinforced by the song's lyrics (*The disease is growing, it's epidemic, I'm scared that there ain't a cure, The world believes it and I'm going crazy*), expresses fear and hopelessness in the face of this situation.

Pink reinforces her disagreement with the system and shows her anger, symbolizing frustration and determination to no longer accept the social norms that transform women into "stupid" (*I can't take anymore*).

On the other hand, the video portrays the girl's inner struggle and the encouragement from her inner voice not to be carried by stereotypes. Her "good" conscience persistently urges her not to succumb to societal pressures, echoing the sentiment *That will never be me!*

The video also portrays a woman leader (President of the United States) and a woman who plays soccer on equal terms with a group of men. This woman breaks from stereotypes and enjoys activities far from what would traditionally be assigned to women, symbolizing a break from gender roles.

The video uses sarcasm and irony in the lyrics and visuals to ridicule beauty standards and superficial behaviors. It seeks to encourage critical reflection on social expectations and encourages young women to resist them and work towards positive change in the social order.

Social practice (Third Dimension)

I used the same criteria as in the analysis of the lyrics.

Example ("Stupid Girls" video, corresponds to verse 2):

The video portrays society's obsession with physical appearance as an expanding "disease," criticizing the imposition of female beauty standards and the extreme measures

women are forced to take to meet male expectations. These practices perpetuate inequality and power dynamics by reinforcing a system where women's worth is judged by their appearance.

The video shows the frustration and determination to reject the social norms that belittle women, reinforcing widespread dissatisfaction with the system. This anger signifies active resistance against the dominance of a patriarchal society that continuously pressures women to maintain the status quo and uphold male privilege. It highlights a refusal to accept the constraints imposed by a system designed to undermine women's autonomy and potential.

Additionally, the portrayal of women leaders breaks gender stereotypes and challenges the power structures that perpetuate male supremacy. By highlighting women's capabilities, it promotes a shift in societal perceptions, emphasizing that women possess equal abilities to men and should not be limited by outdated gender stereotypes.

Comment Analysis

As stated above, I analyzed 150 primary comments (50 per video) and 1,161 secondary comments for a total of 1,311 comments.

Given the nature of the study and to analyze the elements of feminist discourse in the comments, I used a mixed inductive and deductive approach to code them in MAXQDA. It was deductive because the coding was based on my literature review and inductive because some comments required unique coding methods that had to be developed progressively.

The process of creating the codes was modified several times, as the initial coding did not have an adequate order to group them under a common concept. Initially, I started from a list of stereotypes that, according to an initial assumption, would represent most of the comments. However, this perspective changed as comments that did not refer to stereotypes were collected.

Realizing the considerable time spent on analyzing comments that did not contribute significantly to the study and the risk of coding without certainty of context, I decided to organize the comments into three main categories:

(a) **"Yes,"** corresponding to comments that possessed the necessary elements for analysis (e.g., clear texts, understood within context, and related to gender and feminism narratives);

(b) **"No,"** referring to comments that were not understandable, the context was unclear, or the user had tagged a person; and

(c) **"Discarded,"** indicating comments that were understandable but were discarded due to a lack of relevance to the study, being out of context, or comments made in response to deleted comments whose tracking was impossible.

Using this criterion, out of 1,311 total comments, I formed a core group of 788 valid comments for the analysis (60.11% of the total comments).

Table 6

Validation of comments

	"If I Were A Boy"		"The Man"		"Stupid Girls"		Subtotal	
	Comments	%	Comments	%	Comments	%	Comments	%
Yes	329	57,3	263	54,56	196	76,86	788	60,11
No	147	25,6	115	23,86	49	19,22	311	23,72
Discarded	98	17,1	104	21,58	10	3,93	212	16,17
Total	574	100	482	100	255	100	1311	100

The codes were created as I read the 788 valid comments. The first large set of codes was created while coding the "If I Were A Boy" comments. As I reviewed comments, I created new

codes or assigned them to existing codes. The coding process for the other two songs was more streamlined because the comments could be accommodated within the previously established codes.

Based on the theoretical concepts discussed in my Literature Review, I coded the comments into "Patriarchy," "Social Pressure," "Social Influence," "Female Stereotypes," "Male Stereotypes," "Feminist Ideology," "Toys For Boys And Girls," and "Other Social Issues" (all of which later were group under a primary code "Gender and Feminism Discourse"). Additionally, in response to user comments, I created the following primary codes (with their subcodes): "Criticism or Disagreement," "Fan Behavior," "2SLGBTQ+ Comments," "Alignment to the Song," "Side Conversations," and "Others." These categories emerged as significant themes that were not evident before this analysis.

All comments were reviewed five times, resulting in changes in sub-code assignment, merging several sub-codes into one, and creating new sub-codes, among other things. As new elements might have been overlooked in previous readings, these adjustments were made to ensure a more accurate and comprehensive classification. Some comments were so specific that they could not be grouped into a sub-code. Consequently, the name of the code is derived directly from the content of the comment.

As a result of this process, I developed a more comprehensive coding system³.

Next, I will present the primary analysis results of the lyrics and videos using Fairclough's three-dimensional model. I will discuss the key findings from the comments' analysis based on the coding system.

³ Please see Appendix G.

Chapter 3

Principal Findings

Following the previously described methodology, the three songs (“If I Were A Boy,” “The Man” and “Stupid Girls”) along with their corresponding videos were analyzed, resulting in the following principal findings:

"If I Were A Boy" - Lyrics Analysis⁴

From a hypothetical perspective, the song is about a woman (personified by Beyoncé) who imagines what her life would be like if she were a boy. The song narrates this woman's relationship with a man, showing how she prioritizes her work and social life over her relationship. She flirts with her work coworker while her partner is emotionally dependent. Everything returns to "normal" when the narrative shows that the story was based on a role reversal.

Textual Analysis

- The lyrics are structured in verses and choruses that alternate between the imaginary perspective of being a man and the reality of being a woman.
- It refers to "boy" and "girl" rather than "man" and "woman. "
- The writer uses informal, colloquial language from a hypothetical perspective throughout the song, repeating the conditional "I'd" throughout.
- She uses colloquial and direct language to express deep emotions (*hurts, love, faithful*) and frustrations.
- Repeat of words/phrases such as *wanted, granted, To come home, You're just a boy.*

⁴ Please see Appendix A for a detailed “If I Were a Boy” lyrics analysis.

- Uses short imperative sentences to mark gender positions (*You don't listen to her, You don't care how it hurts, 'Cause I know that she'd be faithful, Waitin' for me to come home*).
- The tone is reflective and melancholic, with a touch of criticism and resignation.
- The following are described as activities that men can do, but women cannot: *I'd roll out of bed in the morning/ And throw on what I wanted then go/ Drink beer with the guys/ And chase after girls/ I'd kick it with who I wanted/ And I'd never get confronted for it/ 'Cause they'd stick up for me, I would turn off my phone/ Tell everyone it's broken/ So they'd think that I was sleepin' alone/ I'd put myself first/ And make the rules as I go.*
- The following expectations from a woman: *'Cause I know that she'd be faithful/ Waitin' for me to come home.*
- Having a woman's or girl's perspective, the writer would behave better if she was a "boy": *I think I could understand/ How it feels to love a girl/ I swear I'd be a better man/ I'd listen to her/ 'Cause I know how it hurts, I think I could understand, oh-ooh/ How it feels to love a girl/ I swear I'd be a better man/ I'd listen to her/ 'Cause I know how it hurts.*
- The writer shows she is hurt: *But you're just a boy/ You don't understand (Yeah, you don't understand, oh)/ How it feels to love a girl/ Someday, you'll wish you were a better man, 'Cause I know how it hurts/ When you lose the one you wanted/ 'Cause he's taken you for granted/ And everything you had got destroyed.*
- The writer shows her intention to stop accepting his behavior: *It's a little too late for you to come back, Say, it's just a mistake, think I'd forgive you like that, If you thought I would wait for you, You thought wrong.*

Discursive Practice

The song "If I Were A Boy," written by Brittany Carlson and Toby Gad, is based on Carlson's recent failed relationship and was released by Beyoncé in 2008 in her third studio album, *I Am... Sasha Fierce*. The lyrics, produced from a female perspective, voice women's experiences and feelings in relationships where they feel unappreciated.

The lyrics express what she would do if the singer were a "boy," highlighting the relationship's inequalities and lack of emotional empathy. Through the phrases "*You don't listen to her / You don't care how it hurts / Until you lose the one you wanted / 'Cause you've taken her for granted,*" the writer explicitly addresses the lack of empathy and emotional neglect that women often face in relationships. This text shows the emotional struggle of women, whose feelings are often unreciprocated.

The reference to *Drink beer with the guys* could suggest a middle-class context.

Based on a personal experience (in a heterosexual relationship), the writer seeks to generate empathy and reflection on gender dynamics in love relationships. She encourages the audience to consider how actions and expectations may differ between men and women. Lines such as *If I Were A Boy, even just for a day / I'd roll out of bed in the morning / And throw on what I wanted and go* highlight the freedom and lack of scrutiny men experience compared to women, creating a framework for examining gender dynamics.

The writer refers to social norms and expectations regarding gender. In them, she identifies a man who cheats (*I would turn off my phone/ Tell everyone it's broken/ So they'd think that I was sleepin' alone*), makes the rules at his convenience (*I'd put myself first/ And make the rules as I go*), prioritizes his needs, operates in a public space, and has the support of his peers (*And I'd never get confronted for it/ 'Cause they'd stick up for me*). In contrast, the woman is

depicted as submissive, faithful, and subject to her partner's rules, waiting patiently for him at home (*'Cause I know that she'd be faithful/ Waitin' for me to come home*).

The writer patronizes the "boy," underestimating his capacity for understanding, and downplays his emotional abilities because *[he is] just a boy*, underscoring the assertion that "boys will be boys." She then gets her partner's attention by telling him that he will regret not being a "better man," directly questioning male attitudes that take female submission and forgiveness for granted. Furthermore, the writer shows a hypothetical desire to become a "better man" (no longer referring to a "boy," but a much more mature person, like a man), who will take into account a woman's needs to be heard and loved.

In the final part of the song, the writer stops portraying herself as a victim and decides not to forgive her partner (*It's a little too late for you to come back/ Say, it's just a mistake, think I'd forgive you like that/ If you thought I would wait for you/ You thought wrong*). She questions the discourses that have normalized the lack of male empathy and consideration in relationships and offers an alternative interpretation.

Audiences consume the song in various contexts and may be influenced by their own experiences. For many women, particularly those who identify with the lyrics, the song resonates deeply, giving them a sense of validation and likely implying empowerment. The song could be a wake-up call for male listeners, challenging them to reconsider their relationship behaviors and attitudes.

Social Practice

The lyrics seek to confront traditional gender roles by exposing the unequal power dynamics in relationships under a patriarchal system. They highlight the normalized freedoms and privileges for men, reflecting a position of dominance and lack of commitment associated

with hegemonic masculinity. In contrast, they emphasize the expectations of fidelity, self-sacrifice, and submission imposed on women, evidencing the emotional dependence traditionally demanded of them within the patriarchal system.

Focusing on female experiences and emotions, the song voices frustrations and feelings often ignored in a patriarchal context. It depicts men enjoying public spaces with greater freedoms and less emotional responsibility, primarily concerned with their well-being, capable of cheating and betrayal, and supported by a social network that validates these behaviors. Women, on the other hand, are shown as emotionally dependent, obligated to be faithful, and dedicated to the domestic sphere, making them more vulnerable to the emotional suffering derived from their partners' selfish actions.

The gender roles represented in the lyrics show how male power and domination are manifested and perpetuated in the dynamics of heterosexual relationships within the patriarchal system. The song promotes a reconceptualization of masculinity towards more conscious, empathetic, and egalitarian models in personal relationships, implying a transformation of dominant social practices and discourses in a broader context of the struggle for equality.

The song's narrative suggests the need for behavioral change in both men and women to achieve more equitable relationships. It urges men to transform patterns of behavior that perpetuate domination, such as lack of empathy, selfishness, and emotional irresponsibility, directly attacking the foundations of patriarchal oppression. At the same time, it calls on women to reject these oppressive dynamics, not to accept apologies or wait indefinitely, to assert themselves, and to demand more conscious, respectful, and committed relationships.

By challenging the mandates of subordination and submission that have characterized traditional female roles, the song promotes a transformation in power dynamics, encouraging women to reclaim their voices in relationships and advocating for mutual respect and equality.

"If I Were A Boy" - Video Analysis ⁵

Textual Analysis

- The protagonists are a middle-class African American heterosexual couple.
- The choice of a black-and-white palette creates a classic and serious atmosphere, underlining the importance of the issues addressed in the video without any other distractions. This style can also symbolize simplicity and clarity in the message about gender inequalities.
- Beyoncé and her partner utter keywords such as "Intimacy," "Honesty," and "Commitment," setting a serious and thoughtful tone. These words point to the pillars of a healthy relationship, contrasting with the problematic dynamics that unfold in the video.
- In the first scene, Beyoncé wears white, and the man wears black. White, associated with purity, innocence, and peace, can symbolize Beyoncé's pure and honest character or her search for truth and clarity. In contrast, black color is related to power, authority, and mystery and could represent the man's role in domination and opacity in his actions or intentions.
- The story takes place in the couple's kitchen and bedroom, on the streets, in a restaurant, at a shooting range, at a party, in the police car, in the couple's car, and in an office.
- The video for Beyoncé's "If I Were A Boy" tells the story of Beyoncé imagining what her life would be like if she were a man. Throughout the video, she plays the role of a police officer, interacting with her co-workers and depicting everyday activities typically associated with

⁵ Please see Appendix B for a detailed "If I Were a Boy" video analysis.

men, such as drinking beer and socializing. She and her (White) co-worker flirt and are attracted to each other, which is evident in their interactions at work and at a club where they dance together provocatively. Meanwhile, Beyoncé's partner, who feels ignored and neglected, sadly observes these interactions.

- The tension culminates at a party where Beyoncé's partner watches her flirt with her co-worker, and they argue about it. At the end of the video, the roles revert to their original state, revealing that the entire story previously told was a role reversal: Beyoncé's partner was flirting with her co-worker, and she was waiting for him. This revelation highlights the dynamics and tensions in their relationship, highlighting the difference in treatment and expectations between genders.
- When emotions are reflected, the video appeals to the use of close-ups that allow a closer look at the protagonists' expressions.
- Slow motion creates more drama, for example, when Beyoncé walks down the steps of her house and when they are in the car on their way home from the party.
- A black screen transitions between the protagonists' movements in their car and the discussion in the room.
- In the final part of the video, there is an exchange of scenes of her partner interacting with her co-worker in the squad car and close-ups of Beyoncé addressing the screen, singing the phrases *You don't listen to her, You don't care how it hurts, Cause you take her for granted* and *But you're just a boy*. The video concludes with Beyoncé staring at the screen, followed by a fade out.
- The principal characters are:

- Beyoncé (a Black African American and attractive young woman) portrays a police officer. She exhibits traditionally masculine behaviors such as detachment and prioritizing her social Life and Job over her relationships. She is confident, competent, and a leader. She fools around with her male coworker and asks her partner for forgiveness after he witnesses her playful demeanor with her colleague.
- Beyoncé's male partner, also a young African American, is depicted as emotionally dependent and highly attentive. His character is deeply impacted by witnessing Beyoncé's flirting with her male co-worker. In the final part of the video, the roles are reversed. Beyoncé becomes emotionally dependent, and her partner becomes detached.
- Male coworker: a White fellow police officer who interfaces with Beyoncé's character in a professional setting. The interactions include camaraderie and flirting. He stares at Beyoncé with desire.

Discursive Practice

The song's music video was co-directed by Jake Nava and Beyoncé herself.

The video, uploaded in October 2009, is hosted on YouTube and has reached over 593 million views.

The video encourages discussion about gender norms and social expectations. Many viewers can relate to the issues presented and reflect on their experiences.

The narrative is based on the hypothetical assumption of "being a man," which allows for an exploration of how gender expectations influence behavior and power dynamics in relationships.

Beyoncé and her partner reverse traditional gender roles. Beyoncé typically exhibits masculine behaviors, such as not saying goodbye or not paying attention to her partner's emotions. In contrast, her partner is attentive to Beyoncé and preoccupied with giving her attention. This reversal highlights the arbitrariness of gender norms.

Beyoncé performs efficiently as a police officer, suggesting that women can perform equally well in male-dominated roles, challenging the notion of inherently masculine jobs and promoting gender equality in the professional realm. Assumes an active and leadership role, demonstrating shooting skills and complimenting her partner, reversing traditional gender roles and suggesting that women can occupy and excel in traditionally male-dominated roles, challenging societal expectations.

Beyoncé is shown as a strong, independent woman in control of her sexuality, defying conventional female stereotypes.

The video shows a dynamic of camaraderie and comfort between Beyoncé and her male co-worker, suggesting professional equality. However, the romantic tension, flirting, and how he looks at her reinforce the idea of women as objects of desire. This interaction suggests that although there is an appearance of equality, power dynamics that objectify women persist.

Beyoncé prioritizes her work and social life, ignoring calls from her partner, while he is more emotionally dependent. This challenges gender stereotypes about who should be the emotional caretaker in a relationship, suggesting a reflection on unequal expectations in relationships. For his part, Beyoncé's partner seeks to please her, while she adopts attitudes of infidelity and lack of commitment. This dynamic shows Beyoncé in a position of power and control, reversing traditional roles and highlighting inequalities in gender expectations.

The video also suggests that if men experienced the abandonment and lack of attention that women often experience, they could be "better men" by better understanding their partners' emotional needs.

Beyoncé's partner is faithful and concerned with pleasing her, ignoring a woman who tries to seduce him. This dynamic reverses traditional gender expectations, where the man would generally be expected to be unfaithful.

Ultimately, Beyoncé (having become a woman again) decides not to forgive her partner's infidelity and ends the relationship, defying societal expectations of submission and forgiveness.

The narrative based on the "being a man" hypothesis highlights women's barriers to empowerment and equality. While the fantasy of acting like a man provides a glimpse into a world where women can be powerful and autonomous, the return to reality reflects the limitations and restrictive expectations that still exist in society. In short, the video suggests that female empowerment remains an aspiration that clashes with the restrictions imposed by traditional gender norms.

Social Practice

By showing what life would be like "If I Were A Boy," the video highlights men's freedoms and privileges, often denied to women. It questions the basis of gender inequality and calls for reconsidering these norms.

The selection of a police officer for Beyoncé's character in the video could be due to different reasons, mainly related to the symbolism of authority and power. The figure of the police officer symbolizes authority and power in society. Choosing this role might underline how power and authority are perceived and exercised from a male perspective, contrasting with the female experience. The police also have control and the ability to exert force, which may reflect

how, in relationships, men can have control and trust that often goes unquestioned, in contrast to women.

The video features Beyoncé in masculine roles and behaviors, seeking to challenge traditional gender norms. It criticizes gender inequality and restrictive expectations towards women, highlighting how power dynamics and domination are socially shaped to maintain patriarchy and male supremacy.

Beyoncé adopts typically masculine attitudes, such as ignoring her partner and prioritizing her work and social life, while her partner is emotionally dependent. This reversal not only questions gender expectations about who the emotional caregiver should be but also invites reflection on the unequal expectations imposed by the patriarchal social structure, evidencing how power relations are perpetuated to maintain the status quo.

The apparent female dominance in the relationship and the man's constant preoccupation demonstrates how, in a real scenario, these dynamics are often reversed. Typically, men occupy power and emotional control positions, illustrating the inherent inequality in relationships.

By reversing the roles, the video voices women's experiences of subordination, promoting greater empathy and understanding of the need for egalitarian relationships. This approach underscores recognizing and challenging unequal power structures and questioning male supremacy.

The video criticizes the double standard that allows male infidelity while demanding female fidelity, exposing inequalities in gender expectations. It proposes to reflect on equality in relationships, highlighting how these norms perpetuate male domination and female submission, maintaining the patriarchal status quo.

Beyoncé challenges traditional gender norms in the video. However, her character is still sexualized and objectified. This is evident in the scenes where her clothing is reduced to underwear, underscoring how, even in a context that seeks to promote gender equality, women still face objectification and reduction to their physical appearance. This contradiction highlights the persistent difficulties in achieving true equality, as women's representation often perpetuates sexual stereotypes despite their achievements and professional capabilities.

Figure 1

Beyoncé being objectivized



Beyoncé's bare back is seen while she dresses.



Beyoncé is left in her underwear while changing after shooting practice.



Her coworker stares at her with desire



Beyoncé and her coworker dance provocatively in front of her partner.

Note. Different scenes in the video in which Beyoncé is objectivized.

Ultimately, Beyoncé proves to have understood the situation. Her claims, *You don't listen to her*, *You don't care how it hurts*, along with phrases such as *It's a little too late for you to come back* and *If you thought I would wait for you. You thought wrong*, are interpreted as a questioning of traditional norms and a call to challenge them to promote equality in relationships. These statements suggest an intention to resist imposed gender expectations and generate a shift towards more equitable and respectful dynamics between men and women.

This recognition invites viewers to reflect on the need to change relationships' power dynamics and question norms perpetuating female subordination.

The diversity in the video might also be emphasized by the fact that human experiences and emotions, such as infidelity and betrayal, are universal and not limited to a single race or ethnicity. However, it is essential to recognize that the protagonist of this song also reflects a level of privilege by being middle- to upper-middle-class, having a stable job as a police officer, living comfortably, attending parties, and enjoying certain luxuries. Therefore, the narrative is influenced by her socioeconomic and heterosexual position.

The video and the song's lyrics complement each other, creating a coherent narrative highlighting gender inequalities and the lack of emotional empathy in couple relationships. Through role reversal, the video draws attention to the double standards that allow men to behave in certain ways while women are denied that freedom. This visual representation emphasizes the emotional male dominance and lack of understanding that women face, reinforcing the song's central message.

The Man Lyrics Analysis⁶

Textual Analysis

⁶ Please see Appendix C for a detailed “The Man” lyrics analysis.

- The lyrics are structured in verses and choruses that alternate between the imaginary perspective of being a man and the reality of being a woman.
- The tone of the song is defiant and critical.
- Sarcasm and irony are used to highlight gender disparities in perception and treatment.
- The lyrics present a mixture of resignation and defiance, showing both frustration with the current situation and a determination to change it.
- Key phrases and words include *I'd be the man*, pointing out that not only would she be a man, but that she would be "the" man; *I'm so sick of running as fast as I can*, expressing frustration and exhaustion; and *Wondering if I'd get there quicker if I was a man*, suggesting that gender is a barrier to success and recognition and that women need more effort to achieve their goals.
- *If I was a man* is repeated in the lyrics, emphasizing the central hypothesis of how experiences and perceptions would differ if the singer were a man.
- The following phrases contrast the dedication and effort of a woman versus a man in the same context: *They wouldn't shake their heads and question how much of this I deserve, What I was wearing, if I was rude, Could all be separated from my good ideas and power moves.*
- The song includes phrases such as *I'd be a fearless leader, I'd be an alpha type, They'd say I played the field before I found someone to commit to, Every conquest I had made would make me more of a boss to you, And it's all good if you're bad, And it's okay if you're mad* representing a load of male stereotypes.
- *I'd be just like Leo in Saint-Tropez*: shows lifestyles associated with a privileged White social class with high purchasing power.

- The song presents rhetorical questions, such as *When everyone believes ya, what's that like?*, which highlights the automatic credibility granted to men and *What's it like to brag about Raking in dollars*, which refers to boasted financial success.
- It is used “bitch,” a vulgar word to refer to women (*And getting bitches and models, I'd be a bitch, not a baller*).

Discursive Practice

The song was written by Taylor Swift and Joel Little and released in 2019 on her seventh studio album, *Lover*.

The narrator adopts a hypothetical male identity to highlight double gender standards. Through the imagined perspective of being a man, the singer contrasts how certain actions of hers would be perceived differently if performed by a man rather than a woman (*They'd say I played the field before I found someone to commit to/ And that would be okay for me to do*)

The song's narrative repeatedly uses the pronoun "I" and the conditional "would" to imagine a life in a male position of power, highlighting the inequality between men and women and the differences in experiences and perceptions based on gender. Phrases such as *If I was a man* and *I'd be the man* reinforce this hypothesis, highlighting persistent gender injustices.

The writer refers to male stereotypes such as being a *fearless leader* and an *alpha type*, who conquers women, is attributed to hard work, and is allowed to be moody or rude. According to the writer, all these attitudes are not allowed to women, emphasizing the existing double standard.

The song's tone reflects the narrator's personal experience and frustration, highlighting the emotional exhaustion of gender inequalities. Phrases such as *I'm so sick of running as fast as I can, I'm so sick of them coming at me again*, and the doubt of whether everything would be

easier if she were a man emphasize her desire for change and criticism of gender expectations (*Wondering if I'd get there quicker if I was a man*).

The writer also questions the social norms that perpetuate gender inequality, particularly in recognition of effort and hard work, criticizing how women are judged by their appearance and behavior while men are evaluated by their ideas and actions (*They wouldn't shake their heads and question how much of this I deserve/ What I was wearing, if I was rude*). The narrative addresses the culture of male ostentation in a framework of high purchasing power, criticizing the differences in expectations and opportunities based on gender. In this context, the writer criticizes how men can boast about their wealth and achievements without being negatively judged, while women face criticism for the same behaviors (*What's it like to brag about raking in dollars/ And getting bitches and models?/ And it's all good if you're bad*).

The chorus's repetitive structure and rhetorical devices reinforce the urgency and need for change, inviting listeners to reflect on gender inequities and question the social structures that perpetuate these injustices. She wonders if being a man, they would stop noticing what she wears, stop questioning whether she deserves what she has, stop focusing on superficial issues such as her appearance or behavior, and focus instead on the hard work she does.

The narrator shows her exhaustion, who does not say she is tired, but rather that she is “sick” of the situation. She questions listeners, especially men, about how it feels to be unchallenged and automatically believed by society (*When everyone believes ya/ What's that like?*). In the specific case of Taylor Swift, the song could also refer to the conflict with Scooter Braun, her manager, who acquired the record label with her discography. As a result, Swift had to re-record her first six albums to regain the rights to her songs.

The narrator of this song is a successful White woman who questions men within her social circle, including figures like Leonardo DiCaprio. The song underscores a lifestyle associated with a privileged and predominantly White social status. Mentions like *I'd be just like Leo in Saint-Tropez* conjure images of luxury and exclusivity, emphasizing how certain behaviors and lifestyles are celebrated and accepted within these elite circles. This reference not only highlights gender differences but also (perhaps unintentionally) underscores how social and economic inequalities exacerbate existing double standards. The verse serves as a critique of how privilege and wealth can create a disparity in how similar behaviors are judged based on gender and status.

Taylor Swift's song "The Man" incisively critiques gender differences, using her own experience and position as a privileged White woman to illustrate these disparities. This exercise in introspection highlights the inequalities women face and serves as a catharsis for the singer, allowing her to express her personal frustrations and reflections.

Social Practice

Taylor Swift's song "The Man" offers an incisive critique of how male identity automatically confers power and respect in a patriarchal social structure. The narrative highlights gender inequality, questioning why certain behaviors and achievements are valued differently depending on the individual's gender. It presents a society that grants privileges and a position of dominance to men while women must work harder to achieve the same level of recognition. They must work harder to be considered as valuable as men, at a level that ironically has also been determined by men. This disparity and power dynamic is a clear manifestation of male supremacy that perpetuates gender inequality.

Although the song seeks to draw attention to gender disparities, it also perpetuates the stereotype of women as objects. By referring to women as "bitches" and "models," they are reduced to mere objects, perpetuating a superficial view. This choice of words reinforces negative stereotypes, limiting them to roles defined by their appearance and their relationship with men. Rather than empowering them, this representation maintains the *status quo* of female objectification.

Swift reflects on her exhaustion and frustration at the constant gender inequalities, illustrating women's continuous effort and emotional toll in their struggle for recognition and equality. The narrator questions whether, being a man, society would stop focusing on her appearance and behavior and focus on her accomplishments and hard work, ceasing to question whether she deserves what she has.

The song criticizes gender stereotypes that allow men to be seen as courageous leaders and alpha types without question, while women who adopt these attitudes are viewed negatively. This double standard reinforces patriarchy and maintains the *status quo*, perpetuating an unjust social structure.

The chorus's repetitive structure and rhetorical devices reinforce the urgency and need for change, inviting listeners to reflect on gender inequities and question the social structures perpetuating these injustices. Swift calls to dismantle this structure and work towards more significant gender equality, creating resistance in the established social order.

However, the reality depicted in the song does not correspond to that of the majority; reference is made to a culture of ostentation and economic power, generally associated with privileged White men. The depiction of luxury and ostentation, personified by Leonardo DiCaprio, not only highlights gender differences but also socioeconomic and racial disparities.

This indicates that the privileges of wealthy White men allow for freedom and recognition that is not extended to all, especially women and people of other ethnic backgrounds and socioeconomic levels.

The Man - Video Analysis⁷

Textual Analysis

The narrative of "The Man" is based on the story of a successful White man who navigates a variety of scenarios in his daily life. The story shows him in his office, where he interacts with his colleagues and employees, displaying his authority and confidence. Then, he is seen in a subway, where he has an arrogant and invasive attitude, and in a bar, where he uses women as objects. He also appears on a tennis court with an overbearing attitude when being called out and doesn't get away with it. The video highlights his life of privileges and the respect he receives from those around him, despite having negative behaviors in these different facets.

The video depicts the man in various settings: 1. Man in the office as a boss 2. Man in a public space - subway 3. Man in a public space - bar 4. Man in a private space - yacht 5. Man at home 6. Man in a public space - park 7. Elderly man 8. Man playing tennis.

Man in the office, as a boss

- The image of a successful man whom everyone admires at work is reinforced by the phrases, *I would be complex/ I would be cool/ They'd say I played the field before I found someone to commit to/ And that would be okay for me to do/ Every conquest I had made would make me more of a boss to you.*
- A self-confident man who makes grand gestures while everyone in the office applauds him (*I'd be a fearless leader/ I'd be an alpha type*).

⁷ Please see Appendix D for a detailed "The Man" video analysis.

- A man who seeks to involve the audience by walking around, looking at the camera, and winking (*When everyone believes ya/ What's that like?*).

Man in public space - subway

- Images of the man "manspreading" in the subway, smoking a cigar, throwing his ash in a passenger's purse, and invading other passenger's spaces. He is not interested in the discomfort he causes to other passengers. Meanwhile, the lyrics tell how the woman feels: *I'm so sick of running as fast as I can/ Wondering if I'd get there quicker if I was a man/ And I'm so sick of them coming at me again/ Cause if I was a man, then I'd be the man.*
- The man urinates on the subway wall, leaving the word "The Man" written with his urine, while repeatedly the text *I'd be the man* is heard.

Man in private space – yacht

- The man is on a luxurious yacht, surrounded by women in yellow bikinis, arguing on the phone and mistreating a waiter. Taylor Swift says the phrases: *They'd say I hustled, put in the work, They wouldn't shake their heads and question how much of this I deserve.*
- The man is rude, despotic, and authoritarian, while the song's lyrics say *What I was wearing, if I was rude/ Could all be separated from my good ideas and power moves.*
- He raises a glass of champagne as women in uniformed bikinis celebrate (*And they would toast to me, oh, let the players play/ I'd be just like Leo in Saint-Tropez*).

Man at home

- He is seen getting out of bed, and a woman with a naked torso is in his bed (*I'm so sick of running as fast as I can/ Wondering if I'd get there quicker if I was a man*).

- He walks down a hallway adorned with his image, slapping hands coming off the walls in a sign of success (*And I'm so sick of them coming at me again/ 'Cause if I was a man, then I'd be the man*).

Man in public space - bar

- The man is in a bar, with friends talking disparagingly about women (*What's it like to brag about raking in dollars?/ And getting bitches and models?*), while they celebrate rude behavior (*And it's all good if you're bad/ And it's okay if you're mad*).
- The man licks bills while other men behave violently and obnoxiously (*I'd be a bitch, not a baller/ They'd paint me out to be bad/ So, it's okay that I'm mad*).

Man playing tennis

- The man plays tennis, showing aggressive behavior (*I'm so sick of running as fast as I can/ Wondering if I'd get there quicker if I was a man*).
- The man is marrying a much younger woman. He shows gestures of triumph (*And I'm so sick of them coming at me again/ 'Cause if I was a man, then I'd be the man*).
- Taylor Swift is shown as the director of the video. The man asks Swift if the last shot was what she had in mind, to which she replies that it was fine but that he could try to be sexier and nicer.
- For the closing, it is shown in white text on a black background (with images of the process of the singer's transformation into a man) that Taylor Swift was the director and played the leading role of the video.
- White text on a black background (with two images of the final process of Taylor Swift's transformation into a man): "No men were harmed during the making of this video."
- Secondary characters:

- o Women. Play a critical role in highlighting gender disparities. They are portrayed as subordinates in the workplace (they admire the man), passive companions in social settings, and objects of the male gaze.
- o Male Friends. His male friends are shown reinforcing and celebrating the man's behaviors.
- o Co-workers and subordinates. These secondary characters are depicted as overwhelmingly admiring and idolizing the man.

Discursive Practice

The video has reached over 95 million views.

Taylor Swift's video "The Man" criticizes and questions societal gender norms and expectations, contrasting the life of a successful and powerful man with a woman facing challenges. The video's protagonist, a White man in his mid-thirties, is portrayed as a confident, admired, and accomplished individual. Watching from the window of a high floor, he symbolizes power and control. This man is a self-centered leader, proud of his achievements, emphasizing his dominant and privileged position in the social gender structure.

The song's lyrics reinforce the image of an "alpha male" portrayed as a fearless leader. While Swift references the challenges she faces as a woman, the imagery illustrates a parallel reality experienced by a man, emphasizing the contrasts between the two worlds and highlighting the imbalanced power dynamics between genders. This approach enables viewers to interpret the video's message within the context of prevailing discursive practices concerning gender inequality.

The man is depicted as awkward, contemptuous, and despot-like, a leader whose authoritarian and uncaring behavior is celebrated by his male peers and women. This behavior,

which includes invading other people's space and behaving selfishly, reflects a total lack of empathy and absolute self-centeredness. The repetition of the phrase *I'd be the man* in the lyrics underscores that if Swift were a man, these actions would be accepted without question. This latter reinforces traditional stereotypes and aspects of toxic masculinity.

The video uses the pointing finger in several scenes, showing that the man in the video is a symbol of authority, power, and influence. This gesture emphasizes how he communicates effectively, underlining his dominance and control of the different situations.

The bar scenes reinforce the objectification of women and the perpetuation of patriarchal power dynamics. The protagonist and his friends speak disparagingly of women and use one of them as a table, celebrating their rude and violent behavior. In addition, the man is portrayed as a millionaire on a luxurious yacht, surrounded by women who are depicted as collector's items. A woman with whom he has spent the night is also shown. All these depictions reinforce female objectification, underscoring how the social gender structure privileges men and dehumanizes women.

Figure 2

Women's objectivation in "The Man" video



"The Man" surrounded by uniformed women in yellow bikinis.



"The Man" referring to the size of a woman's breasts.



One of his friends uses a woman as a table.



"The Man" has spent the night with a woman.

Note. Different scenes where women are objectified.

The obsession with money symbolizes a valuation of material wealth and economic power as dominant male attributes. These representations invite the audience to question power relations and male privilege in a patriarchal society. Moreover, the video illustrates how men are praised for minimal acts of parental care, placing extreme value on their role as fathers, contrasting with the expectations for women who do not receive the same recognition as society assumes these tasks are their responsibility.

The "Women's Charity" sign on the tennis court where the man plays suggests that women rely on men's support to progress, suggesting they cannot do so independently. This portrayal perpetuates the notion of female helplessness and dependence, reinforcing the narrative of male dominance.

On the other hand, the video highlights society's stereotype on women's appearance and behavior. Swift questions whether people would ever stop obsessing over what she is wearing or how she is acting and instead focus on her efforts and hard work. Additionally, in the final part of the video, she is depicted as a director, reversing traditional roles by asking the man to be "nicer" and "sexier." This role reversal underscores the silliness of such requests when directed at men. It emphasizes the irrationality and sexism inherent in these expectations, illustrating how

women are constantly judged by their appearance and attitude rather than being valued for their abilities and accomplishments.

It is important to note that the video presents a reality of ostentation and luxury, exemplified by the protagonist, a privileged White man sailing on a luxurious yacht surrounded by women. By using such a wealthy and detached character, the video not only highlights gender disparities but also draws attention to socioeconomic differences. Swift, despite being a privileged White woman, underscores the additional challenges she faces due to her gender, revealing that gender inequalities persist even within privileged circles. However, it becomes evident that Swift's fight is primarily focused on improving conditions for privileged White women like herself rather than addressing the issues faced by women from minority groups.

Additionally, it is important to note the singer's intention to send a message to her ex-manager (Scooter Braun), with whom she had a conflict that forced her to record part of her discography. In the video, there is a variety of hidden messages (specifically in the scene of the subway station) in which there are signs like "Missing. If found, return to Taylor Swift" and names of different albums of the singer ("1989," "Red," "Speak Now."). In addition, there is a sign prohibiting using scooters (alluding to her ex-manager's name). This suggests that the final addressee of the video would be her ex-manager, and that the description of the man referred to could be inspired by him.

Figure 3

Hidden Messages in the Video



Note. Different hidden messages in the video, such as the names of Taylor Swift's Albums ("1989," "Karma," "Red") and a "no scooter" sign.

The audience may relate to the double standards, which require women to make more effort to achieve the same things as men.

Social Practice

Taylor Swift's video "The Man" criticizes and questions gender norms and expectations within a patriarchal society. A hypothetical scenario presents what a woman would be like if she were a man. The story focuses on a successful White businessman who projects security and success. His behavior, viewed positively in contrast to the criticism a woman would receive, underscores male supremacy and gender inequality. The video highlights inequality by asking what it would be like always to be believed and never questioned by being a man, exposing gender double standards and calling for transforming power structures to foster equality.

Swift stresses that her achievements would be recognized without question if she were a man, highlighting male privilege and the additional criticisms and obstacles women face. This situation is framed within gender stereotypes whereby women are permanently evaluated by their appearance and behavior rather than by their capabilities and achievements. These stereotypes

reinforce gender inequality by undervaluing women's achievements and perpetuating a limited view of what women can and should be in society.

The protagonist is admired and respected for his self-centered and authoritarian behavior, reflecting the patriarchal structure that perpetuates male dominance and associated privileges. Reinforced by "pointing fingers," the man is portrayed as powerful, authoritative and influential. Women in the office compete for his attention, evidencing an unbalanced power dynamic. Images of power and control reinforce the idea that leadership and success embody inherently masculine qualities. This "alpha male" represents the ideal of success, perpetuating traditional stereotypes and aspects of toxic masculinity.

The video exposes and criticizes how men occupy spaces and show a total lack of empathy. The protagonist invades spaces ("manspreading"), showing his masculine dominance and disregard for others. His spoiled and rude behavior, allowed without consequences, highlights a double standard in the social acceptance of gender-based misconduct. This male supremacy and patriarchal dominance underscore the social expectation that men should be strong and dominant.

The video presents the man as a millionaire on a luxurious yacht, surrounded by women treated as collector's items, and in a bar where women are used as tables. These attitudes reinforce female objectification and male supremacy. Women are dehumanized and reduced to objects to entertain men, underscoring patriarchal power dynamics and perpetuating gender inequality in society.

Furthermore, the video demonstrates how men are celebrated for trivial actions such as taking care of children, while women do not receive the same recognition for performing similar or even more demanding tasks. Society applauds men for minimal acts of caring, highlighting

them as exceptional, while women's role as mothers is taken for granted. This double standard in valuing parental roles reinforces the idea that women belong in the private space. In contrast, men belong in the public space, thus consolidating male supremacy and perpetuating gender inequality.

The phrase, with which the video closes, "No men were harmed during the making of this video," underlines that, although the video criticizes male privilege, it does not attack men personally but rather the patriarchal system and gender norms that perpetuate inequality. Against this backdrop, it highlights the need for change and creating resistance in the social order to achieve more significant gender equality and justice.

Under the tenets of liberal feminism, the song would be seeking to increase the privileges of White women, who are already part of a privileged group, without considering the needs and struggles of women of other racial backgrounds. This pursuit of equality for the privileged group of women overlooks the intersectional challenges faced by minority women and fails to address the systemic inequalities that disproportionately affect them. Seeking to improve only the conditions of White women is an exclusionary perpetuating form of feminism that does not foster true inclusivity or equality.

There are significant contradictions between the video and the lyrics of the song. On the one hand, the lyrics address the privileges enjoyed by men and the arduous effort it takes for a woman to be recognized in a patriarchal society. The singer expresses that she would be "The Men" if she were a man. However, when you look at the video, the man she aspires to be is represented as a deplorable person: authoritarian, despot, womanizer, unscrupulous, an "alpha male," which raises the question: Is that really what she wants to become? Is he a role model we have to look up to?

Moreover, the contradiction deepens when considering that the song is intended to be an anthem of female vindication, but the video conveys the opposite message. Instead of empowering women, it objectifies them and shows them as accessories in the life of a millionaire. Women appear as trophies and ornaments in the luxurious life of the male protagonist, reinforcing the stereotypes that the song criticizes.

"Stupid Girls" - Lyrics Analysis⁸

Textual Analysis

- The song uses short, simple, repetitive phrases.
- The lyrics are clear and direct and use interjections such as *Uh-huh, uh-huh, Woo, Yeah* and *Uh, uh*, emphasizing the text's emotion.
- The writer speaks in the first person.
- The language is informal, colloquial, sarcastic, ironic, and sexually explicit.
- *Stupid girls* is repeated 28 times throughout the song, reinforcing the criticism of the superficial and conformist behaviors described throughout the song.
- Other repetitive phrases are *Maybe if I act like that, that guy will call me back, Porno paparazzi girl, Push up my bra like that, Flipping my blonde hair back and I don't wanna be a stupid girl*, which reinforces the critical message.
- A contrast is presented between behaviors that are considered stupid by the writer (*Maybe if I act like that, that guy will call me back, Porno paparazzi girl, Push up my bra like that, Flipping my blonde hair back*), to which she responds by pointing out that she does not want to be a *stupid girl*.

⁸ Please see Appendix E for a detailed "Stupid Girls" lyrics analysis.

- The song criticizes the superficiality of the women she refers to with the following phrases: *Go to Fred Segal, you'll find them there, Laughing their heads off so all the little people will look at them, Looking for a daddy to pay for the champagne, They travel in packs of twos and threes, With their little tiny dogs and their little tiny T-shirts, Your only concern: "Will it fuck up my hair?"*
- The writer portrays women according to gender stereotypes (*Flipping my blonde hair back, Push up my bra like that, Maybe if I act like that, that guy will call me back, Porno paparazzi girl, She's dancing in the video next to 50 Cents*).
- The song shows the objectification of women with the phrases: *Porno paparazzi girl, Push up my bra like that, Pretty, will you fuck me, girl?, Pull my hair, I'll suck it, girl, stupid girl.*
- Through the following phrases, the writer demonstrates her frustration and seeks to draw attention to the situation: *Where, oh where, have the smart people gone? Oh where, oh where could they be, What happened to the dream of a girl president?, The disease is growing, it's epidemic, I'm scared that there ain't a cure, Disasters all around, A world of despair, The world believes it and I'm going crazy.*
- The writer shows her resistance to social norms through the phrases *I cannot take anymore, I don't wanna be a stupid girl. I'm so glad that I'll never fit in, That will never be me.*
- The role of the media is criticized as the spaces in which the behavior of the women she criticizes is reinforced (*Porno paparazzi girl*).
- The writer uses the metaphor of a disease growing and becoming *epidemic*, showing her concern with the situation and her lack of hope.

Discursive Practice

In the song "Stupid Girls," the writer refers to *girls* rather than women because this may imply a level of maturity or lack of seriousness. The word *girl* suggests that the behaviors criticized are childish or inappropriate for mature adults. Thus, the writer would underline the superficiality she criticizes throughout the song.

The writer criticizes the superficiality of blonde female celebrities. They are women far removed from reality, solely focused on fashion and appearance, yet with a uniform look that homogenizes them all, like a herd. They are women portrayed as dependent on a "daddy," who could be their father, or a "sugar daddy," who maintains all their tastes and luxuries.

The writer repeatedly describes these women as dependent on men's opinions and who adapt their behavior to please them.

Using explicit language (*Pretty, will you fuck me, girl? Silly, I'm so lucky, girl. Pull my hair, I'll suck it, girl, stupid girl*), the author also portrays women as pressured to behave and look in ways that objectify and subordinate them to male sexual desire. Through the phrase *porno paparazzi girl*, the author additionally criticizes the role of the media in perpetuating gender stereotypes related to the sexualization of women.

After describing all the behaviors previously described and replicating the socially established norms, the writer qualifies these women as *stupid* and emphatically and repeatedly assures her determination not to fall into these imposed roles (*I don't wanna be a stupid girl, I'm so glad that I'll never fit in, That will never be me*). This position seeks to call the readers' reflection towards questioning social norms.

Furthermore, the author expresses her frustration at the situation in which these *stupid* behaviors are being propagated as a *disease*, expressing anguish and rejection of this behavior model. Additionally, seeking to challenge the readers, the writer launches the following

questions *What happened to the dream of a girl president, Where, have the smart people gone?* and *Outcasts and girls with ambition, That's what I wanna see.*

The writer repeats *stupid girl* 28 times throughout the song to ensure the message is clear and memorable. The repetition of the chorus and the phrase *stupid girls* reinforce the critique of superficiality and gender expectations, underlining the author's resistance to being part of that culture. Through this song, the writer invites to question and challenge socially established standards, seeking to promote a discussion about gender expectations and *stupid* behaviors that society promotes and normalizes.

The combination of colloquial language and repetition in the text is created to evoke an emotional response in the readers. This approach can either resonate with the audience, reinforcing the rejection of gender stereotypes, or provoke a defensive reaction, particularly if listeners feel personally targeted by the critique.

Social Practice

The song criticizes the gender stereotypes promoted and reinforced by society, which cultivate the image of a superficial woman focused on appearances to please men. It shows the pressure on women to conform to certain behaviors and beauty standards, such as blonde hair and bulging breasts, which emphasize socially accepted stereotypes of beauty. These stereotypes and this permanent quest to be attractive to men place men in a privileged position of power. A woman's existence is perceived solely through the lens of the attention she receives from men. She exists as long as she is seen.

Reference is made to White female celebrities who must maintain a sexualized image, subjugating themselves to the sexual desires of men. These women are additionally portrayed as

financially dependent on their "daddies" or "sugar daddies," who maintain their status and luxurious life, reinforcing the image of dependent and materialistic women.

Throughout the different verses, various situations exemplify how power dynamics are reinforced, positioning men in a dominant role that perpetuates the status quo (*Maybe if I act like that, that guy will call me back*). In this context, the song repeatedly refers to women who reproduce gender-based social norms and submit to male domination as *stupid*.

The song contrasts aspiration for equality and empowerment (*What happened to the dream of a girl president?*) with the current reality, in which women are relegated to superficial and objectified roles (*dancing in the video next to 50 Cent*). Likewise, women are criticized for losing their identity and becoming part of a "herd" uniformed even in clothing (*With their itsy-bitsy doggies and their teeny-weeny tees*). This repression of aspirations and incentive to conformity is part of the patriarchal discourse that reinforces male domination and supremacy.

Similarly, the song criticizes the media, which is primarily controlled by patriarchal structures, for perpetuating domination and gender inequality through the portrayal of women confined to gender stereotypes.

Despair is evident in this situation, highlighting a social problem that affects women. The song calls attention to women labeled as *stupid* for perpetuating societal patterns. In this context, the statement *I don't wanna be a stupid girl* emerges as an act of resistance against these social norms.

The song seeks to encourage women to be ambitious and generate resistance to the current social order. It highlights the importance of challenging these norms and imposed roles to break with patriarchal structures. The song aims to promote a discussion about gender expectations and the *stupid* behaviors that society promotes and normalizes.

Finally, it is essential to note that the song refers to White women of high socioeconomic status who have luxurious lives. This representation corresponds to a group of privilege, which condescends to the rest of the people as *little people* and reinforces the existing economic and social differences concerning other minorities. By focusing on this specific group, the song unintentionally underscores existing economic and social disparities, reinforcing the narrative that wealth and privilege are often associated with White people while marginalizing others.

"Stupid Girls"- Video Analysis⁹

The video for "Stupid Girls" tells the story of a young girl watching television, influenced by her good and bad consciences. Throughout the video, images of various women are shown who, according to the singer, exhibit "stupid" behavior, such as celebrities shopping at fancy stores and others dancing superficially, imitating models. Additionally, the video depicts women competing for the attention of men, frequenting tanning salons, and undergoing cosmetic surgery. In contrast, images of women leaders and empowered women are also presented, highlighting the disparity between superficial behavior and meaningful empowerment.

Textual Analysis

The following characters are part of Pink's video "Stupid Girls. "

Girl:

Approximately six years old, with blonde hair in pigtails and wearing what appears to be a soccer jersey, is surrounded by a mix of toys traditionally assigned to girls, such as Barbie dolls and a pink unicorn, as well as those typically assigned to boys, including a microscope, a computer toy, a soccer ball, and toy medical instruments. Sitting in front of the television, she is exposed to its content and even imitates some movements she sees on TV. She experiences an

⁹ Please see Appendix F for a detailed "Stupid Girls" video analysis.

internal struggle between her "good" and "bad" consciences, paying close attention to both as they speak to her. Ultimately, she decides to go outside and play with the soccer ball, defying traditional norms.

Pink's characterization of the following characters:

Pink "Angel"

Pink, with white hair and white clothing, represents the girl's good conscience, symbolizing positive influence and higher aspirations. This figure appears on the girl's left side, emerging from white clouds. She vocalizes *stupid girls* in a worried and hopeless manner, and throughout the video, she expresses, *That will never be me*. She makes an "Eww" gesture when the woman representing an adult version of Barbie appears, and she celebrates when the girl decides to choose the soccer ball, reinforcing the choice for a more active and empowering path.

Pink "Demon"

Pink, with flowing black hair and wrapped in fire, represents the girl's "bad" conscience, symbolizing negative influences and the temptation to conform to superficial stereotypes. She vocalizes "stupid girls" with a tone that infers, "You fell into the trap." She shows joy when the girl imitates stereotypical movements and encourages her to choose traditionally feminine toys to play with. Throughout the video, she vocalizes phrases like *Lookin' for a daddy to pay for the champagne* and *Silly, I'm a lucky girl*, reinforcing the lure of superficiality and materialism.

Etiquette teacher

In black-and-white images, a teacher of the 1950s, with impeccable hair, period glasses, and very formal dress, teaches etiquette rules. When a student does not follow these rules, she gets upset and bangs the table as a sign of disapproval. She symbolizes society, representing the

rigid and traditional expectations imposed on individuals, especially regarding gender roles and proper behavior.

Woman of "high society"

She has brown hair gathered in a bun, dresses well, and walks arrogantly. As she enters the "Fred Segal" store, an exclusive fashion boutique, she bangs on the door, showing her detachment from reality. She is seen buying a small dog in a pet store, fascinated with tiny dogs and the fashion associated with them. Throughout the video, she vocalizes phrases like *They travel in packs of two and three* and *With their itsy-bitsy doggies and their teeny-weeny tees*, highlighting her obsession with superficial trends and appearances.

President of the United States

Pink formally dressed, with short, flowing hair that is neatly combed and glasses. She demonstrates leadership and gestures with her fists as a sign of teamwork and approval. She is also depicted on a pantograph with the U.S. flag in the background. Throughout the video, she vocalizes phrases like *What happened to the dream of a girl president?*, *Oh where, oh where could they be?*, *Stupid girl, I cannot take anymore*, *That's what I wanna see y I don't wanna be a stupid girl*

Female model in music video

She wears provocative clothing and dances beside a rapper, performing exaggerated sensual movements. She vocalizes *she's dancing in the video next to 50 Cent*.

Woman in the tanning salon

She walks naively and enthusiastically despite the torturous treatment of receiving strong spray jets. After the treatment, she is exaggeratedly orange but looks happy. She eagerly seeks to compete with another woman for the best tan color.

Woman in a bowling

She is wearing a dress with a high neckline and is accompanied by her date. She watches with annoyance and concern as her partner looks at another girl with cleavage. In response, she artificially inflates her breasts to get her partner's attention, striving to please him.

Woman on the operating table

She is undergoing cosmetic surgery, with lines drawn on her chest, waist, and stomach to determine the cuts for the procedure. The word "Reconstruct" is painted on her panties. She shows concern and fear as the surgeon begins the operation. Throughout the video, she vocalizes phrases like *The disease is growing, it's epidemic, I'm scared that there ain't a cure, The world believes it and I'm going crazy, and I don't wanna be a stupid girl.*

Woman driving a convertible car

She is driving a luxury convertible with several shopping bags on the passenger seat. Reckless and careless, she talks on the phone and drinks coffee while driving. She runs over two people, showing no concern for the damage caused. In the first case, instead of helping the person, she looks in the mirror and applies lip gloss; in the second, she covers her face with a paper bag to avoid being recognized. This person lacks empathy and is only concerned about her appearance and "what people will say." Throughout the video, she vocalizes phrases like *Disasters all around, "Will it fuck up my hair?," Pull my hair, I'll suck it, girl and stupid girl.*

Girl at the gym

Pink, dressed in a black t-shirt and tights, is jogging on a treadmill. She seeks her coach's attention but doesn't get it because he prefers to talk to women with larger breast sizes. To get the coach's attention, she takes off her t-shirt and attempts to make her breasts appear larger by

tightening her chest. She is embarrassed when her pants get caught on the treadmill and come off. She tries to cover her butt, and her panties bear the message "Say no to food."

Pink teenager

Pink is dressed in a teenage look, wearing a dress, several necklaces, and her hair up. After commenting on the calories ingested ("Oh my God, you guys, I totally had more than 300 calories. That was so not sexy"), she makes herself vomit with a toothbrush, mimicking her friend.

Woman at the car wash

Pink is wearing a bikini top, boots, shorts, and red panties that are visible at hip level. She is "washing" a car with sensual movements, climbing onto the hood, covering herself with foam, and chewing on a sponge in a sexy way. Her movements become increasingly exaggerated and cartoonish; she even slips on the foam and falls off the car but continues to act exaggeratedly sensually. Throughout the video, she vocalizes phrases like *Maybe if I act like that* and *Push up my bra like that*.

Woman in homemade sex video

The format of the images emulates a homemade film camera. She has long blonde hair and is wearing underwear. Lying on her stomach on a bed, she makes sensual movements and constantly looks at the camera. Throughout the video, she utters the following phrases: *Pretty, will you fuck me, girl? (twice), Pull my hair, I'll suck it, girl, stupid girl (twice) and Flippin' my blonde hair back*.

Secondary characters

Women:

- A blonde adult female dressed in pink is next to a pink car parked at a huge house. She emulates a Barbie. Her cleavage could be the result of cosmetic surgery. She looks provocatively at the camera.
- The teenage friend vomits and reinforces the message that overeating is not sexy.
- A woman competing for a tan at a tanning salon.
- A woman attending a tanning salon who berates women's behavior.
- A woman at the gym and bowling alley with a plunging neckline.

Men:

- Rapper impersonating rapper 50 Cent.
- The date at a bowling alley looking with desire at a woman with a bulging chest.
- Gym coach who only pays attention to women with bulging breasts.
- Men wearing underwear in the homemade sex tape.
- Men she plays soccer with.

Discursive Practice

The video has reached over 102 million views.

The video "Stupid Girls" critiques the deeply ingrained social norms girls are exposed to early on. The traditionally masculine and feminine toys shown in the video symbolize the duality between traditional gender stereotypes that the protagonist faces.

The video reflects how girls are exposed to different stereotypes through the media and how, throughout life, there is a permanent internal struggle between conforming to superficial stereotypes and seeking individuality. Pink personifies conscience as an "angel" (positive influence and incentive to higher aspirations) and a "demon" (negative influence and conforming to social norms), symbolizing this internal struggle.

Stereotypes of superficiality have been passed down to women from generation to generation. The representation of the etiquette teacher set in the '50s portrays how all girls are expected to behave in a "proper" way according to traditional standards, preventing the emergence of individualities. Society, which the etiquette teacher could symbolize, takes it upon itself to repress all those women who do not comply with the norms. An example is when a girl cleans her teeth with her hand in etiquette class, which causes the teacher to be annoyed and reprimand her.

The video criticizes the pressure on women to conform to beauty standards and how women take extreme measures to conform, especially to please men. It shows how women undergo different procedures to meet the social expectations of beauty. The obsession with physical appearance is portrayed as a *disease* that spreads rapidly, driving women to undergo uncomfortable procedures such as spray tanning and dangerous ones such as cosmetic surgery. In addition, the video criticizes how the pressure to meet beauty standards drives teenage girls to extreme and harmful behaviors, such as inducing vomiting to stay thin because eating more than 300 calories is "not sexy."

Figure 4

Extreme measures to comply with beauty standards



The woman in a tanning saloon.



The woman is about to undergo surgery.



The teenager inducing vomiting.

Note. Different scenes where extreme measures are depicted, such as tanning, cosmetic surgery and inducing vomiting

The value of women is measured in terms of their adaptation to these beauty standards, which become one of the main criteria determining their value in society. This social dynamic has generated competition among women, who strive to look more tanned, thinner, and with larger breasts, i.e., "more attractive." This competition also frustrates those who cannot meet these standards, making them feel that their self-esteem and value depend on male attention and approval.

The video criticizes the objectification of women in the music industry, where they are expected to adopt sensual roles to gain visibility and recognition. The scene in which Pink dances "adorning" the 50 Cent video criticizes how the music industry perpetuates these stereotypes. Likewise, the scene in which Pink provocatively washes a car caricatures the hypersexualization of women in popular culture, showing how society reduces women to objects of desire for male entertainment. Both situations also criticize the role of the media, which is responsible for spreading and reinforcing the objectification of women.

The video shows how social pressure to meet beauty standards persists even at older ages. The depiction of an older woman emulating Barbie and undergoing plastic surgeries to

look young evidence how women feel compelled to maintain a youthful and sexy appearance throughout their lives.

The video illustrates how superficiality transforms women into people who abstract from reality. The satire goes to the extreme of showing a woman so self-absorbed that she is so disconnected from reality that she runs over someone without caring and lacks empathy, caring more about her appearance than about providing help (*Will it fuck up my hair?*). This contrast underscores the dissonance between what society promotes and reinforces and what women can achieve, highlighting the absurdity of these societal expectations and norms.

In this line, the video additionally shows empowered women, such as the President and the woman who plays soccer with several men, highlighting the possibility of achieving important goals away from patriarchal norms.

The final scene in which the girl turns off the television in disapproval of the image of the adult woman and the choice of the soccer ball symbolizes an act of resistance, encouraging women to reject stereotypes and follow personal preferences. This action represents an act of resistance and empowerment.

It is important to note that the video not only criticizes society in general but also directly targets certain celebrities whose behavior could become a role model for younger generations. According to Vineyard (2006), the video references "Paris Hilton's sex tape, Jessica Simpson's music videos, Mary-Kate Olsen's boho shopping sprees, and Lindsay Lohan's car crashes" (para. 3).

These references highlight how public figures, through the media coverage they receive, continue to reinforce harmful and superficial stereotypes that negatively impact young women's self-perception and aspirations.

In this way, the video also consolidates itself as a critique of the behaviors and values that are celebrated, reinforced, and perpetuated in popular culture.

The audience may relate to the song based on their own stories because they might have felt pressured by socially imposed beauty standards.

Social Practice

The video criticizes the gender stereotypes based on canons of female beauty and behavior. The value of women is measured primarily by their appearance and their ability to please men, thus perpetuating male domination and supremacy. From a privileged position, men set the standards and act as judges who determine the value of women. This asymmetric dynamic places women in a position of disadvantage and dependence.

The pressure on women to meet social expectations is so intense that they resort to extreme measures, such as plastic surgery, provoking vomiting, and extreme dieting. These actions reflect an attempt to conform to an imposed ideal and demonstrates a harmful and self-destructive attitude. These practices are a reflection of a symptomatic patriarchal supremacy that normalizes and trivializes the harm and dangers women subject themselves to be accepted and valued.

Popular culture objectifies women, placing them in hypersexualized roles and perpetuating a social structure in which women are seen primarily as objects of desire for male entertainment. This unequal dynamic is reinforced and perpetuated by the media, which glorifies figures that embody these harmful stereotypes.

From childhood, society introduces exposure to gender stereotypes into women's lives. At this stage, society conditions girls toward certain toys, such as hypersexualized dolls that meet

beauty standards and dolls that emphasize the traditional female role, relegating them to private space.

These toys not only reinforce the idea that they must conform to rigid standards of beauty but also limit their imagination and career aspirations by confining them to domestic roles or the ambition of "beauty." Interaction with these toys profoundly shapes their perception of themselves and their role in society, laying the foundation for their lifelong aspirations.

Social conditioning extends into late adulthood when women continue to face pressure to maintain a youthful appearance. This perpetual cycle underscores the influence of gender stereotypes, deeply rooted in patriarchal society, which shape women's roles, expectations, and personal perceptions throughout their lives. This constant bombardment of expectations generates an internal fight in which women struggle between satisfying their own needs and adhering to imposed social norms.

Against this backdrop, by highlighting the possibility of achieving meaningful goals outside of these norms (being president and playing on equal terms with men), the video promotes an alternative discourse of empowerment. This intentional representation contributes to a discourse that seeks to redefine gender roles, confronting traditional social structures.

Furthermore, the girl's act of turning off the television and choosing to play soccer instead of acting under the pressure of gender stereotypes is presented as an act of resistance. This gesture symbolizes the possibility of rejecting imposed norms and searching for personal alternatives that challenge patriarchal power structures. It promotes a redefinition of the value and role of women in society, encouraging a transformation and affirmation of individualities beyond traditionally assigned roles.

The permanent quest to standardize women, reducing them to mere objects of adornment and subjecting them to hypersexualization, is portrayed as a disease that society must combat. The message of the video is clear: it is urgent to confront and dismantle the gender stereotypes of patriarchal society that place women in a position of disadvantage and men in a position of privilege.

Comment Analysis

As mentioned in the Methodology chapter, I analyzed 788 valid comments. These comments were analyzed based on the following principal codes and their corresponding subcodes¹⁰:

- a) "Gender and Feminist Discourse "Gender and Feminist Discourse." In this category, I included the following codes: male stereotypes, female stereotypes, toys for boys and girls, disagreement with gender depictions, other social issues, social structure, social influence and feminist ideology. To elucidate further, I will provide a detailed explanation of the last three codes.

Comments referring to social structure focus on the broad social dynamics and norms that perpetuate gender differences. This includes patriarchal and misogynist comments, gender inequality, societal judgments on women, social pressure to meet superficial beauty standards, double standards, and prevailing social expectations and norms. On the other hand, social influence centers on how these social dynamics and norms affect specific individuals. Issues such as eating

¹⁰ Please see Appendix G for more details.

disorders, celebrities as role models, media influence, its impact on teenagers, and competition among women fall under this category.

Feminist ideology encompasses breaking gender stereotypes, promoting female representation and visibility, empowering women, boosting self-esteem, and alternative social structures.

b) "Alignment to the Song." Comments that agree with or relate to the song.

c) "Criticism and Disagreement." Comments questioning the singer, criticizing the song's message or comments, expressing dislike of the song, or indicating a lack of understanding.

d) "Fan Behavior." Comments related to the perception and support that the commentator shows towards the artist (referrals to the video as "timeless," knowledge about the singer, mentions of the singer or the song's impact, support and promotion of the singer, admiration, and appreciation, cites to part of the song, and intergenerational appreciation.

e) "2SLGTBQ+ Comment." Comments mentioning the 2SLGTBQ+ community.

f) "Side Conversations." Comments related to the artists' personal lives such as discussing Beyoncé being cheated on, Swift's conflict with her ex-manager, Beyoncé plagiarizing the song. Additionally, it includes specific actions taken by the artist, such as Pink delivering the message in 2000, Swift characterizing "The Man," and portraying celebrities in the videos.

g) "Others" Any comments that do not fit into the above categories.

Since the same comment may refer to several topics or aspects relevant to the analysis, many comments received multiple codes. In this sense, 943 codes were assigned.

Although the collected comments suggest many possible results, this analysis will focus only on the first three results in each category. Since the research topic is related to gender and

feminism, a more in-depth analysis of the specific comments on this topic will be carried out. Future studies can explore the other aspects.

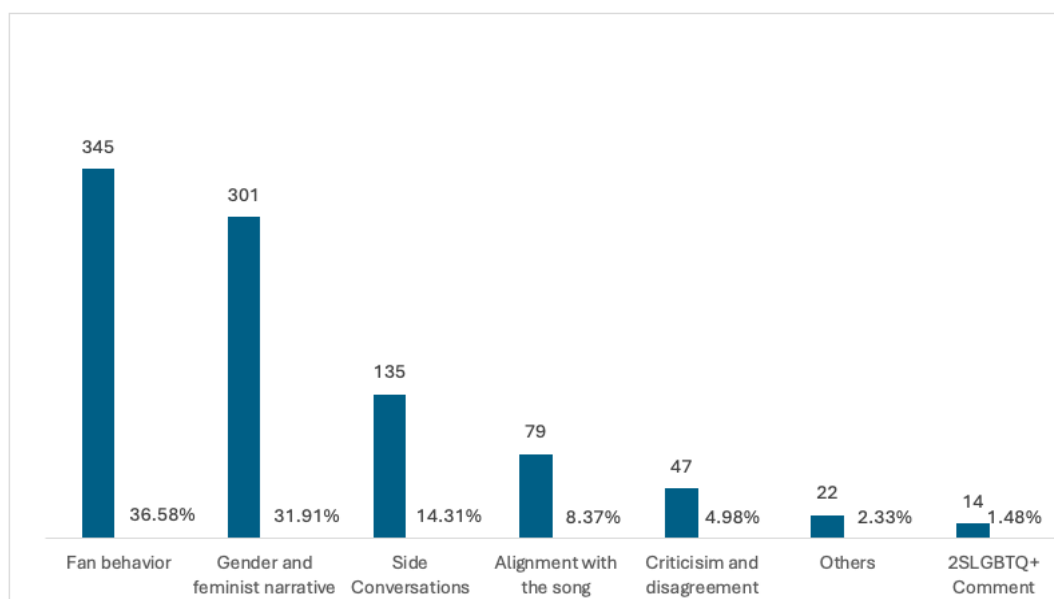
It is important to remember that the comments were analyzed in their original context without altering spelling or grammar. Depending on their content, the comments could have been classified under one or more codes, allowing for a nuanced analysis that captures the complexity and multiple dimensions of the audience's responses.

The principal findings will be presented in an overview of the three songs, followed by a detailed description of each song. For the results' description, the song "If I Were A Boy" will be referred to as (IWAB), "The Man" as (TM), and "Stupid Girls" as (SG).

General Analysis

Figure 1

Dominant Themes in the Comments



Note. Data was obtained based on 943 assigned codes.

As shown in the chart above, the comments focused on the commentators' perception and support of the artist ("Fan Behavior") as the most prominent category, accounting for 36.58%

(345) of the comments, followed by "Gender and Feminist Discourse" with 31.91% (301). Other themes include "Side Conversations" (14.31%, 135), "Alignment with the Song" (8.37%, 79), "Criticism and Disagreement" (4.98%, 47), "Others" (2.33%, 22) and "2SLGBTQ+ Comments" (1.48%, 14). These data reflect the main areas of interest and discussion among viewers.

Echoes of Admiration: Decoding Fan Behavior.

An exhaustive analysis of the comments on the music videos shows a striking trend: most of the comments fall into the category called "Fan Behavior," representing 36.58% (345) of the total. Within this category, 22.03% (76) said they love the song or video. Examples of these comments include phrases such as: "This song is so much more powerful & emotional now that I'm older and I have been there... I was only 14 when I heard it... wow" (IWAB), "the sick thing is this is how 90% of girls act, not me!!!! LOL i love this song!" (SG), and "This is my favorite song" (TM).

Likewise, 19.13% (66) of the comments in this category expressed admiration and appreciation for the artist, with examples including: "She is so pretty and so nice" (IWAB), and "Now, it's a congratulations time for our "Taylor Swift" as a first ever history maker of winning 4th AOTY of grammy as a woman" (TM).

Another significant percentage (18.55%, 64) highlights the timelessness of the song: "11 years later.... that's still how our world is 13 years and still the same lol" (SG), "This song is still relevant in 2024" (IWAB). Comments related to knowledge about the artist are made by 15.94% (55), as illustrated by the following examples: "Why is no one talking about her dad??? He was adorable!" (TM) and "everything they own is in a box to the left c ya! " (IWAB. Referring to another Beyoncé song).

Among the other categories, fans want to support their artists, campaigning to increase video views on YouTube ("Let's make this reach 70M !" (TM)), referring to them as future presidents (#pinkforpresident2016), celebrating their successes ("proud of taylor") and mentioning that the music they produce is appreciated by different generations ("Almost 60, only Taylor song I know. Girl Hero, thank you").

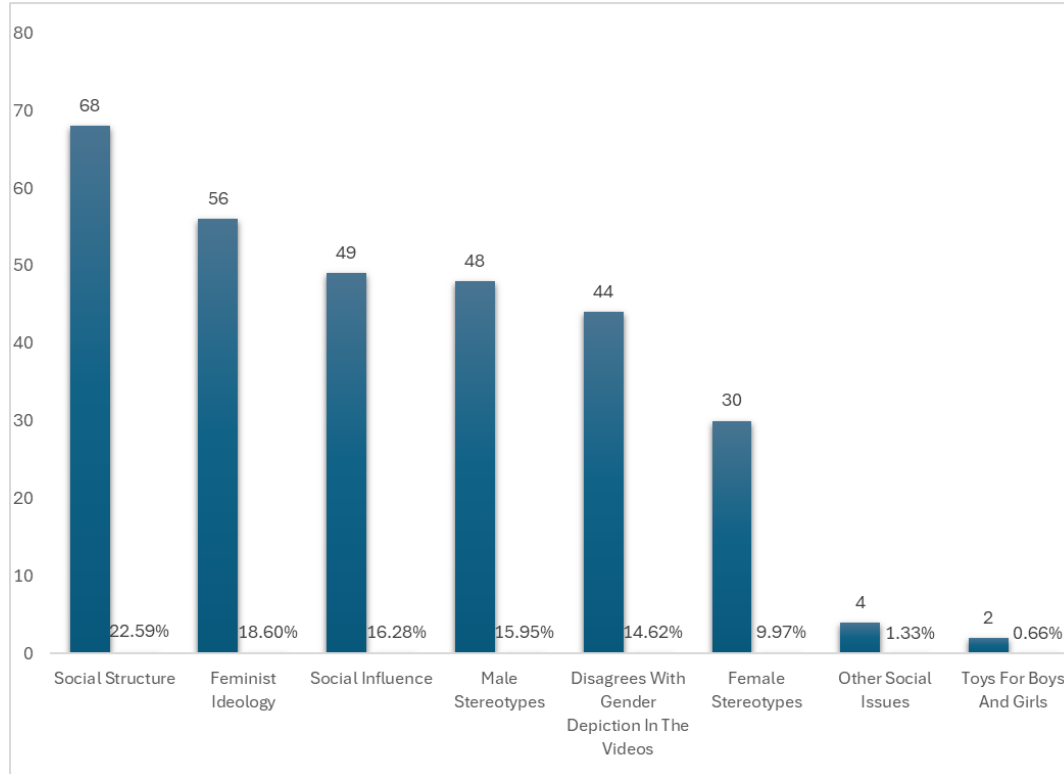
Unpacking Gender and Feminist Discourse from the Comments.

Figure 2

Gender and Feminist Discourse

It is important to recall that within the category "*Gender and Feminist Discourse*" were categorized the following subcodes: "Social Structure" (encompassing all manifestations and reinforcements of gender in society, such as gender inequality, double standards, societal expectations and norms, social pressure to meet certain beauty standards, the general social pressure on women, misogynistic and patriarchal comments, among others); "Social Influence" (referring to the influence society has on teenagers, media influence, eating disorders, and celebrities as role models); "Feminist Ideology" (breaking gender stereotypes, female representation and visibility, female empowerment and self-esteem, alternative social structures and others); "Male Stereotypes;" "Female Stereotypes;" "Disagreement with Gender Depictions

in the videos;" "Toys for Boys and Girls;" and other social issues.



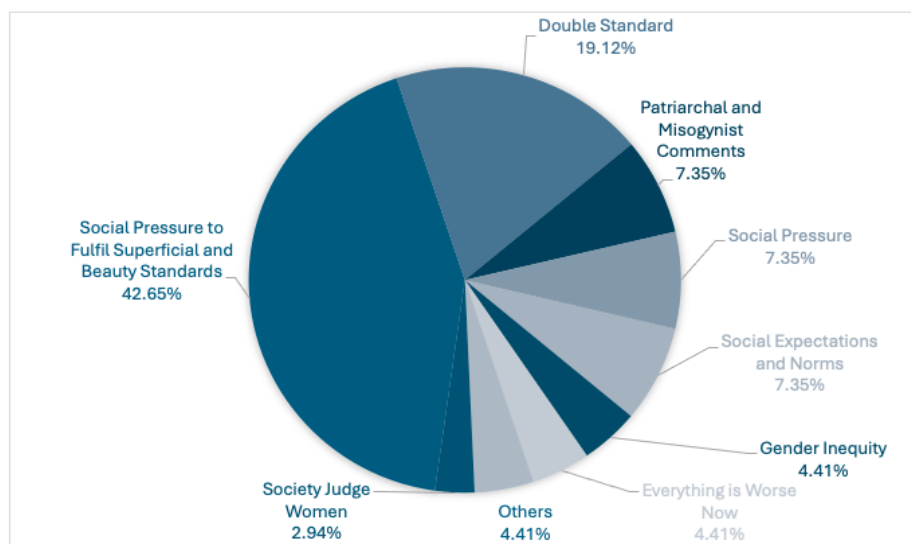
Within the 31.19% (or 301 comments) that refer to issues related to "Gender and Feminist Discourse," most of them (22.59%, 68) address the topic of "Social Structure." In addition, 18.60% (56) focus on issues related to feminist ideology, while 16.28% (49) mentioned themes related to "Social Influence." On the other hand, 15.95% referred to "Male Stereotypes" and 14.62% "Disagrees with Gender Depiction in the Videos." "Female Stereotypes" are mentioned by 9.97% (30), "Others" by 1.33% and "Toys for Boys and Girls" by 0.66%.

To provide a clearer understanding, I will now break down the main categories, starting with "Social Structure," which represents 22.59% (68) of all comments under the category "Gender and Feminist Discourse."

Figure 3

Social Structure

For this category, I included the comments that illustrate how gender differences are reproduced and reinforced in society, covering aspects such as gender inequality, double standards, societal expectations and norms, social pressure to meet certain beauty standards, general pressure on women, how society judges women, gender inequality, among others, as explained below:



An analysis of the comments shows that a significant portion, 42.65% (29), pertains to "Social Pressure to Fulfill Superficial and Beauty Standards." These comments highlight the societal expectation for women, to conform to specific beauty ideals. One commenter expressed: "Laughed about this video, loved it, it's still about today. And no, it's not offensive, it's about girls changing their body and actions to please a society that looks at them as an object and some men of course." (SG). Another emphasized the effects of such pressure: "Hegemonic beauty ignores that beauty is subjective. It also suggests that one kind of beauty is the best .Which is gonna result in girls comparing themselves to each other over something that is subjective, superficial, and fading .Which is obviously bad for anyones mental health" (SG).

On the other hand, 19.12% (13) of the comments address "Double Standards," illustrating how society has different expectations for men and women: "This song criticizes about the double standard of cheating. when it comes to men, it is acceptable behavior, meanwhile it isnt for women" (IWAB), " [...] We definitely have double standards in this society. It is changing, yet not fast enough" (TM) and "being female is so hard man, I swear you just get attacked no matter how you live your life" (SG).

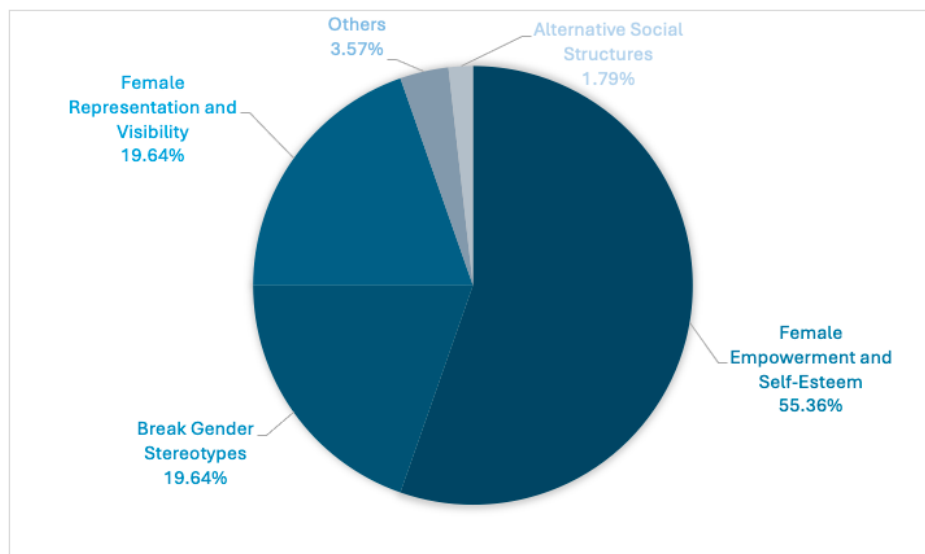
Further categories, such as "Patriarchal and Misogynist comments," "Social Pressure" (general pressure on women) and "Social Expectations and Norms," each represent 7.35% (5). Some of the misogynistic comments provide a strong gender bias, for example: "cheating is bad no matter men or women, but it is not a double standard, it just look worst if women did it, imagine a key, if it is able to open lot of padlock it means a master key, while padlock if it is open by lot of key it means shitty padlock" (IWAB) and "Women don't run this would sorry just the truth" (TM).

The following comment, categorized as "Social Pressure" was the only one that referred to the concept of "patriarchy": "Yeah, thankfully we now know better and evolved past that. But in the past the whole atmosphere was just too toxic to realize that the enemy was in fact patriarchy" (SG).

Figure 4

Feminist Ideology

For this category, I included comments highlighting female empowerment and self-esteem, female representation and visibility, breaking gender stereotypes, alternative social structures, and others.



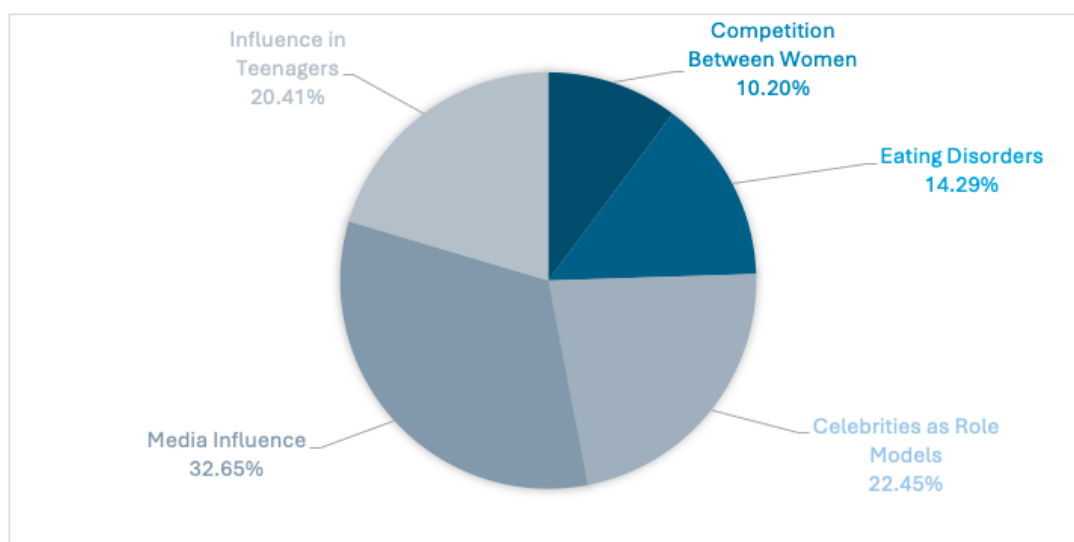
Among the 56 comments that referred to "Feminist Ideology," a significant majority (55.36% or 31 comments) pertained to "Female Empowerment and Self-Esteem," as illustrated by the following examples: "P!nk gave girls permission to be different and silly and not hung up on men and their validation. Queen" (SG) and "After reading so many comments, I must say I'm not surprise that many didn't got the REAL message of the song. That says a lot about YOU than what P!nk is ACTUALLY referencing to in the LYRICS and not the video. This song HELPED so many young girls to respect themselves and have a say to be whatever they wanted to be rather than lying to themselves... and Guess What? P!NK IS STILL A ROCKSTAR" (SG).

With the same number of comments each (19.64% or 11 comments), reference was made to "Break Gender Stereotypes" and "Female Representation and Visibility." These themes were exclusively observed in the song "Stupid Girls." One user commented: "It's one thing to be girly and another to allow yourself to loose ambition and allow yourself to fall into societal pressures. You can follow your dreams and be whatever you want to be. It is completely possible to be smart and sexy and to be strong and feminine. This song is just a reminder that you remain true to yourself and that you can be so much more than society tells you" (SG).

Figure 5

Social Influence

This category refers to the direct influence that society exerts on specific individuals. It includes the influence of media, eating disorders, the role of celebrities as role models, the influence on teenagers, and competition between women. It focuses on how these influences affect people's behavior, perceptions, and decisions, highlighting the relationship between society and individuals more directly and personally.

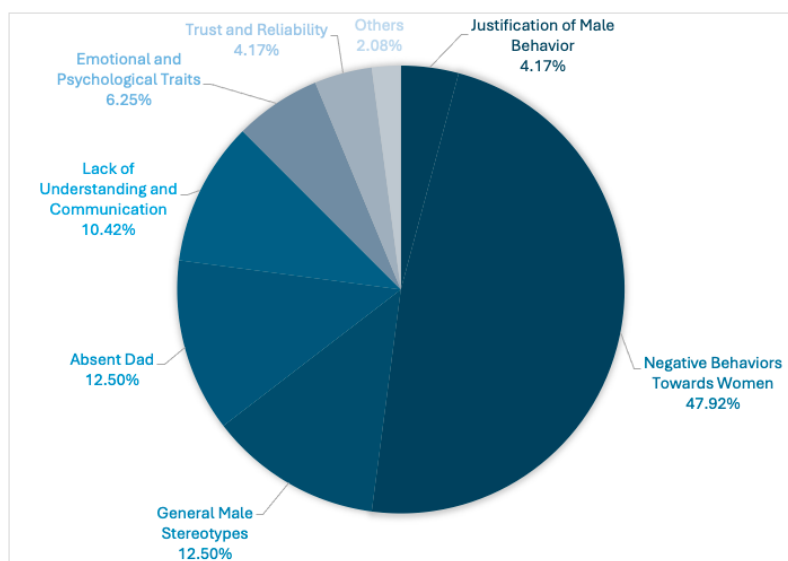


Within the 49 comments related to "Social Influence," which represent 16.28% of the total comments under "Gender and Feminist Discourse," a significant portion, 32.65% (16 comments), referred to "Media Influence." Some of the examples that illustrate this include: "This song was still is so relevant today so many people who live by social media and how they think they should look rather than being themselves god bless pink real human" (SG) and "This song besides being very good is almost a prophecy. P!nk was already predicting what our modern society would transform with Instagram, Onlyfans and TikTok" (SG).

Furthermore, 22.45% (11) of the comments highlight "Celebrities as Role Models," emphasizing their influence on public behavior: "Paris hilton acted like a bimbo to build her empire, put on a fake personality that is more "appealing" and "approachable" to gain attention, making them lotssss of money" (SG). Lastly, 20.41% (10 comments) address the influence of these social norms on teenagers. A commenter pointed out: "back then we didn't have words, and it wasn't considered wrong. Our moms were always on a diet. It was everywhere" (SG).

Figure 6

Male Stereotypes



Almost half of all comments (47.92%, 23) on "Male Stereotypes" pertained to "negative behavior towards women." Examples include: "I realise he's still a boy. They truly don't understand how much it hurts" (IWAB), "I am discerning. I am 38 and can count the number of men I have been with on one hand. I still got completely fucked, and by the only one who I never would have thought would do me that way. Completely destroyed any faith that I still had in men, and I absolutely will not, cannot trust another one ever again" (IWAB), and, a comment

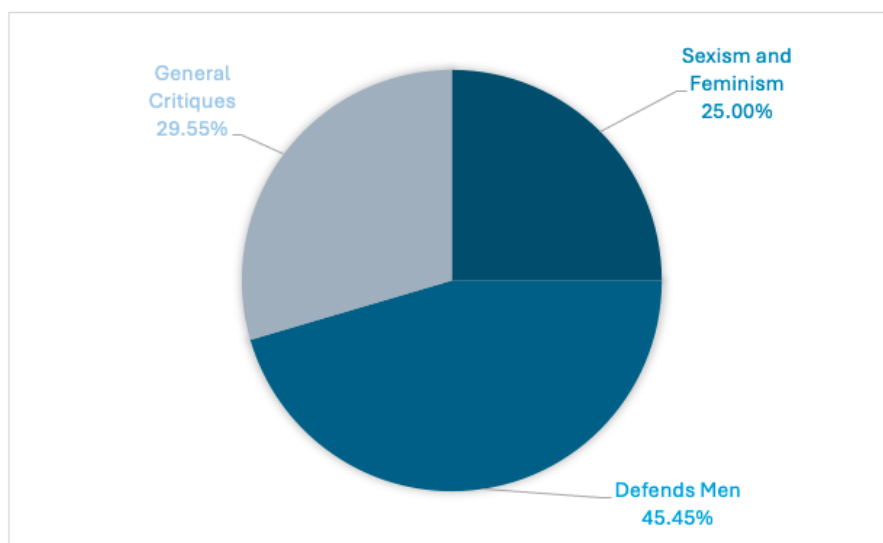
about "The Man": "I relate to this song so much! Men think they can do anything with us women but we are also human."

An equal number of comments (12.50%, 6 each) addressed "General Male Stereotypes" and "Absent Dad." For instance, one comment stated: "Stereotypes? Is only the truth" (TM), while another remarked on the issue of absentee fathers: "The "World's Greatest Dad" part cuts me twice. Not only is there the sexism of "woman has to care for the child and the guy can just show up," but there's the fact that so few dads actually show up that it is genuinely refreshing to see a dad who cares a little. I had to hold back a tear out of bitterness because my dad never just showed up for 15 minutes to receive his Father of the Year award" (TM).

Additionally, 10.42% (5) of the comments highlighted a "Lack of Understanding and Communication" as a male stereotype. Comments such as "They really don't understand" (IWAB) and "It's true though..boys sometimes don't listen and get carried away" (IWAB) illustrate this position.

Figure 7

Disagrees with Gender Depictions in the Video

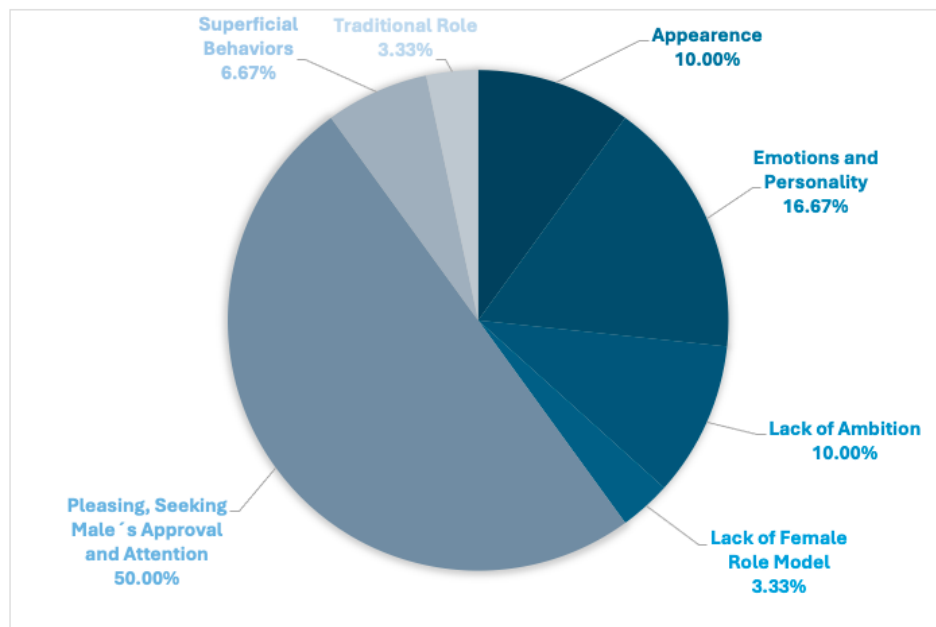


As shown in the pie chart, 45.45% (20) of the comments defend men from the depictions in the videos. Examples include: "don't generalise all men, there are some women who do that to men aswell" (IWAB) and "I know tones of fathers who are absolutely involved with their kids." (TM). Furthermore, "General Critiques" emphasizes that cheating is detrimental regardless of gender. One such comment states "cheating is bad no matter what gender :)" (IWAB).

A notable criticism that emerged is the perception of the song as sexist. Comments reflecting this view include: "If you are a bad person or not does not depend on your sex, it depends on your personality This song ist sexist... women can cheat too" (IWAB) and "Millennial here. This song is sexist and blames the wrong people. Accept it." (SG)

Figure 8

Female Stereotypes



Half of the comments (15) about "Female Stereotypes" mentioned stereotypes related to "Pleasing, Seeking Male's Approval and Attention." Examples include: "Girls that are like that so desperate for attention it makes me sick" (SG), "Maybe if I act like that, this guy would call

me back' this has never shocked me to the core more then now because it's so true sometimes especially when I was growing up. Pink has always been so good" (SG).

Additionally, 16.67% (5) of the comments highlighted stereotypes related to "typical female" emotions or personality traits. One comment stated: "women are more tuned with there emotions uk lol....so most boys wont understand" (IWAB). Equal percentage of comments (10.00% each) address stereotypes of "Appearance" and "Lack of Ambition." For instance, one commenter remarked: "So true for me. I could've became more known (possible a bit famous) quicker than I could ever finish college" (SG).

Side Conversations: Surprise, Support and Scandals

Comments referring to "Side Conversations" about the singers constituted 14.31% (135). Within this category, the majority (41.48%, 56) referenced Swift characterizing the man in the video. Many users were surprised when they realized the singer was playing the leading role: "Me during the entire video: 'that's Taylor' 'no it's not' 'that's literally Taylor' 'no no nope nope nope' 'or is it' 'no no way it's not that's not Taylor' me at the end : SEEE I KNEW IT" (TM).

In second place, with 24.44% (33), are the comments referring to the conflict between Taylor Swift and her ex-manager. These comments showed remarkable support for the singer, reflecting a deep empathy from the followers and great admiration. Examples include "the 'owned by taylor swift' at the end makes me so proud" or "that is why we are proud... because she didn't own anything before this but she owns lover... can u read???"

Finally, in third place (18.52%, 25) are comments related to Beyoncé being cheated on by her husband. These comments often referenced the "Lemonade" album and its themes, such as "Lemonade wat was that all about duh jay z cheated on her with Rachel ray (Becky with the good hair). "

I will now present the specific findings for each song analyzed, beginning with Beyoncé's "If I Were A Boy."

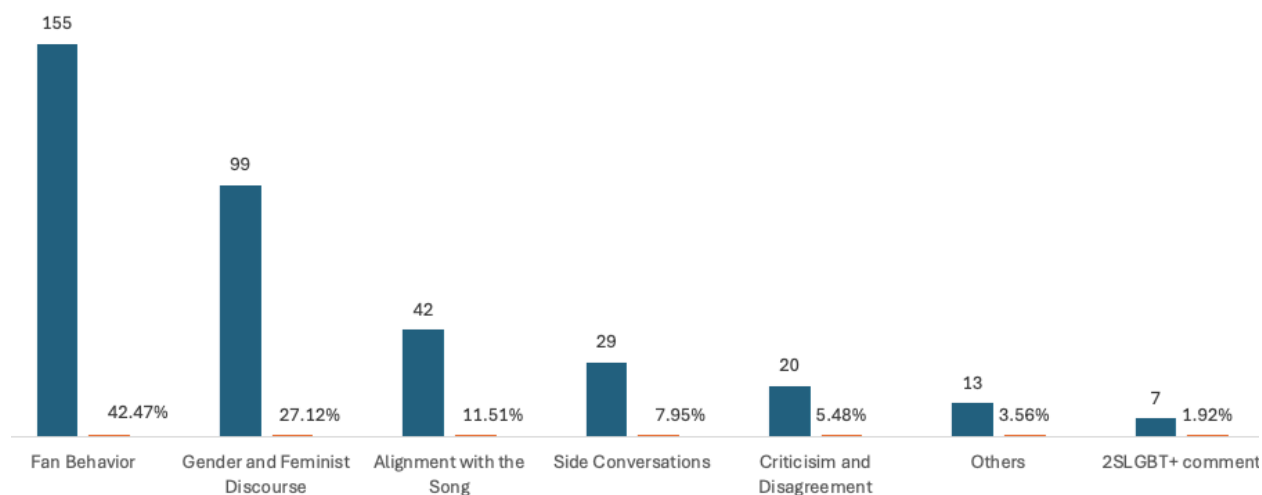
"If I Were A Boy" Comment Analysis

Fans Embrace a Timeless Song.

For the song "If I Were A Boy," the clear majority of comments related to "Fan Behavior" (42.47%), followed far behind by "Gender and Feminist Discourse" (27.12%) and "Alignment With the Song" (11.51%), as detailed in the figure below.

Figure 9

Dominant Themes in the Comments "If I Were A Boy"



The most prevalent theme is "Fan Behavior," with 155 comments (42.47%), followed by "Gender and Feminist Discourse" with 99 comments (27.12%). "Alignment with the Song" has 42 comments (11.51%), and "Side Conversations" includes 29 comments (7.95%). "Criticism and Disagreement" accounts for 20 comments (5.48%), while "Others" includes 13 comments (3.56%). Lastly, "2SLGBT+ Comment" is the least represented category, with 7 comments (1.92%).

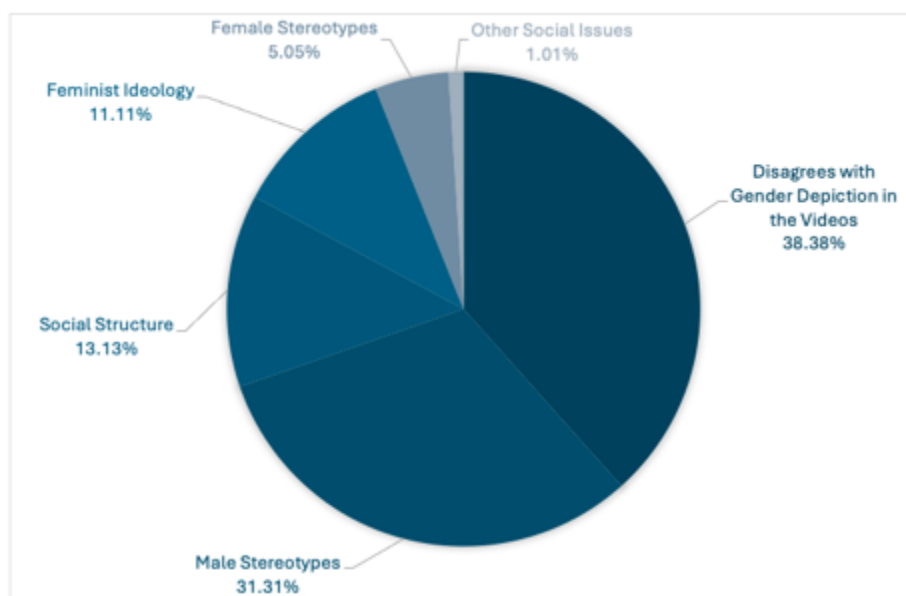
In the "Fan Behavior" category, comments reflect that many people love the song or the video (38.71%, 60). Examples include "Never get tired. I love this" "Incredible Song," and "Currently telling my kids this this was one of my favorite country songs from Beyoncé."

Many comments from fans (37.42%, 58) referred to the video still being enjoyed despite time: "Yes, I still like it after 13 years," "14 years and still great," and "I'm still listening to this song in 2024." Likewise, 15.48% (24) of the comments show admiration and appreciation for Beyoncé: "QUEEN GOES BACK TO ACTING GOD SJE WILL FOREVER BE AAMAZING, Soulmates!!!! I'm serious," "She is so beautiful and nice," "The immaturity, period. From growing up to realizing how many people still don't get it. What a way to leave a world mark with this song Beyoncé" and "Our queen taught us that it's better to be single than disrespected." In addition, multiple comments mention Beyoncé's appearance, referring to her as the "Most precious thing" and "Good wine becomes better as it ages."

Gender and Feminist Discourse: "This is a sexist song."

Figure 10

Gender and Feminist Discourse



In terms of the "Gender and Feminist Discourse," most of the comments mentioned that they "Disagree with Gender Depictions in the Videos" (38.38%). Some users referred to the song as "sexist." "I find Beyoncé and this song in particular very sexist!," "Do you actually realize that this video is sexist," and "This song is sexist... women can cheat too, its feminazi propaganda." Other comments expressed disagreement with the portrayal of the male stereotypes: "don't generalise all men, there are some women who do that to men as well" and "Wtf? People always picture the cheater as a man!"

In terms of "Male Stereotypes," there were comments with negative perceptions of how men treat women (31.31%, 31), as exemplified by the following comments: "6 year old me: 'This ain't how guys are.' 17-year-old me: 'YOU DON'T CARE HOW IT HURTS,'" "I mean all men cheat" and "They really don't understand."

The 13.13% (13) of the users referred to "Social Structure" themes. Among some of the comments referring to "Double Standards" were: "We all know women cheat, but the point is, in society, there's an excuse for whenever a guy cheats or does something wrong or inappropriate, the saying "Boys will be boys" will be said, and people will defend them, unlike with girls," "They are more likley to cheat, though I wouldn't relate it all to animal instinct, it is a part of it, but i'll have to agree with N and R here about double standards. However, I don't think that this song is only about that."

"As if someone would ever cheat on Beyoncé haha... wait."

The song's subject matter resulted in many comments from users aligned to the song (11,51%, 42), of which 69.05% (29) comments specifically relate to the song: "Listen to every night cuz I was mistreated and abused I love this song is the best ever," "Mannn I'm now

understanding now,” and "10 years later and now I unfortunately can relate to this song. So sad."

One of the "Side Conversations" (7.95%, 29) discussed in this video was the betrayal of Beyoncé by her husband. "Imagine cheating on beyonce and still keeping beyonce lol. Jayz winning even more at life," "She is cheated on," and "Isn't Beyoncé got cheated twice? First her first boyfriend didn't wait for marriage and cheated. Poor her."

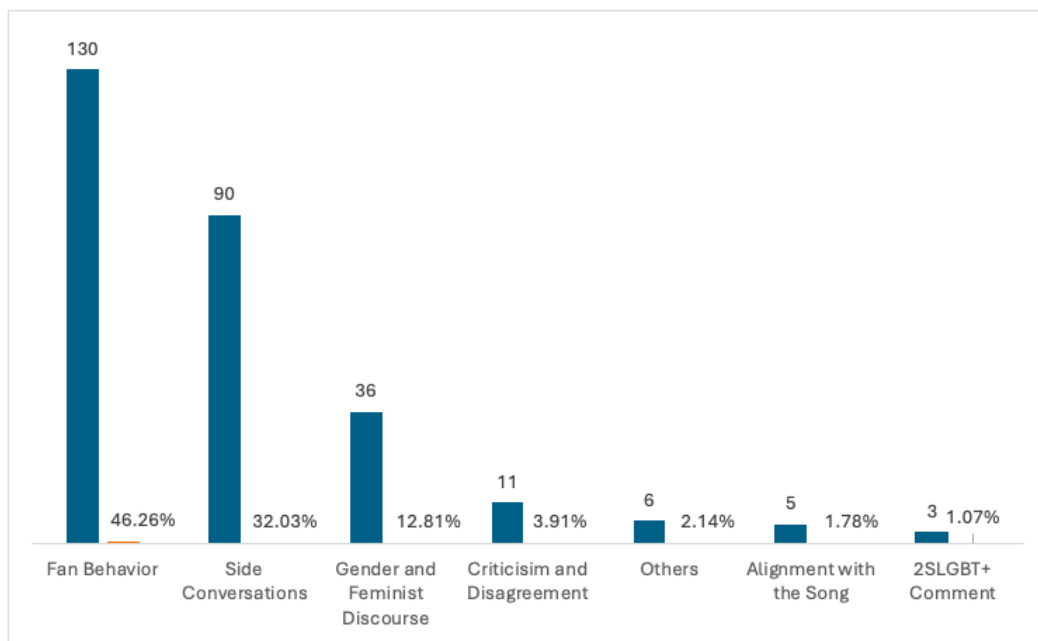
"The Man" Comment Analysis

Unwavering Support from the Swifties.

A total of 78.56% of the comments to Taylor Swift's song were between "Fan Behavior" and "Side Conversations," reflecting a significant level of engagement from her audience.

Figure 11

Dominant Themes in the Comments "The Man"



"Fan Behavior" is the most common theme, with 130 comments (46.26%). "Side Conversations" follows with 90 comments (32.03%), and "Gender and Feminist Discourse"

accounts for 36 comments (12.81%). "Criticism and Disagreement" includes 11 comments (3.91%), "Others" has 6 comments (2.14%), "Alignment with the Song" includes 5 comments (1.78%), and "2SLGBT+ Comment" is the least common with 3 comments (1.07%).

Almost half of the comments (46.26%, 130) made on "The Man" video refer to "Fan Behavior." Within this category, most comments demonstrated the user's knowledge of the artist (40.00%, 52). The users refer to different hidden messages in the video, subtle inclusions identifiable only by dedicated fans, who are familiar with her discography and Swift's personal life. These hidden messages underscore the intricate relationship between the artist and her audience. It is important to remember that Taylor Swift had a conflict with her former manager, Scooter Braun, which led her to re-record much of her discography. Some comments related to hidden messages found by the fans are: "love how she put a "NO SCOOTER SIGN" and act like nothing happened," "Did you also see how she had all her old albums in graffiti around the sign that said "Missing: if found please return to Taylor Swift.," and "The missing albums poster hurts my heart."

A remarkable 30% (39) of the comments express admiration and appreciation for the singer, demonstrating high engagement with her. Examples of these comments include, "the 'owned by taylor swift' at the end makes me so proud," "I know I am a such a swiftie," and "finally we won," indicating that fans identify deeply with the artist's accomplishments as if they were their own achievements.

Fans show their support for the singer (23.08%, 30) by seeking to promote her videos: "I call on everyone to make this call for this MV to reach 70M," "Swifties: We need to set new record for 24 hours most viewed Youtube: let me pause," and "Let's keep on str3aming swifties."

These behaviors show the high fan engagement with Taylor Swift, evidencing their determination to drive the artist's success and reach on social media.

Side Conversations: Past Conflicts and Admiration for Swift's Disguise.

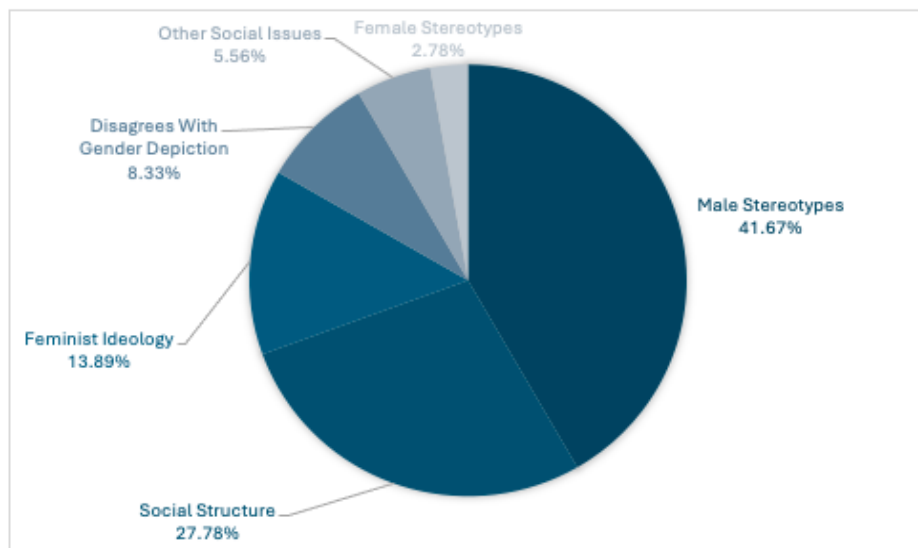
A notable number of comments, 32.03% (90), refer to "Side Conversations." Within this category, 62.22% (56) mention Taylor Swift impersonating the main character in the video: "I was having so much doubt whether that was Taylor or not I knew it was her!," "SAME LMAO. I couldn't decide if it was or not but in the end I was like 'im gonna say that it's taylor'," and "I was wondering why she hired such a soy boy to play a male version of herself. Though I thought his mannerisms were uncannily similar to hers."

Another topic discussed in the comments was the conflict with her former manager (36.67%, 33) as exemplified by the following comments: "no ... because all her music was stolen from her so she doesn't own any of her old songs which is why she has to re-record all of them..." "shes talking out a man who took her albums." One of the comments related to the same topic contradicts comments about Swift's alleged theft from her ex-manager: "Nothing was stolen. She signed a contract, giving rights to the record label, just like any artist does. Then she got mad that the rights got sold to someone else and not her. She signed a legal contract and then regretted signing it. That's not theft."

Gender and Feminist Discourse in the Third Place.

Figure 12

Gender and Feminist Discourse



The themes related to "Gender and Feminist Discourse" were in third place, with 36 comments, representing 12.81%.

Most of the comments related to this topic (41.67%, 15) refer to "Male Stereotypes," as exemplified by the following comments: "You do realize that these stereotypes about men come from men themselves right?," "I don't think she was trying to spread stereotypes she is only talking about some guys lol," and "You're projecting your personal experience, the rest of the world isn't like that. Most dads are deadbeats."

Concerning the "Social Structure," which makes up 27.78% (10) of the comments, the following examples were identified: "Women don't run this would sorry just the truth," "because is true that man in the Society are like that and if a woman do that then get bad comments" and "coming from a man, women cannot do many basic things without comments and harassment. making a women version of this would be EXACTLY that. Harassing women for simply existing. Sir, one song that might slightly put down men won't be bad compared to what women deal with on the daily."

Finally, regarding "Feminist Ideology," there were five comments, representing 13.89% of the total: "why can't a woman be powerful by herself anymore? is it really that big of a deal of a powerful woman spreading the image of an independent one?" and one comment that mentioned women empowerment in a sarcastic way "Yes, all hail the Taylor Swift matriarchy."

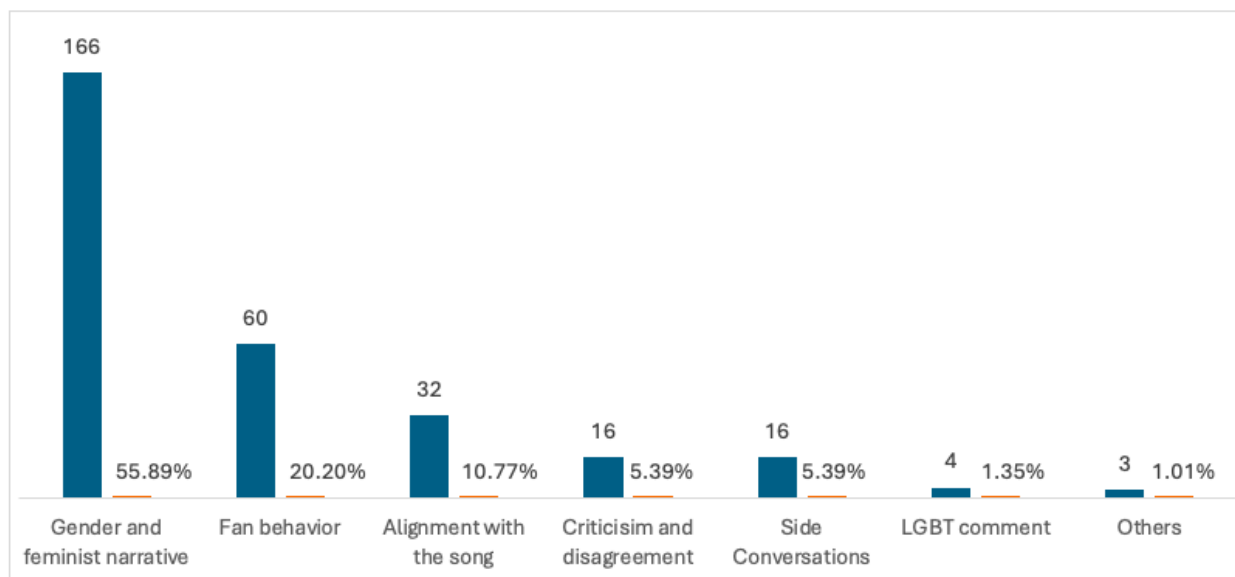
Although it is not among the most frequent comments, the mention of Beyoncé's song "If I Were A Boy" in the comments made on the video "The Man" is particularly noteworthy. Some examples: "If I Were A Boy by Beyonce." 2010: Beyoncé - If I Were A Boy 2020: Taylor Swift - I'D BE THE MAN. This connection between the two songs (released eleven years apart) underscores the continuity and persistence of conversations about gender in pop music.

"Stupid Girls" Comment Analysis

Increased Presence of Gender and Feminist Discourse.

Figure 13

Dominant Themes in the Comments "Stupid Girls"

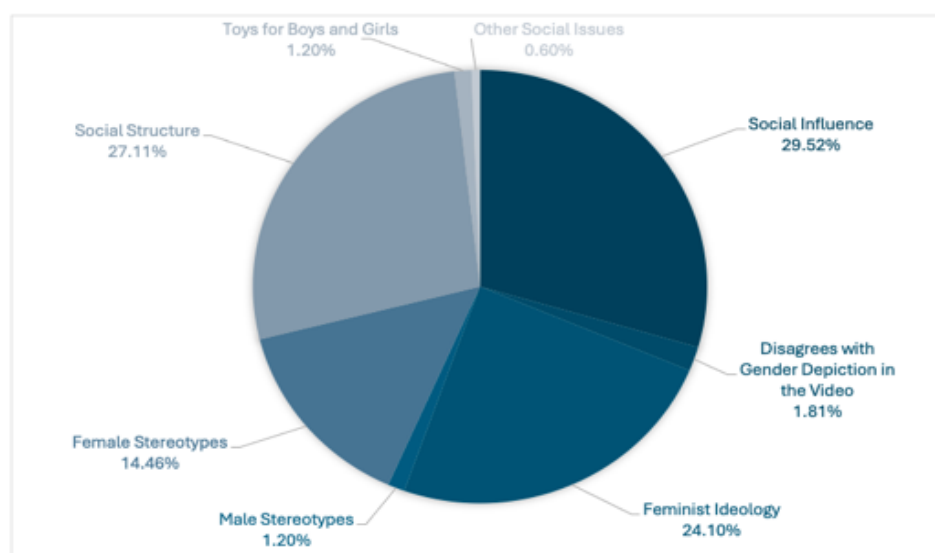


The comments on this video showed a different behavior from those previously described. Most comments (55.89%, 166) focused on themes classified under "Gender and

Feminist Discourse,” while 20.20% (60) of the comments referred to "Fan Behavior" issues. Of the comments, 10.77% (32) were about "Aligned with the song," while 5.39% (16) focused on "Criticism and Disagreement," and the same percentage (5.39%, 16) on "Side Conversations.” In addition, 1.35% (4) referred to 2SLGBTQ+ comments, and 1.01% (3) were classified as "Others.”

Figure 14

Gender and Feminist Discourse



Similar percentages are shown for the topics related to "Social Influence" (29.52%, 49), "Social Structure" (27.11%, 45), and "Feminist Ideology" (24.10%, 40).

For the audience of Pink's video, it is crucial to highlight the influence of the media in shaping opinions and behaviors. Comments such as "And things have gotten worse with social media.. stupid shallow people everywhere," "This song is on point. And just blows up everyone In reality TV world especially the Kardashians," illustrate how the song criticizes the superficiality promoted by social media. This influence is particularly significant for teenagers, who are susceptible to social pressure: "Of course you could be anything you wanted, but at the

expense of being ridiculed or bullied or cast aside. And when you're a teenager that's the last thing you want, and then you compromise values in order to fit in because you don't know better cause you're almost still a child." Likewise, comments related to eating disorders are highlighted, showing a division between those who consider that it is a topic that should be talked about, while others criticize the humor with which the topic was approached by the singer: "Btw not talking about the bulimia part. I can see that the subject is treated in a too soft way and inappropriate humor. Unfortunately in some things it was the humor at the time."

On the other hand, 27.11% (45) of the comments allude to "Social Structure," highlighting the pressure women face to meet certain beauty standards. Examples of these comments include: "As someone who had a father who wanted me to look skinny beautiful and be the right weight. I understand where your coming from cause my father didn't want a daughter who was a bit thick not fat. He though being skinny and looking like models was the best thing and beautiful," "that song makes even more sense now...when thinking of all the girl's that spends more time on their looks rather than expanding their knowledge" and "Took me 20 years to embrace being tomboy, dorky, nerdy and not the most beautiful. Age is a leveller and being a good person means more than cheerleader looks, which are fleeting." One of the comments referred specifically to White beauty standards: "This song is a product of its time, when the ONLY narrative of being 'perfect' was being White, blonde, tall, thin and popular and it was everywhere, inescapable, and girls who didn't meet the requirements, were bashed and treated like shit and that was fucked. Many of the girls in that generation were thankful to have someone like Pink to point that out."

Finally, 24.01% (40) of the comments classified under "Feminist Ideology" offer an empowered and critical perspective toward social norms that limit women. The comments

highlight the importance of maintaining ambition and resisting social pressures: "It's one thing to be girly and another to allow yourself to lose ambition and allow yourself to fall into societal pressures. You can follow your dreams and be whatever you want to be. It is completely possible to be smart and sexy and to be strong and feminine. This song is just a reminder that you remain true to yourself and that you can be so much more than society tells you," "I'm Just Tomboy and I love myself." Furthermore, one of the users described the song as "The feminist anthem :D."

Discussions on Gender.

Several comments made about the "Stupid Girls" video remarkably highlight gender issues and how certain norms and expectations are imposed on women. Here are a few of them: "There's nothing inherently wrong with liking girly things, but how many girls are actively encouraged to be as athletic as boys are? How many fathers take their sons to baseball/football games and play sports with them, but never bother to try the same with their daughters? The music video is obviously exaggerating a lot of things in order to make a point and in this case the point is that girls should be encouraged to break society's norms and do the things they enjoy."

Another commentary elaborates on the interpretation of the video by focusing on the central message about society's expectations: "due to the time of this video I clearly understood the message. Not about disorders for me, not about shaming. That about revenge porno may be seen as bad but I didn't see a critic to bulimia, I saw it as a critic to be what society want women to be and man. Thin, tanned, big boobs, sexy, nothing in their heads. I think she would have made it different this days because today she would have known everyone could understand it wrongly, but I really felt like in the central message it was still a video that makes some sense today. I saw it as like, you can be that leader, who you wanted to be before the society put

pressure on you. Because man still saw us like that by that time. As stupid girls and a lot of them liked it."

Finally, a third commentary highlights the video's parody of the effects on young women's self-esteem: "For me the message is don't try to be a Kardashian, back in the day and nowadays specially nowadays girls are getting plastic surgery just because a type of body is the trend, they see those celebrities as people they want to imitate while they basically act just like in the video and is stupid for girls to suffer insecurities or try so hard to get to look like them. For me the video is just a parody of those celebrities and at the end the little girl seeign how they end chooses to follow what she wants instead of trying to be like them. not about being girly or not."

The comments section for the song "Stupid Girls" became a space for rich discussion between the commenters. One of these was about various perspectives on social norms, body image, and gender expectations. Many comments reflected on the cultural context of the early 2000s, emphasizing the beauty and unrealistic standards that prevailed at the time. Some appreciated Pink's critique of these norms, seeing her as a voice that challenged the status quo and supported those who felt marginalized. On the other hand, criticisms of the song emerged, pointing to it as sexist. Commenters also discussed the evolution of social attitudes towards body positivity and the ongoing struggle against hegemonic canons of beauty, highlighting both advances and challenges.

Another of the discussions created around this song was in relation to societal expectations and the objectification of women. Many commentators appreciate Pink's critique of these unrealistic standards, and some note that the video is still relevant today. However, there were differing opinions, particularly regarding the portrayal of eating disorders. While some saw the video as a necessary critique of societal pressures, others found it offensive or insensitive,

especially in its treatment of bulimia. Comments reflect a mix of support for Pink's message and criticism for its possible misinterpretations, highlighting both the video's impact and its controversial aspects.

Pink's Impact: Fan Behavior and Admiration.

At a great distance from the comments made on gender and feminist issues, in second position with 20.20% (60 comments) are those classified as "Fan Behavior." These comments highlight the profound impact of the singer on her fans. For example, one commenter shared: "Sorry to hear that hun, how mean. Keep listening to Pink. Got me through hard times and I'm 40" and "It helped them survive teenage years without feeling completely alienated among the Paris Hilton and Nicole Richie media frenzy."

Another fan expressed their admiration by saying: "I really think this is a good song. She became a big star and role model and wanted to show her audience that the way that many people girls that act that way are really stupid and is unorthodox. I really do admire her." Other comments related to Pink's admiration are: "P!nk is a social commentator with her songs and is far from afraid to speak her mind," "P!nk kinda reminds me of eminem, she turns up when she has something to say," and "I grew up listening to Pink and she's still killing it. I bet she's a Kickass mom. An still one of my favorite artists from the 00's. A plus. You go Girl."

Additionally, another fan acknowledged Pink's influence by stating "Truth! I like to think that Pink was one of the people who inspired her generation to change the world. Here's to each generation building up on the successes of the previous. Excelsior!." Some commenters even proposed Pink as a presidential candidate under the hashtag "[#pinkforpresident2k16](#)"

Numerous comments were also posted by those who enjoyed the song: "You could never say that Pink doesn't have a sense of humor. This video always cracks me up! I love the message too! " and "Wow, this is art."

Relating to the Song.

Finally, with 10.77% of the total, or 32 comments, the comments referred to being in alignment with the song. One commenter shared, "I did recover from eating disorders too and I can totally get the message. I don't see it offensive, specially cause in the 2000's this shit was an epidemic, and yes I was part of it, and struggled with it for years. And messages like this were clear and funny and fresh!!!. You gotta stop sugar coating shit, eating disorders were not nice or glamorous back then or now."

Another user related the impact of societal expectations on behavior: "'Maybe if I act like that, this guy would call me back'" this has never shocked me to the core more then now because it's so true sometimes especially when I was growing up. Pink has always been so good." A third commenter reflected on the pressures to conform during adolescence: "I've always been a super smart person, but when I was a teenager I would act like a dumb blonde in front of guys so they wouldn't feel intimidated by me and it's sad to say I was very well liked by the teenage boys at the time. It worked. I'm glad I've grown up and realized it's much better to be your true authentic self than to do something to make yourself more attractive to people - and shockingly enough, guys still like me now."

Chapter 4

Discussion and Conclusions

Before presenting my thesis discussion and conclusions, I decided to highlight first my study's inherent limitations and propose ways in which future researchers can expand and deepen these findings.

Limitations of the Study

The study presents a limitation in the sample by focusing on only three pop songs. This restriction makes it difficult to generalize the results to other pop songs, music genres, artists, and cultures, and potentially limiting the representativeness and applicability of the results to a broader context. As I noted earlier, the comments were analyzed on YouTube several years after their release without considering the temporal and media influence context.

In addition, the analysis was restricted only to comments on the YouTube platform, excluding opinions expressed on other platforms and the performance of a deeper analysis through different methodologies, such as focus groups or interviews with a segmented audience, as could be the case of teenagers, for example.

Finally, due to the specific characteristics of the YouTube commenting platform, I was not able to identify the ages and gender identities of the commentators nor to accurately identify the existence of comments generated by bots. Including these demographic details could provide a richer and more nuanced understanding of the discussions, further enhancing the analysis and its implications.

Implications for Future Research

The study should be expanded in several aspects. Firstly, the sample should be expanded to include a wider variety of songs, musical genres, and artists, allowing a better generalization

of the results and a greater representativeness of the conclusions obtained. In addition, the analysis platforms beyond YouTube should be diversified, and social media such as Instagram and TikTok should be considered, providing a more complete and diverse view of public opinions. Furthermore, I suggest that the analysis be complemented with additional qualitative methodologies such as focus groups and in-depth interviews with segmented audiences, especially with specific groups such as teenagers, which would enrich the understanding of perceptions and personal experiences.

Despite possible limitations, this study has demonstrated important insights that can make valuable contributions to the field and encourage the development of new research.

Before I go any further, I have a confession.

The first time I saw the "If I Were A Boy" video, I thought, "How bad this woman is! Her poor partner." When the roles were finally reversed, I felt a kind of relief because we are used to women being the ones cheated on, aren't we? Why did I react that way? Because norms and stereotypes are so ingrained in us, it is difficult to distinguish right from wrong. The patriarchal structure and, with it, all relationships are contaminated with the mentality that allows men to maintain a privileged power position. Butler (1988) pointed out that individuals assume this condition and dynamics as something natural through repetition. It is a routine by which we end up internalizing these behaviors. Well, that's what happened to me.

Seeking to better understand these types of dynamics, the questions that guided my research were:

- How do pop singers incorporate feminist discourse in their songs and videos?
- How does the audience comment on these songs and videos?

- Can popular music be considered a tool for disseminating feminist principles and achieving social change?

To address these questions, I will elaborate on the principal findings of my research.

Between Adoring Artists and Questioning: Incorporating Feminist Discourse in Songs and Audience Reactions

Lazar (2005) argues that patriarchal social order refers to power dynamics that consistently benefit men as a social group and disadvantage women as a social group. From different perspectives, "If I Were A Boy" (Beyoncé), "The Man" (Swift), and "Stupid Girls" (Pink) address the social dynamics that perpetuate gender inequalities.

The first two songs use a hypothetical narrative to show the frustration and injustice felt by women, while Pink employs satire to denounce female dependence on male valuation. Although they differ in style and narrative, all three songs highlight female experiences in a patriarchal world.

Patriarchal social structure: Asymmetry and power dynamics

"In the past, the whole atmosphere was just too toxic to realize that the enemy was, in fact, patriarchy" (A comment on "Stupid Girls").

The song "If I Were A Boy" is constructed from a hypothetical story in which a woman imagines what her life would be like if she were a man, highlighting male behaviors considered normal and socially accepted. Everyday acts such as *Throw on what I wanted then go* and more calculated actions such as turning off the cell phone and lying about it being damaged are illustrative examples of the privileges men enjoy without question (*And I'd never get confronted for it, 'Cause they'd stick up for me*). These examples illustrate the freedoms and advantages men have in comparison to the restrictions imposed on women, highlighting the gender inequality

embedded in society. Women are shown as emotionally dependent on their partners, who dominate relationships and *make the rules as [they] go*.

In the "The Man" lyrics, male privilege is addressed by highlighting the stark differences in the recognition of work and the treatment of women and men. The lyrics highlight how men enjoy significant advantages while women must work harder to achieve the same recognition and respect. This disparity underscores the injustice in valuing and rewarding people, perpetuating a dynamic of inequality that favors men and marginalizes women. The rhetorical question *Wondering if I'd get there quicker if I was a man* exposes women's frustration with a system that rewards men for simply "being men."

Finally, in "Stupid Girls," Pink criticizes the subordination of women who seek male recognition to feel valuable under the premise of "I'm valuable as long as he values me." The phrase *Maybe if I act like that, that guy will call me back*, illustrates how women adjust their behavior and appearance to attract male approval. From a privileged position, men set the standards and act as judges who determine women's worth, placing them at a disadvantage and underscoring male privilege. Additionally, it is essential to note that in "Stupid Girls," the media is criticized as the operative arm that amplifies and reinforces patriarchal norms. The women portrayed in this video are considered *Porno paparazzi girls*, both consuming and feeding the media with content that perpetuates harmful stereotypes. The video shows how public figures and media coverage negatively affect the self-perception and aspirations of young women, contributing to the formation of identities that Brown and Tappan (2008) would describe as a "form of mediated action" (p. 52). This phenomenon not only persists but has been amplified with the advent of social media, as the commentators of Pink's video point out: "And things have gotten worse with social media... stupid stupid shallow people everywhere" and "This song

besides being very good is almost a prophecy. P!nk was already predicting what our modern society would transform with Instagram, Onlyfans and TikTok."

In all three songs, it is evident how men occupy a position of supremacy, perpetuating inequalities and maintaining unequal power relations that favor men and oppress women. Men are portrayed as dominant figures who dictate the rules and benefit from the patriarchal system that perpetuates gender inequality and maintains the status quo. This portrayal underscores the urgency of challenging and transforming these power dynamics to create a more equitable society.

Doble Standard: "Boys will be Boys"

We all know women cheat, but the point is, in society, there's an excuse for whenever a guy cheats or does something wrong or inappropriate, the saying "Boys will be boys" will be said, and people will defend them, unlike with girls. (A comment on "If I Were A Boy")

The songs also address the "double standard," in which behaviors accepted and even celebrated in men are harshly criticized in women. This contrast highlights the inequality in social expectations and gender roles, illustrating how women face much harsher and more restrictive scrutiny.

In "If I Were A Boy," it is evident how men's freedoms, such as infidelity, are not as harshly questioned, while women are required to be faithful and submissive (*Cause I know that she'd be faithful/ Waitin' for me to come home*). The song criticizes this double standard, highlighting that men can act selfishly and unconcerned about their partner's feelings because they know they have taken them for granted (*'Cause I know that she'd be faithful, 'Cause he's taken you for granted*).

In the lyrics of "The Man" the double standard is evidenced by the fact that women must work harder to be recognized and are questioned more than men. The song exposes how women are judged by their behavior rather than their work and ability (*They wouldn't shake their heads and question how much of this I deserve*). The video portrays a man with the freedom to display spoiled, rude, promiscuous behavior without consequences, highlighting a double standard in the social acceptance of male misconduct. The final part of "The Man" video, in which Swift, as the video's director, asks the man to be "sexier" and "nicer," underscores how ridiculous this request sounds when made to a man. One commentator on the video notes: "We definitely have double standards in this society. It is changing, yet not fast enough."

In "Stupid Girls," Pink offers an incisive critique of how society celebrates and perpetuates superficial behavior in women, discouraging authenticity and ambition. This double standard values women for their appearance and superficial behavior while minimizing the achievements of those who seek more ambitious roles. The song emphasizes that these gender stereotypes not only create additional barriers for women but also perpetuate a cycle of dependency and devaluation based on physical appearance. In this regard, one of the commentators emphasizes, "being female is so hard man, I swear you just get attacked no matter how you live your life."

Society has created a set of characteristics, behaviors, and interactions to define what Cox (2023) would call "harmonic femininity." Beauty standards force women to seek to appear "tanner," thinner, and larger-breasted, fostering unnecessary frustration for those who do not meet these ideals. The normalized practices reinforce patriarchal supremacy by making female self-esteem dependent on male approval, reflecting a harmful and even self-destructive attitude. Moreover, these standards often correspond to those of a White woman, excluding and

marginalizing women of other ethnicities and thus perpetuating a Westernized notion of beauty. As one commentator notes, "This song is a product of its time, when the ONLY narrative of being 'perfect' was being White, blonde, tall, thin and popular and it was everywhere, inescapable, and girls who didn't meet the requirements, were bashed and treated like shit and that was fucked. Many girls in that generation were thankful to have someone like Pink to point that out."

From an early age, boys and girls internalize gender roles and stereotypes that condition girls to occupy private spaces, such as playing "being a mother in the house" (private space) and interacting with hypersexualized dolls that comply with traditional canons of beauty. In contrast, boys are offered a more comprehensive range of options, being allowed to be part of the public space and given more remarkable power of choice. This opportunity differentiation subsequently translates into greater empowerment for men while women face more limited options. Beauty standards and expectations about female appearance persist even into adulthood, where women are pressured to maintain a youthful appearance.

The three songs address double standards, criticizing how society imposes different expectations according to gender, benefiting men who are exempt from the pressures and expectations imposed on women. These songs collectively critique these double standards by highlighting how they devalue and limit women, allowing men to maintain a position of power and dominance in society.

Men's and Women's Representation: A Stereotypical World

Stereotypes? Is only the truth (A comment on "The Man")

Leavy and Trier-Bieniek (2014) pointed out that feminine and masculine descriptions tend to be too stereotyped and generalized, showing them as polar opposites (Coates, 2012). In

such a sense, if we talk about dominant men, then we are talking about dominated women. Independent men, dependent women. Free men, restricted women. Male leaders, female followers. Perpetrator men, victim women. This duality is precisely reflected in the analyzed videos.

In "If I Were A Boy," the woman is depicted as faithful, submissive, and emotionally dependent, longing for recognition from her partner. She feels hurt by the lack of empathy and appreciation, expressing palpable frustration and a desire for justice in the relationship. Finally, she decides not to forgive her partner's infidelity, marking a point of rupture and self-affirmation. On the other hand, men are portrayed as insensitive, unfaithful, unempathetic, and selfish, making decisions without considering the emotional consequences for their partner and trusting that their infidelities will be excused. This dynamic is reinforced by their circle of friends' social acceptance and support, underscoring the concession for negative male behavior.

In this particular video, some comments disagreed with this description of the men: "don't generalise all men, there are some women who do that to men as well" and "Wtf? People always picture the cheater as a man!." There were even five comments that described the song as sexist: "This song is sexist... women can cheat too, its feminazi propaganda." This attribution could be due to the fact that the song generalizes certain negative behaviors (such as infidelity and lack of consideration) as predominant characteristics of men.

The lyrics of "The Man" describe a woman who faces obstacles and inequalities in her struggle for success and recognition in the music industry. She is judged more by her appearance and behavior than by her achievements. To satirically show the stereotype of the "alpha male," the video portrays a woman who plays the role of an object, dependent on the man, complacent and helpless. For his part, the man depicted belongs to a privileged social circle, just like *Leo [di*

Caprio] in *Saint-Tropez*. He is a "fearless leader" of the "alpha male" type, robust, spoiled, and rude, who uses women as objects and lacks empathy. The visual narrative reinforces this representation, presenting a White, successful, and authoritarian male leader whose selfish and dominant behavior is validated and celebrated by society. He is a leader who is self-centered and proud of his accomplishments, emphasizing his dominant and privileged position in the gendered social structure.

In the "Stupid Girls" video, Pink satirically and critically portrays several White women from privileged circles (celebrities) who adopt superficial, stereotypical behavior to please men (*Push up my bra like that*) and get their approval (*Maybe if I act like that, that guy will call me back*). They undergo plastic surgery, induce vomiting, wear provocative clothing, and compete with other women, all to fit into beauty molds and please men.

Pink textually and repeatedly calls them "stupid" for conforming to the reduced norms and roles instead of aspiring for more. The video also highlights a girl exposed to the influence of media and patriarchal social norms, faced with the choice of doing what she wants or conforming to what is socially accepted. This underscores how, from an early age, girls are shaped by gender stereotypes that restrict their freedoms and possibilities. Among the celebrities who act "stupid," figures emerge that defy stereotypes: a female president and a woman who plays soccer with men. Pink deems them *Outcasts and girls with ambition* and demands to see more such women (*come on!*). In this video, although men are secondary characters, they are the reference point for women, who permanently seek their approval and validation through their behaviors. Men maintain and reinforce social norms and enjoy female objectification. In this sense, since women do everything possible to please men, men retain a privileged position over women.

The analyzed videos show women confronting gender inequality, underestimating their achievements, and perpetuating a limited view of their role in society. The men in these videos are in power and privileged positions, using women as objects and reinforcing stereotypes that devalue them. Women's search for approval and validation, along with the celebration of dominant male behaviors, highlights a dynamic of male dominance and privilege that perpetuates gender inequality, placing women in a disadvantaged position.

In attempting to depict stereotypes, the videos often end up reinforcing them. In some ways, the songs analyzed also perpetuate male stereotypes ("unfaithful man," "alpha male," "controlling," among others), contributing to maintaining patriarchal figures. This perpetuation of stereotypes raises the question of whether it would be more effective to seek equality without resorting to negative stereotyping of men. The principle of duality suggests that depicting men as dominant implies the existence of submissive women, and depicting them as controlling suggests compliant women. Thus, although the songs criticize gender inequalities, they may also be reaffirming certain patriarchal stereotypes

Would not presenting positive, balanced role models for both genders, such as empowered women or respectful men, be better? Portraying people in stereotypical ways perpetuates the problem rather than solving it. To achieve a paradigm shift, it is essential to promote representations that challenge stereotypes and show men and women in diverse and positive roles, thus helping to dismantle patriarchal discourses.

“Getting bitches and models” and the continued objectification of women

What's it like to brag about raking in dollars/ And getting bitches and models? (“The Man” Lyrics)

"Stupid Girls" satirizes the superficial behavior of some women to achieve socially accepted standards of beauty. The video shows images of hypersexualized women, such as Pink dancing in a 50 Cent video, criticizing the perpetuation of these stereotypes in the music industry. The exaggerated depiction of Pink provocatively washing a car caricatures the visual exploitation of women in popular culture, highlighting how society reduces them to objects of desire for male entertainment.

In "If I Were A Boy," Beyoncé seeks to draw attention to the inequality between men and women in personal relationships. However, considering that "we cannot consume the message without taking its meaning" (Griffin, 2015, p. 25), it is worth asking whether Beyoncé needed to show her naked torso while dressed or in underwear to convey this message. Do these forms of exposure not represent a contradiction to the intended message? This paradox highlights the persistent difficulties in achieving true equality, as these types of representations of women perpetuate sexualized stereotypes.

Despite criticizing double standards and promoting female empowerment, Beyoncé's video shows a woman who continues to be objectified and sexualized, watched with desire by her work colleague. This depiction of ongoing objectification could reflect that women cannot escape objectification or that the artist wanted to exhibit herself. In any case, these scenes show how, even in a context that seeks to challenge gender norms, women are still seen as objects of male desire, evidencing a contradiction in the struggle for gender equality.

Something similar happens with "The Man." The phrases *What's it like to brag about raking in dollars/ And getting bitches and models?* illustrate a contradiction in a song that seeks to emancipate women, as it reduces them to purchasable objects, contradicting the message of empowerment. This contradiction is deepened in the video, in which, to show the role of an

"alpha male," the visual narrative presents a woman in a purely decorative role. Images of "the" man surrounded by women in bikinis, engaging in misogynistic conversations in a bar and even using a woman as a table, reinforce female objectification and underscore how the social structure privileges men and dehumanizes women, turning them into male trophies.

In addition, the video for "The Man" shows a young woman who marries the protagonist "54 years later," portraying her as a gold digger who depends on a "sugar daddy" to survive, reinforcing the dependence and lack of female autonomy. In the attempt to criticize men, the narrative ends up damaging the image of women, objectifying them and showing them as an accessory in the life of a millionaire. Instead of empowering them, women appear as trophies and ornaments in the luxurious life of the male protagonist, reinforcing and perpetuating the stereotypes that the song criticizes.

Looking for a change

Why can't a woman be powerful by herself anymore? is it really that big of a deal of a powerful woman spreading the image of an independent one? (A comment on "The Man")

In principle, the three songs seek to question and resist social norms and gender roles imposed by society, promoting a more equitable and respectful dynamic between men and women in three different situations.

Beyoncé, in her song "If I Were A Boy," expresses resistance against mistreatment and emotional abuse by men. Through her narrative, the singer encourages women not to allow themselves to be mistreated and to recognize their value, seeking to empower them in relationships. One commentator sums it up "Our queen taught us that it's better to be single than disrespected." In addition, the song calls men to examine their behaviors and to promote a

healthier and more balanced couple dynamic, aspiring to be a *better man* who, according to the singer, would be the man who considers the emotional needs of his partner, listens, shows empathy and understands.

Pink, through "Stupid Girls," makes a desperate call (*I cannot take anymore*) for female empowerment and resistance against superficial beauty standards that reduce women to objects of desire. Pink criticizes the division between superficial behavior and women's true capabilities. Using extreme images such as angels and demons, the singer emphasizes the importance of empowerment, encouraging women to be ambitious and to reject limiting expectations that make them mere objects of male satisfaction. One commenter notes, "P!nk gave girls permission to be different and silly and not hung up on men and their validation. Queen."

Unlike the previous songs, in "The Man" Taylor Swift does not launch a specific message to women, but rather, to society. Within her privileged position, she seeks to draw attention to the differences in opportunities and privileges between men and women. The singer highlights how men often enjoy greater privileges for the same efforts made by women. However, as the video progresses, it is inevitable to ask: Do you really want to be "that" man?

The lyrics reflect Swift's annoyance and weariness with the situation (*I'm so sick of running as fast as I can/ Wondering if I'd get there quicker if I was a man*). The message is clear: there are differences in the treatment of women. However, the man portrayed in the video is a deplorable person: authoritarian, despot, womanizer, unscrupulous, an "alpha male." Although I understand that this is a satire and probably directed at her former manager, Swift repeatedly mentions in her lyrics that she wants to be him (*I'd be the man*). This "alpha male" represents the ideal of success, perpetuating traditional stereotypes and aspects of toxic masculinity, which, if interpreted literally, Swift aspires to become. In expressing her desire to be "The Man," Swift

highlights a disturbing paradox in the struggle for gender equality in a context where the model of "success" is deeply tainted by the values of a patriarchal society that objectifies and demeans women.

Privileged Communicators

I'd be just like Leo in Saint-Tropez/ What's it like to brag about raking in dollars

(“The Man” lyrics)

Beyoncé, an African American woman, is portrayed in "If I Were A Boy" as a middle- to upper-middle-class woman experiencing betrayal by her male partner. This universal theme allows a large portion of the audience to identify with the pain and vulnerability she presents, creating an inclusive space where these shared experiences resonate widely. However, it is essential to recognize that the protagonist of this song also reflects a level of privilege by being middle- to upper-middle-class, having a stable job as a police officer, living comfortably, attending parties, and enjoying certain luxuries. Therefore, the narrative is influenced by her socioeconomic and heterosexual position.

Taylor Swift and Pink, as privileged White women, reflect in their songs a reality that is also privileged. The scenarios they present—yachts, luxury stores, big offices, superficial shopping, among others—do not correspond to the experience of most of the population. This representation highlights socioeconomic inequality as their narratives focus on a population segment with significant advantages and resources.

By focusing on this privileged perspective, these songs do not adequately address the realities of women from other ethnic and socioeconomic groups. They reinforce the notion that success is measured by the parameters of White privilege, rendering invisible the struggles and achievements of women who do not share that same level of advantage. This approach limits the

conversation about female empowerment to a narrow and exclusive context, leaving out many women whose reality is radically different and whose stories deserve to be heard and represented.

Although we cannot expect any single song to address all global realities, it is crucial to recognize this limitation in the analyzed songs. Additionally, these privileged narratives reinforce stereotypes that perpetuate Western ideals of beauty and concepts of success linked to White privilege.

Liberal ideology presumes that all women are the same, neglecting the conditions and needs of minority groups (Lazar, 2005). According to these tenets, "The Man" would be seeking to increase the privileges of White women who are already part of a privileged group without considering the needs and struggles of women from other ethnic groups. This pursuit of equality for the privileged group of women overlooks the intersectional challenges faced by minority women and fails to address the inequalities that disproportionately affect them. Improving only the conditions of White women is an exclusionary and perpetuating form of feminism that does not foster true inclusivity.

Captivated by the Presence of Their Idol

Pink as president 2016 (A comment on "Stupid Girls")

On the YouTube platform, comments show a high fan engagement with the singers. Comments to "The Man" such as "Proud of TS," "Girl Hero, thank you," "'owned by taylor swift'" at the end makes me so proud" reflect deep admiration for the singer's achievements. In the case of Beyoncé, fans highlight her beauty with comments such as "QUEEN GOES BACK TO ACTING GOD [...]" and "Most precious thing."

For her part, commenters consider Pink a role model. The following comments illustrate this position: "She has become a big star and a role model, and she wanted to show her audience that the way a lot of girls act is really stupid and unorthodox. I really admire her" and "Pink was one of the people who inspired her generation to change the world."

In addition to this appreciation of the artists, some topics were called "Side Conversations," which distracted from the discussion about the gender issues addressed in the videos. The comments about Swift and Beyoncé's videos were diverted to topics such as Taylor Swift's impersonation of the main character and her conflict with her former manager, with comments that showed fans took the issue very emotionally and personally: "The missing albums poster hurts my heart." It was especially interesting that most of the comments focused on "Fanatic Behavior" and "Side Conversations" in both of these videos, unlike Pink's video, which had a higher number of comments related to the gender and feminist narrative.

This phenomenon may indicate that, for many fans, the artist's persona and personal charisma are more significant than the messages the songs wish to convey. Fans prioritize the emotional and personal connection with the artists over the themes and narratives explored in the videos. This behavior suggests that while the songs' messages are important, the identity and presence of the artists play a crucial role in how audiences interact and engage with the content.

This raises the question that the effectiveness of feminist discourse depends not only on the content itself but also on how the audience perceives and relates to the artist. The nature of the comments, especially on Beyoncé and Swift's songs, reflects more of an admiration for the artists than a commitment to the issues of gender and feminism presented in the videos. If this is the general behavior of the audience, the effectiveness of using popular music as a tool for change could be compromised. Therefore, the critical question is whether popular music, despite

its wide reach, can effectively convey a feminist discourse if the audience remains more captivated by the celebrity persona of the artist rather than the messages embedded in the music.

The prevalence of commentary focused on the artist rather than the social issues addressed in the songs suggests a significant limitation of popular music as a tool for disseminating feminist principles and achieving social change. When the audience focuses more on the charisma and identity of the artist, important messages may be lost or diluted in the celebrity-centered dialogue. This observation raises the question of whether the audience would have paid more attention to gender issues if the artists had not starred in the videos.

In this framework, it is essential to question why Pink's video had more comments related to gender and feminism than the other two videos. This could be because Pink is better known for her provocative and confrontational style, which may have prompted her audience to discuss social issues. On the other hand, the greater or lesser impact of the videos could be due to the context in which they were released. Trends and media coverage may have influenced how viewers interpreted and commented on the videos.

This variability in the impact and reception according to the context of publication represents a significant limitation for the present study since the comments to the videos were analyzed several years after their release without considering the differences in the temporal and media contexts in which each one was released. This lack of contextual consideration could have significantly affected the content of the comments made to each video. Therefore, there is a limitation in the ability to generalize the results.

Regardless, fan behavior is a significant finding. Such engaged and passionate comments toward the singers are evidence of the power of the artists to influence public discourse. This engagement underscores their role as influential figures both in the music industry and in the

lives of their fans, highlighting the profound impact on those who listen to them. Furthermore, the timeless characteristics of their songs and the YouTube platform present themselves as ideal mechanisms for perpetuating this impact. "If I Were A Boy" and "Stupid Girls" were uploaded almost twenty years ago and still resonate with today's audiences. The specific connection between the songs "If I Were A Boy" and "The Man," highlighted by the commentators themselves in the second video ("Beyonce: If I Were A Boy Taylor swift: I'd be the man"), underscores the continuity and persistence in conversations about gender in pop music.

Popular Music as A Tool For Disseminating Feminist Principles Toward Social Change

I like to think that Pink was one of the people who inspired her generation to change the world. (A comment on "Stupid Girls")

Popular culture transcends simple entertainment (Griffin and Phillips, 2023), and music, as an integral part of culture, can even be considered a pedagogical tool (Haycock, 2015). In that sense, the audience can learn from it, build their identity, and create transformative discourses. This is incredibly impactful when the issuer enjoys as much admiration and credibility as the analyzed artists

According to Serra et al. (2017), music can influence social norms, shape political agendas, initiate dialogue, and catalyze action toward a more just world. Reinsborough and Canning (2017) highlight that narratives and stories can make change seem possible, inspiring people to believe in a better future. This potential is reflected in the lyrics of "If I Were A Boy," "The Man," and "Stupid Girls" songs, which promote the image of empowered women who value themselves, challenge limiting beauty stereotypes, and demand equal respect in society.

Furthermore, men who listen to their partners and are "better men," women who are valued for their achievements and not for how they look or behave, men and women who are

treated under the same conditions, ambitious women, and women presidents are representations that seek to show resistance to patriarchal society and, therefore, advocate for social change. Bedregal (2006) already pointed out that if patriarchy is socially constructed, it can also be deconstructed through the same channels.

In this context, the efforts of Beyoncé, Swift, and Pink are particularly significant. They seek to conceive of the world differently, which, according to Kashnabish (2020), is fundamental to the success of movements seeking social change. However, beyond advocating for the issues they face personally or in their immediate privileged circle, the artists must support women in other contexts who face additional difficulties and who do not have the same voice to do so. These artists enjoy great credibility, have a notable fan base, and significantly influence the media. Therefore, they are also well-positioned to lead a paradigm shift.

Although Banet-Weiser (2020) and James (2021) critique popular music as merely a spectacle, this does not negate its impact. While popular feminism can sometimes be perceived as "happy feminism" (Banet-Weiser et al., 2020, p. 9), it can connect with new generations and make the discourse more accessible and appealing to a broader audience who otherwise would not have approached the content.

Although more in-depth discussions on this topic could have been generated among the video comments, Beyoncé's "If I Were A Boy," Taylor Swift's "The Man," and Pink's "Stupid Girls" at least succeeded in bringing issues related to gender and feminist discourse to the table. Despite their flaws, these songs present narratives that offer valuable opportunities to start meaningful conversations and foster greater awareness and understanding of gender issues.

If our ideas about gender are formed through our interactions with popular culture (Griffin, 2015), then music plays a fundamental role in constructing and reinforcing gender. The

value of these singers lies in their ability to start conversations about gender and feminist issues, creating spaces for girls, boys, women, and men to talk about their experiences and aspirations. While their reach should not be romanticized, the potential impact is undeniable. However, the focus should be on ensuring that both lyrics and images consistently reflect the same message, avoiding getting lost in contradictions or celebrity spectacles.

Therefore, popular music is a tool that allows the generation of spaces for generating gender and feminist discussion. Verifying that both lyrics and images reflect a desired imagination toward constructing a "what might be" (Khasnabish, 2020, p. 1720) is essential. This vision not only reflects our aspirations but also inspires and motivates change, allowing music to mirror our reality and provide a beacon toward a more egalitarian world in which men and women enjoy the same privileges under equal conditions.

This is the power of music.

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Appendices

Appendix A

If I Were a Boy - Lyrics Analysis

If I were a boy

Even just for a day

I'd roll outta bed in the morning

And throw on what I wanted and go

Drink beer with the guys

And chase after girls

I'd kick it with who I wanted

And I'd never get confronted for it

'Cause they'd stick up for me

Textual Analysis.

- "*If I were...*" connotes a desire and is used to pose a hypothetical situation.
- The writer uses simple and direct sentences in the first person and uses the words "boy" and "girl" instead of "man" and "woman."
- The language is informal and colloquial, with words like *I'd roll outta bed* and *I'd kick it with who I wanted*.
- The conditional "I'd" is repeated throughout the verse.

Discursive Practice.

It is inferred that it was written by a girl, as it reflects her perspective and asks what she would do if she were a boy.

It deals with a heterosexual relationship because it implies a boy and a girl, and he *chases after girls*.

It reflects social norms and expectations regarding gender roles. The writer imagines herself as a boy and describes participating in stereotypically masculine activities, such as *Drink beer with the guys/And chase after girls*, which aligns with traditional gender norms.

The recipients may identify a feminist discourse around the patriarchal structures that privilege masculinity over femininity.

The reference to *Drink beer with the guys* could suggest a middle-class context.

Social Practice.

The song is presented from the perspective of a girl imagining herself as a boy to highlight disparities in gender experiences and expectations. It reflects and criticizes social and cultural norms that allow men to behave in ways unacceptable for women (*Throw on what I wanted then go, Drink beer with the guys, And chase after girls and I'd kick it with who I wanted*). This underscores gender inequalities and the differences in behavioral freedom between men and women.

In the phrase *And I'd never get confronted for it*, the writer suggests that men enjoy greater social freedom and fewer restrictions, with the support of their peers defending them when necessary. This verse represents the contrast between the freedom imagined as a boy and the restrictions felt as a girl, reinforcing traditional gender stereotypes and reflecting broader societal gender inequalities.

From a hypothetical perspective of being a boy, the song describes men's privileges and freedom in a patriarchal society. Expressions like *Throw on what I wanted and go, Drink beer with the guys, Chase after girls and Never get confronted for it* depict men's unrestricted behavior and lack of consequences, privileges women do not share. The phrase *They'd stick up for me* indicates male support and complicity, reinforcing social validation of power structures and gender domination.

[Chorus]

If I were a boy

I think I could understand

How it feels to love a girl

I swear I'd be a better man

I'd listen to her

'Cause I know how it hurts

When you lose the one you wanted

'Cause he's taken you for granted

And everything you had got destroyed

Textual Analysis.

- The lyrics are composed of simple and direct sentences in the first person.
- The conditional (*If I were a boy*) and present tense (*I think, I swear*) are used.
- The language is emotional and uses terms that evoke feelings of understanding and empathy (e.g. *understand, love, better man, listen, hurts*).
- As in the first verse, the writer repeats "I'd" as a wish for a hypothetical reality in which gender roles are reversed.
- The writer uses the word "man," instead of "boy."
- The writer employs short, imperative sentences to mark gender positions (*You don't listen to her, You don't care how it hurts*).

Discursive Practice.

The writer shows the point of view of a girl who is hypothetically a boy, and the structure (*I think I could understand* and *I swear I'd be a better man*) underscores the contrast between the behavior of a boy and what the writer would do if she were a boy (or a man).

I'd listen to her/ 'Cause I know how it hurts denotes that the writer has experienced a love loss at some point.

In this verse, the writer shows a hypothetical desire to become a "*better man*" (no longer referring to a boy, but to a much more mature person, like a man), who will consider a woman's needs to be listened to and loved.

Listeners could interpret this narrative as a critique of gender inequalities and as a reflection on how men could improve their relationship behavior by better understanding female experiences and acting with greater understanding and respect.

Social Practice.

The lyrics of the song highlight gender disparities by showcasing how patriarchal structures grant men more freedom in relationships, leaving women to bear the emotional burden and responsibility. It criticizes social and cultural norms that perpetuate gender differences and unequal treatment, with phrases like *Cause he's taken you for granted* indicating that men often take women for granted, treating them as property. The impact of men's actions on women is emphasized with *And everything you had got destroyed*.

The song criticizes patriarchal structures that allow men to prioritize themselves over their partners, giving them more freedom and less responsibility. It highlights men's inability to truly understand *How it feels to love a girl* and the emotional consequences of their actions, as seen in *Cause he's taken you for granted*. Phrases like *I think I could understand* and *I know how it hurts* suggest a lack of empathy and understanding from men towards women's experiences, reflecting male power and domination by belittling women's perspectives and emotions.

Framed within patriarchal structures, the lyrics normalize the lack of male empathy and consideration towards women. The lyrics suggest that women are dissatisfied with how they are treated by men in romantic relationships. They criticize traditional gender roles that foster a lack of empathy and male domination, promoting a transformation of masculinity towards more empathetic and respectful models. Phrases like *I'd be a better man* and *I'd listen to her* suggest the need for men to adopt new ways of relating based on understanding, listening, and valuing women's experiences.

[Verse 2]

If I were a boy

I would turn off my phone

Tell everyone it's broken
So they'd think that I was sleepin' alone
I'd put myself first
And make the rules as I go
'Cause I know that she'd be faithful
Waitin' for me to come home
To come home

Textual Analysis.

- Sentences are in the first person and use the conditional tense (*I would turn off, I'd put myself*). The structure is mainly simple sentences.
- The language is direct and informal, using phrases such as *turn off my phone* and *make the rules as I go*.
- Words are used in a colloquial form (*sleepin'* instead of "*sleeping*" and *waitin'* instead of "*waiting*").
- The repetition of "I'd" emphasizes the actions the writer would take if she were a boy.
- *To come home* is repeated for emotional emphasis at the end of the verse.

Discursive Practice.

Like the previous verses, the writer imagines how she would act if she were a boy, suggesting a reflection on gender differences and expected behaviors between men and women.

I'd put myself first depicts a boy who puts his needs above those of his partner.

And make the rules as I go, which shows a self-confident boy, able to make the rules as he sees fit. His partner has no choice but to follow him.

The text criticizes the lack of responsibility and commitment in some male relationship behaviors. The writer highlights how certain freedoms would be allowed if she were a boy, in contrast to the fidelity, loyalty and dependence expected of a girl, as reflected in the line: *'Cause I know that she'd be faithful / Waitin' for me to come home*.

Social Practice.

The lyrics criticize patriarchal norms that grant men more freedom and less responsibility in relationships, exposing double standards and inequities in behavioral expectations between genders. The phrases *I would turn off my phone / Tell everyone it's broken / So they'd think that I was sleepin' alone* depict unfaithful and dishonest behavior, reflecting a lack of transparency and responsibility. Similarly, *I'd put myself first / And make the rules as I go* highlights the autonomy and selfishness men can exhibit, contrasting with the fidelity and patience expected of women. This underscores male privilege within a patriarchal system, where men impose their will while women must accept and tolerate their actions.

The lyrics outline hypothetical actions the writer would take if she were a boy, such as turning off her phone, lying about her whereabouts, and prioritizing her desires. These actions illustrate the freedoms men enjoy within patriarchal structures, normalizing selfish and uncommitted behavior in relationships. By attributing these actions to men, the lyrics criticize patriarchal discourses that associate masculinity with a lack of responsibility and commitment.

Furthermore, the lyrics suggest that men create rules to benefit themselves, regardless of the harm caused to others. The phrases *I know that she'd be faithful / Waitin' for me to come home* reflect the expectation for women to be submissive, self-sacrificing, and patiently wait for their partners, reinforcing oppressive gender norms. This highlights a double standard where women are expected to remain faithful and endure emotional absence, while men can act selfishly. The lyrics suggest that men take women for granted, expecting them to wait unconditionally despite any harm suffered. In contrast to the public space men enjoy, women are relegated to the private space of the home, waiting for their partners.

[Chorus]

If I were a boy

I think I could understand, oh-oooh

How it feels to love a girl

I swear I'd be a better man

I'd listen to her

'Cause I know how it hurts

When you lose the one you wanted (Wanted)
'Cause he's taken you for granted (Granted)
And everything you had got destroyed
 [Bridge]
It's a little too late for you to come back
Say, it's just a mistake, think I'd forgive you like that
If you thought I would wait for you
You thought wrong

Textual Analysis.

- The chorus text is repeated, emphasizing wanted and granted. By emphasizing these words, it highlights the pain women feel when they are belittled by their male partners. It gives voice to female feelings of being wanted but also of being taken for granted.
- The writer uses direct and colloquial language (*It's a little too late, You thought wrong*).
- The writer addresses the man in a challenging and confrontational tone.
- She uses short, imperative sentences (*Say, think I'd forgive you*).

Discursive Practice.

The writer addresses her partner personally (*...too late for you to come back, You thought wrong*).

The writer is empowered and is no longer willing to accept apologies or wait patiently for the man. Phrases like *It's a little too late for you to come back* and *You thought wrong* reflect her determination and refusal to be underestimated.

The writer openly challenges traditional gender expectations and norms that demand female submission. She is not willing to forgive easily (*think I'd forgive you like that*) or wait indefinitely for the man (*If you thought I would wait for you*).

She questions the expectation that women should forgive and wait patiently.

Social Practice.

The writer challenges traditional gender norms that require women to be submissive, forgiving, and unconditionally expectant of their male partners, even in the face of mistakes or absences. By rejecting these oppressive expectations, the writer questions the unequal power dynamics that have historically characterized heterosexual relationships under the patriarchal system. Where women were once expected to forgive and wait patiently, the verse claims self-determination, refusing to accept apologies or wait indefinitely. The phrase *You thought wrong* directly confronts male attitudes that take female submission and forgiveness for granted.

The text presents a female perspective that defies patriarchal gender norms and expectations. The writer reflects determination and empowerment by addressing a man in a confrontational tone and rejecting the assumption that she will forgive him and patiently wait. Phrases like *It's a little too late for you to come back* and *You thought wrong* to challenge the male attitudes that take women for granted.

Through direct language, the lyrics criticize the patriarchal structures that have historically oppressed women. By questioning these gender norms, the writer refuses to accept apologies or wait as traditionally expected of a woman. By confronting these male expectations and attitudes, the text promotes a reconceptualization of romantic relationships towards mutual respect and equality. It discursively exposes and denounces the patriarchal structures that have perpetuated gender inequality, advocating for a transformation in power dynamics.

[Chorus]

But you're just a boy

You don't understand (Yeah, you don't understand, oh)

How it feels to love a girl

Someday, you'll wish you were a better man

You don't listen to her

You don't care how it hurts

Until you lose the one you wanted

'Cause you've taken her for granted

And everything you have got destroyed

[Outro]

But you're just a boy

Textual Analysis.

- Uses direct and confrontational language (*But you're just a boy, You don't understand*).
- Repetition of *You don't understand*.
- In the final part *But you're just a boy* is repeated.

Discursive Practice.

The writer condescends to the boy, underestimating his capacity for understanding and questioning his ability to truly love a girl because *[he's] just a boy*. It is a statement that “boys will be boys.”

The writer reproaches the boy for his inability to understand love from the female perspective and for not valuing his partner until he loses her. This act of communication expresses frustration and a desire for him to reflect and change his behavior in the future.

The statement *Someday, you'll wish you were a better man* suggests the boy may regret how he treated the girl. Through this phrase, the writer would be calling on men to become *better men*, more empathetic, respectful, and aligned with values of fairness in relationships.

She ends the song by pointing out that she does not trust the boy to change because he is *just a boy*.

Social Practice.

The song openly criticizes male attitudes and behaviors that reflect a lack of understanding and appreciation for women's emotions and perspectives in romantic relationships. Phrases such as *You don't understand how it feels to love a girl, You don't listen to her, and You don't care how it hurts* highlight this lack of male empathy, showing how these behaviors are harmful and oppressive. This expresses a form of power and domination by belittling female experiences.

The phrase *But you're just a boy* suggests that this behavior stems from male immaturity and privileges within the patriarchy. By questioning norms such as the lack of listening and consideration towards women, the text challenges oppressive gender-related Social Practices. *Someday, you'll wish you were a better man* suggests the need to rethink and transform traditional models of masculinity towards more conscious and committed versions of gender equality.

The text urges men to transform into a *better men* who are more empathetic and respectful towards women. By promoting the phrase *Someday, you'll wish you were a better man*, it advocates for a reconceptualization of masculinity, challenging oppressive patriarchal norms. This implies adopting new models of masculinity that are more conscious, egalitarian, and capable of understanding and valuing female experiences in romantic relationships

Appendix B

If I Were a Boy – Video Analysis

00:00 – 1:02

If I were a boy

Even just for a day

I'd roll out of bed in the morning

And throw on what I wanted then go

Drink beer with the guys

And chase after girls

I'd kick it with who I wanted

And I'd never get confronted for it

'Cause they'd stick up for me

Textual Analysis.

- The video uses a black-and-white palette.
- In the first scene, in the foreground, against the backdrop of a white wall, is Beyoncé with her makeup on and her hair slicked back, looking groomed but casual. She utters the word "Intimacy." The camera then pans to an African American man in the foreground, who says, "Honesty." The sequence switches back to Beyoncé in the foreground. She says, "Commitment." The camera switches back to the man and, both say (Beyoncé's voiceover) "You." Finally, the image returns to Beyoncé, who closes the intro by saying, "Me."
- Beyoncé's bare back is seen, while she dresses. She puts on a white t-shirt. Voiceover (Beyoncé): "Us."

If I were a boy

She walks down the bleachers

Even just for a day

Her partner has just made breakfast. He talks to her, but she doesn't answer him or look at him. They are in a kitchen and dining room that could correspond to a middle-class house. He brings the dishes to the table while smiling. He observes her. She doesn't look at him and pours herself a juice. They are both standing.

I'd roll out of bed in the morning.

He sits down.

She is still standing, takes a piece of bread, eats it, and leaves. She leaves all the food her partner had prepared on the plate. Her partner remains seated and watches sadly as she leaves. He starts eating.

And throw on what I wanted and go

Her partner is sad.

Beyoncé finishes getting ready and puts on her police hat. She looks at the camera with confidence, feeling self-assured. Her partner is still sitting at the table. He is eating breakfast and reading a newspaper. She walks over to where he is and turns around without saying goodbye.

Drink beer with the guys

Beyoncé comes out of her house (in slow motion) and puts on her sunglasses.

And chase after girls

She walks down the front stairs in a flirtatious way.

I'd kick it with who I wanted

She enters the car and sits in the passenger seat; her White male partner is in the driver's seat.

And I'd never get confronted for it

She takes off her police hat. He hands her a disposable cup (possibly coffee). She takes the cup and begins to converse with her companion. They appear to have a good relationship.

Cause they'd stick up for me

They both laugh.

Discursive Practice.

The video tells the story of a young, heterosexual, African American, middle-class couple.

The video was directed to convey gender differences and social expectations. Using a black-and-white palette adds a profound and dramatic tone to the narrative.

The woman (represented by singer Beyoncé) and her partner play roles that reverse traditional gender expectations. Beyoncé acts in ways typically associated with male behaviors (such as not saying goodbye to her partner, dressing quickly, and not paying attention to her partner's emotions). Meanwhile, her partner prepares breakfast and is attentive to the woman. He is affected and worried by the woman's lack of attention.

Since the narrative is based on the hypothetical assumption of "being a man," it is assumed that Beyoncé's actions correspond to the activities and attitudes she would adopt if she were a man.

Social Practice.

The first scenes, in which Beyoncé and her partner say "Intimacy," "Honesty," and "Commitment," create context about expectations in relationships. The video challenges traditional gender norms by showing Beyoncé in typically male roles and behaviors, critiquing gender inequality and restrictive expectations towards women.

The video shows how the woman dominates the couple's relationship while the man constantly worries. Under the hypothetical context of being a boy, it is subjectively presented how, in a real scenario, the man dominates. Beyoncé assumes behaviors and roles typically associated with men, highlighting power dynamics and how these vary when the genders are reversed. For example, leaving the house without saying goodbye, not paying attention to her partner, and behaving carefreely shows a freedom traditionally granted to men but denied to women. Meanwhile, her partner prepares breakfast and remains attentive to Beyoncé's responses.

In the public space, Beyoncé works as a police officer. By imagining herself as a "boy," the video offers an alternative narrative that invites viewers to reflect on the differences in men's and women's experiences, thus questioning the expectations and limitations imposed on women.

The interactions between Beyoncé and her partner reflect power dynamics in relationships. Beyoncé's indifference to her partner, while he shows attention and care, highlights unequal expectations

of emotional reciprocity and support. Beyoncé's visual narrative and actions function as an implicit critique of male dominance and gender inequality. By showing what life would be like "if she were a boy," Beyoncé highlights the freedoms and privileges men enjoy that are often denied to women.

The video uses role reversal to question and critique gender norms, exposing inequalities and proposing a reflection on relationship equality.

Time: 1:02 – 1:46

[Chorus]

If I were a boy

I think I could understand

How it feels to love a girl

I swear I'd be a better man

I'd listen to her

'Cause I know how it hurts

When you lose the one you wanted

'Cause he's taken you for granted

And everything you had got destroyed

Textual Analysis.

If I were a boy

Beyoncé, in her role as a police officer, interacts casually and comfortably with her male co-worker. Both are at ease in each other's company, displaying a dynamic of camaraderie.

I think I could understand

Beyoncé and her partner show they have a good relationship. They are seen laughing.

How it feels to love a girl

Beyoncé's partner is at work. A woman approaches him to show him some papers. She shows she has an intention that goes beyond a professional relationship.

I swear I'd be a better man

Beyoncé's partner (from the patrol car) watches her as she converses with a driver, who has allegedly committed an infraction. He shows an obvious interest in her.

I'd listen to her

She walks towards the patrol car, staring at him in a flirtatious manner. The image switches to Beyoncé's partner, who continues his conversation with his co-worker. He is looking for jewelry on the Internet, presumably to give to Beyoncé as a gift, not paying much attention to his partner. She walks away from the desk and leaves him alone.

'Cause I know how it hurts

Beyoncé and her co-worker practice shooting on the driving range. They are separated, each focused on their target.

When you lose the one you wanted

Beyoncé approaches her partner on the range. The physical closeness increases the tension between them.

Cause he's taken you for granted

Beyoncé moves even closer to her partner, helping him aim better. Her touch demonstrates confidence and an intent to conquer, suggesting a deeper, more personal connection.

And everything you had got destroyed

Beyoncé helps him shoot. They shoot together with the same gun. He smiles, and she looks at him sensually. Then she rubs his shoulder in congratulation.

Discursive Practice.

The video shows a dynamic of camaraderie and comfort between Beyoncé and her male co-worker, suggesting an apparent equality in their professional interaction. However, how her partner observes her, the romantic tension, and the flirtation between the two reinforce the idea of women as objects of desire.

Beyoncé takes an active leadership role in assisting her partner with shooting training, reversing traditional gender roles. She demonstrates her skill in shooting, rubbing her partner's shoulder in congratulation, showing her superiority in this type of activity.

On the other hand, Beyoncé's partner ignores a coworker who approaches him with intentions beyond the professional. He is shown as a faithful person and concerned about pleasing his partner, as he is looking for a gift for her on the internet, ignoring a woman who tries to seduce him.

Social Practice.

Despite Beyoncé assuming an active and leadership role in certain scenes, such as the shooting training, the video still reflects the patriarchal structure and male domination in society. The way her colleague observes her and the flirtation between them suggests that she is seen as an object of desire, reinforcing the objectification of women. This highlights how patriarchal structures keep women in subordinate roles, even when they hold positions of authority.

By demonstrating her shooting skills and congratulating her colleague, Beyoncé subverts gender expectations and shows that women can excel in activities traditionally dominated by men. This inversion challenges patriarchal norms by portraying a woman in a position of superiority and competence in a typically male domain, such as the use of firearms. This suggests a resistance to the patriarchal status quo and promotes a narrative of female empowerment.

Although the video does not present a direct resistance to the established social order, Beyoncé's portrayal as a strong and capable woman in certain scenes can be interpreted as an attempt to challenge gender stereotypes and promote social change towards greater equality.

Time: 1:46 – 2:27

[Verse 2]

If I were a boy

I would turn off my phone

Tell everyone it's broken

So they'd think that I was sleepin' alone

I'd put myself first

And make the rules as I go

'Cause I know that she'd be faithful

Waitin' for me to come home

To come home

Textual Analysis.

If I were a boy

Beyoncé returns to her locker. She starts to undress to change clothes, staying in her bra.

I would turn off my phone

She turns around and says hello to someone (presumably her co-worker). She smiles at him, turns around and then looks thoughtful.

Tell everyone it's broken

Beyoncé, her partner, and her colleagues are eating sushi at a restaurant. Her partner calls her.

So they'd think that I was sleepin' alone

She sees the call but doesn't answer. She puts the phone aside and turns around to talk to her co-worker. Beyoncé's partner hangs up the phone, disappointed.

I'd put myself first

Beyoncé looks intently at her co-worker as they talk, showing interest in him.

And make the rules as I go

The female co-worker of Beyoncé's partner ask him out, but he refuses, showing some papers and pointing out that he has a lot of work. The female co-worker, with whom he was previously with, tries to insist unsuccessfully, showing her disappointment.

Cause I know that she'd be faithful.

Close-up of her partner's face. No specific emotions are identified.

Waitin' for me to come home

Beyoncé's work partner is on the street, communicating with the police headquarters through a radio transmitter, while she leaves a shop with a handcuffed person who struggles.

To come home

Beyoncé continues to struggle with the detainee.

Discursive Practice.

Beyoncé exhibits behaviors typically associated with men, such as ignoring calls from her partner and prioritizing her work and social life over the relationship. In contrast, her partner is more emotional and dependent on the relationship.

Beyoncé performs in a public space and executes an efficient job as a police officer, suggesting that women, when given the opportunity, can perform just as well in male-dominated roles. This challenges the notion that specific jobs are inherently masculine. Notably, while Beyoncé is referred to as a "boy," her character is highly sexualized when she remains in her underwear.

The video suggests that if men experienced the neglect and lack of attention that women often face in relationships, they could become "better men" by better understanding their partners' emotional needs.

The role reversal in the video questions the social expectations that dictate that men belong in the public space and should be independent and focused on work. At the same time, women should be submissive and dedicated to the home. This representation challenges the traditional notion that genders have fixed and predefined roles in both the work and domestic spheres.

In addition, it criticizes the double standards and different standards applied to men and women in their behaviors within relationships. While women are required to be always attentive and concerned about the relationship, men are often portrayed as unconcerned and emotionally distant. This contrast highlights the inequality and expectations that society imposes on each gender.

Social Practice.

The video uses role reversal to question social expectations that men belong in the public space and should be independent and focused on work, while women should be submissive and dedicated to the

home (Women are supposed to wait at home for their unfaithful partners). This representation challenges the traditional notion that genders have fixed and predefined roles in both the work and domestic spheres.

The critique focuses on the double standards and different standards applied to men and women in their relationship behaviors. While women are required to be always attentive and concerned about the relationship, men are often portrayed as unconcerned and emotionally distant. This contrast highlights the inequality and expectations that society imposes on each gender.

The video questions traditional power dynamics by showing a woman adopting behaviors associated with male dominance and emotional control over her partner, such as ignoring him and prioritizing her work and social life. It criticizes the double standards and unequal standards applied to men and women in relationships, questioning the idea that women should be submissive and self-sacrificing while men can be unfaithful and neglect their partners.

Role reversal also challenges discourses that associate power and independence with masculinity while linking submission and self-sacrifice with femininity. This approach highlights and critiques discourses that perpetuate female subordination and male domination in interpersonal relationships.

Beyond the song's hypothetical premise of how a woman would act if she were a man, Beyoncé's video presents an alternative discourse of female empowerment by showing her as a strong, independent, career-focused woman. While she adopts certain behaviors typically associated with men, her overall portrayal challenges the expectations and limitations that patriarchy imposes on women. In doing so, the video invites viewers to reflect on the differences in men's and women's experiences and to question the gender norms that subordinate women in various spaces.

2:27- 3:12

[Chorus]

If I were a boy

I think I could understand, oh-oo

How it feels to love a girl

I swear I'd be a better man

I'd listen to her

'Cause I know how it hurts

When you lose the one you wanted (Wanted)

'Cause he's taken you for granted (Granted)

And everything you had got destroyed

Textual Analysis

If I were a boy

Beyoncé pushes the handcuffed person against the patrol car while her partner observes her posterior.

I think I could understand, oh-oooh

He continues to watch her and smiles at her.

Oh oh oh oh

Beyoncé and her life partner are in a car, dressed as if to attend a party. She's behind the wheel.

How it feels to love a girl

He hands her a box. She opens it and takes out some earrings. She looks happy and surprised. She tries them on and looks at herself in the mirror. He smiles, proud of her gesture.

I swear I'd be a better man

She thanks him, and they embrace.

I'd listen to her

She is in a club with her co-worker, dancing provocatively with her back to him. She is wearing the earrings her partner gave her and holding a glass. The co-worker whispers in her ear. There is a sexual tension between them.

'Cause I know how it hurts

Beyoncé's partner sees what is happening. He is sad. Beyoncé and her co-worker continue to have the same physical closeness. She realizes that her partner is watching them.

When you lose the one you wanted (Wanted)

She feels uncomfortable, fixes her hair, and gives the glass to her partner to hold, and leaves him alone. Her partner is affected by the situation.

'Cause he's taken you for granted (Granted).

She approaches her partner, trying to explain that nothing happened. She looks at him smiling, guiltless, sure he will forgive her.

And everything you had got destroyed

She tries to kiss him, but he won't let her. She insists, but he pulls away.

Discursive Practice.

Beyoncé's partner seeks to please her with a gift, while she adopts attitudes of infidelity and lack of commitment, typically associated with male stereotypes. This is accentuated when Beyoncé, knowingly aware of her partner's presence, dances provocatively with her co-worker.

In contrast, her partner is portrayed as the emotional victim, suffering infidelity and abandonment, roles traditionally linked to women. Beyoncé assumes a position of power and control in the relationship, minimizing her partner's feelings and taking it for granted that she will be forgiven.

However, far from a submissive representation, hypothetically “being a boy,” Beyoncé is shown as a strong, independent woman with control over her sexuality, defying conventional female stereotypes.

Social Practice.

The video criticizes the double standards and different standards applied to men and women regarding infidelity and commitment in relationships. Reversing the roles challenges the idea that men can be unfaithful and neglect their partners without consequences, while women must be selfless, faithful, and dedicated to their relationships, giving their all to make them work.

The representation of a strong, independent woman with control over her sexuality challenges hegemonic discourses that have historically portrayed women as submissive, dependent, and without agency over their bodies and sexualities. By showing women adopting behaviors typically associated with male domination, such as infidelity and lack of commitment, the naturalization of male power and female submission in relationships is questioned.

The video seeks to challenge conventional gender expectations and power relations through role reversal in couple dynamics. At the same time, by portraying the male partner in a vulnerable and subordinate role, suffering from cheating, it gives voice to female experiences of subordination in unequal relationships. This representation shows the difficulties and contradictions when we try to change traditional gender roles in society.

In addition, it criticizes the double standard that allows male infidelity while demanding female fidelity, challenging the gender norms and expectations imposed by patriarchy. By questioning these norms, the video exposes inequalities and proposes a reflection on equality in couple relationships. This visual narrative becomes a critique of male domination and gender inequality, highlighting the freedoms and privileges men enjoy that are often denied to women.

Time: 3:13 – 3:32

[Bridge]

It's a little too late for you to come back

Say, it's just a mistake, think I'd forgive you like that

If you thought I would wait for you

You thought wrong

Textual Analysis.

It's a little too late for you to come back

He goes away and leaves her. She, surprised, watches him drive away. Later, they are seen together in the car he drives.

Say, it's just a mistake, think I'd forgive you like that

They are already at their house. She looks at him with resentment.

If you thought I would wait for you

He's standing looking at the ground.

You thought wrong

Flashback to the car. She turns around to look at him. The scene is shown in slow motion.

Discursive Practice.

This scene establishes a power dynamic in the relationship. The man makes the decision to leave, leaving Beyoncé in a position of surprise and possible vulnerability.

The slow motion and flashback to the car highlight this moment's emotional tension and importance. Her action of turning around to look at him suggests reflection and a possible reevaluation of power and dynamics in the relationship.

Social Practice.

While in the images, it is the man who decides not to forgive Beyoncé, the narrative poses a hypothetical story in which she assumes a role of empowerment and control, refusing to forgive her partner's infidelity and making the decision to end the relationship, challenging social expectations that women should be submissive and forgiving of infidelity.

The video explores female empowerment, gender inequality, and the need to reconsider social norms in relationships. It criticizes the idea that women should forgive and accept their male partners' infidelities, while men can be unfaithful without consequences. Instead of promoting female abnegation and submission, the video encourages empowerment and self-determination.

The video also criticizes the double standard that allows male infidelity while demanding female fidelity. In doing so, it exposes inequalities and proposes a reflection on relationship equality. This visual narrative becomes an implicit critique of male domination and patriarchy, highlighting the freedoms and privileges men enjoy that are often denied to women.

Time: 3:32- 5:02

[Chorus]

But you're just a boy

You don't understand (Yeah, you don't understand, oh)

How it feels to love a girl

Someday, you'll wish you were a better man

You don't listen to her

*You don't care how it hurts
 Until you lose the one you wanted
 'Cause you've taken her for granted
 And everything you have got destroyed*

Textual Analysis.

Beyoncé sits removing her makeup in front of a mirror. He is standing, leaning against the door frame, crestfallen.

She combs her hair. He says, "When you act like that, I don't think you realize how it makes me look or feel." Beyoncé replies, "Act like what? Why are you so jealous? It's not like I'm sleeping with the guy." Him: "What?" (She: "What?" He looks at her and laughs. He: "I said, why're you so jealous? It ain't like I'm sleeping with the girl." She looks up. She is crying. She looks at him with anger and sorrow.

Black screen.

But you're just a boy

He walks down the stairs (the same place used for the first scene in which Beyoncé walks down the bleachers in the first verse). It is understood that the roles were reversed in the story told in the first verses.

You don't understand (Yeah, you don't understand, oh)

It is understood that the day after the conflict, Beyoncé prepared breakfast (she was wearing a blazer and blouse, buttoned to the top). She has two breakfast plates already prepared. She smiles at her partner and talks to him as she brings the dishes to the table. She watches him for approval, but he doesn't look at her.

How it feels to love a girl

She, stepping back, leans against the stove and watches him while holding a cup in her hand. He nods as if she understands the situation.

Someday, you'll wish you were a better man.

He wears a policeman's suit. He says "bye" from afar and leaves the house.

You don't listen to her

In the same scenario as the beginning of the video, Beyoncé sings while looking at the camera.

You don't care how it hurts

Her partner exits the house and walks down the steps leading to the street.

Close-up of Beyoncé singing.

Until you lose the one you wanted

Beyoncé's partner gets into the police car where his (White) partner is waiting.

Cause you've taken her for granted

Beyoncé singing.

And everything you have got destroyed

The partner passes him a cup of coffee and smiles. They laugh together.

But you are just a boy

Close-up of Beyoncé singing. She looks attentively at the camera.

Fade out

Discursive Practice.

Still in the role of a "boy," Beyoncé confronts her partner about his jealousy. He berates her for not considering his feelings. Beyoncé tells him, "It's not like I'm sleeping with the guy," suggesting that it would only be a problem if she had slept with him, minimizing what happened that night. He, incredulously, responds with "What?."

The roles are reversed then: Beyoncé ceases to be the "boy" and becomes the "woman."

By adopting the "boy" role, Beyoncé exhibits behaviors typically associated with men, such as disregarding her partner's feelings and displaying infidelity. Her partner, in turn, asks for more empathy and points out that she does not realize how her actions affect him.

This role reversal challenges gender stereotypes that associate rationality, independence, and control with masculinity and emotionality, dependence, and submission with femininity.

When the roles return to their original state, Beyoncé resumes her traditional role as the self-sacrificing, compliant woman, while her partner reverts to being the inattentive, insensitive man.

Observing her partner's behavior the day after the confrontation, Beyoncé walks away, implying that she understands the situation.

Social Practice.

The video's narrative presents a story through a reversal of gender roles and a return to conventional reality. This approach highlights the differences in social expectations for men and women and exposes the double discourse present in society. By initially inverting gender roles, the video questions the hegemonic discourses that naturalize male domination and female subordination in couple relationships (in this case, a heterosexual relationship). This reversal challenges stereotypes and shows how behaviors traditionally associated with each gender can be interchanged, thus demonstrating the arbitrariness of these norms.

When the roles return to their "original" state, the video reproduces the patriarchal discourse that portrays women as emotional, dependent, and self-sacrificing, while men are presented as inattentive and insensitive. This reflects the tensions and contradictions inherent in the process of deconstructing gender roles, showing how difficult it is to break with traditional expectations.

In the final part of the video, Beyoncé shows to have understood the situation, suggesting an intention to change or resist these dynamics. This message is reinforced by the claim she makes looking at the screen: "You don't listen to her," "You don't care how it hurts." This recognition can be interpreted as a call to action to challenge gender norms and promote equality.

Appendix C

The Man - Lyrics Analysis

[Verse 1]

I would be complex, I would be cool

They'd say I played the field before I found someone to commit to

And that would be okay for me to do

Every conquest I had made would make me more of a boss to you

Textual Analysis.

- The writer uses simple and direct sentences in the first person.
- Repetitive use of the first-person singular pronoun "I."
- The conditional ("would") indicates a hypothetical scenario contrasting the speaker's reality.
- "They" could refer to society, and "you" to the person reading/listening to the song.
- It uses the expression *Played the field*, which refers to dating several people before committing to one.
- "Complex": Suggestive of a complicated, multifaceted personality.
- "Cool": Denotes an attractive and relaxed attitude.

Discursive Practice.

The writer imagines a hypothetical male identity to highlight the double standards of gender in society. She contrasts how specific actions would be perceived differently if performed by a man rather than a woman. The repetition of the pronoun "I" and the use of the conditional "would" create a narrative highlighting the inequality between men and women by imagining her life in a position of male power.

The repetition of the pronoun "I" could also indicate a permanent focus on the self, which could indicate an egocentric discourse in addition to emphasis.

The writer mentions cultural conventions and social expectations about gender and behavior (e.g., *played the field* and *conquest*, which are behaviors typically associated with male success in romantic

relationships). Additionally, the word “conquest” assumes that there is something to be won, that there is a battle or competition.

"They'd say I played the field before I found someone to commit to" implies that a man would be allowed to have multiple love conquests before settling down, something that is often criticized in women.

And that would be okay for me to do reinforces the idea that this behavior would be socially accepted and even celebrated in a man.

The phrase *would make me more of a boss to you* highlights a power and competition dynamic in which male "conquests" are seen as achievements that increase status, authority and power.

Social Practice.

The verse criticizes how patriarchal norms allow and celebrate certain behaviors in men while punishing women for the same, evidencing a hierarchical social structure that perpetuates male domination and supremacy. The writer adopts a critical perspective towards gender expectations, denouncing the double standards that affect women and men unequally.

By imagining herself with a masculine identity, she highlights how society applauds men's behaviors, such as being with several women before getting engaged, and that the more women one has conquered, the more authority one has, becoming a competition validated by society. This stereotype fosters a culture of competition among men, where value and authority are measured by the number of romantic relationships, thus perpetuating the idea that male success is linked to domination and control over others and maintaining the *status quo* of patriarchal supremacy.

The pronoun "I" repetition could also indicate a permanent focus on self, suggesting an egocentric discourse and emphasizing the message. This reflects how, within a patriarchal social structure, men are generally seen as more self-centered, caring less about others and not seeing beyond their interests, which contributes to the perpetuation of gender inequality and unequal power relations.

[Pre-Chorus]

I'd be a fearless leader

I'd be an alpha type

When everyone believes ya

What's that like?

Textual Analysis.

- The lyrics are composed of simple and direct sentences in the first person.
- The "I'd" emphasizes that this is a hypothetical case.
- Mention is made of an "alpha type," a term associated with "alpha males," which has a masculine connotation of authority, control, power and toxic masculinity.
- It uses clear, colloquial, and direct language (for example, using "ya" instead of "you"), which seeks to connect with the listener in a more informal and close way.
- The rhetorical question "What's that like?" adds a reflective element, asking the listener about the experience of automatically having respect and authority.

Discursive Practice.

The writer assumes a hypothetical male identity, constructing a narrative in which he would be a fearless leader and alpha type if he were a man. This identity construction contrasts with typically female experiences in similar contexts, where women often face skepticism and criticism.

Using "I'd be," the verse projects an idealized self based on male stereotypes of success and dominance, inviting listeners to reflect on the discrepancies between gender expectations and lived reality.

Fearless leader and *alpha type* are phrases loaded with cultural meanings related to societal authority and power. These expressions are connected to the popular narrative about "strong leaders" and "alpha males" who dominate in competitive and hierarchical environments. The concept of "alpha male" connotes a harmful stereotype of toxic and traditional masculinity that reinforces notions of dominance,

aggressiveness, violence, male supremacy, and machismo. It is attributed to qualities such as authoritarian leadership, aggressiveness, and supposed great sexual success with women, among others.

The rhetorical question *What's that like?* implicitly refers to experiential differences between genders, hinting at a comparison with societal expectations of men and women in leadership roles. This question is a direct challenge to the listeners, urging them to consider the differences in leadership experience and credibility between men and women. In other words, it asks, "Tell me what it's like because I'm a woman, and I don't know."

Social Practice.

The verse reflects a critique of the patriarchal social structure that favors and celebrates certain qualities in men, such as bold leadership and dominance, while penalizing women who exhibit similar behaviors. This double standard perpetuates gender inequality and reinforces male supremacy, suggesting that when women display these qualities, they are seen as a threat to the established gender order.

The verse invokes the stereotype of the "alpha male," a term that connotes a toxic, aggressive, and dominant masculinity. This identity is linked to power and authority in patriarchal social structures, where men are encouraged to be assertive and dominant. This ideology perpetuates the oppression and subordination of women.

The verse also questions the difference in perceived credibility between genders. Men, especially those who exhibit "alpha" qualities, are often automatically believed and respected. At the same time, women must work harder to gain the same level of trust and authority, where their leadership and ability are not as readily accepted.

The verse concludes with a rhetorical question (*What's that like?*) that questions gender inequality and society's unequal distribution of power and credibility. It highlights the privilege of being automatically believed and respected, an experience many men take for granted but a constant challenge for many women. It would be an experience not known to women.

The song describes a personal experience and challenges cultural conventions and social expectations, working towards change and creating resistance to the patriarchal social order.

[Chorus]

I'm so sick of running as fast as I can

Wondering if I'd get there quicker if I was a man

And I'm so sick of them coming at me again

'Cause if I was a man, then I'd be the man

I'd be the man

I'd be the man

Textual Analysis.

- Sentences are simple and direct and convey a clear and powerful message.
- The writer speaks in the first person.
- Repetitive phrases (I'm so sick of, I'd be the man) emphasize the speaker's point of view.
- The repetition of *I'm so sick of* creates a rhythm that reinforces the speaker's sense of frustration, weariness, and emotional exhaustion.
- The metaphor *Running as fast as I can* suggests a constant and maximum effort by the writer, indicating that she is doing everything possible to achieve her goals.
- The word "wondering" in the sentence *Wondering if I'd get there quicker if I was a man* denotes reflection and doubt, indicating that the speaker is questioning gender equality regarding success and recognition.
- The mention of *them coming at me again* implies an ongoing confrontation or attack toward the speaker, probably from society or critics.
- I'd be the man, which refers to not being just any man and being "the" man, "somebody who is admired or respected as a leader or as the best man in a particular field" (Merriam-Webster, 2024).
- The emphatic repetition of *I'd be the man* three times forcefully reinforces the central idea that his condition would change radically if she were of the male gender.

Discursive Practice.

The narrator is assumed to be a woman tired and frustrated by gender inequalities. Written in the first person, the verse presents a personal experience, underlining that these struggles are not abstract but daily experiences. The writer highlights the emotional exhaustion of continually striving without receiving the same recognition as a man. The repetition of phrases such as *I'm so sick of* and *I'd be the man* emphasizes her frustration and desire for change, creating a rhythm that reinforces urgency and exhaustion.

The phrases *running as fast as I can*, and *I'd be the man* connect to broader discourses about women's need to try harder to gain the same recognition as men. These expressions evoke a constant struggle and the desire to break through the limitations imposed by gender expectations. The narrator is not only tired but "sick" of the situation, which shows the gravity and urgency of her discomfort.

By imagining herself as a man, the narrator highlights how masculine identity automatically confers privilege and respect, evidencing an explicit critique of the social structure that grants power and authority based on gender. *Them coming at me again* suggests the constant attacks, criticism, and questioning she faces, possibly because she is a woman in a male-dominated industry.

By asking if she would get there faster if she were a man, she directly raises the question of whether things would be easier if she were a man, exposing the disadvantage because of her gender. This reflects on male privilege, inviting the listener to question the structures the speaker criticizes.

Social Practice.

The lyrics of this verse reflect a critique of patriarchal power structures that favor men and perpetuate inequality. The phrase *I'm so sick of running as fast as I can* indicates the constant and exhausting effort women must make to achieve the same level of recognition and success as men. The rhetorical question *Wondering if I'd get there quicker if I was a man* criticizes that the barriers are not of ability but of gender and questions whether she would have to try as hard and achieve success faster without facing gender barriers and biases.

Expressing her frustration with *I'm so sick of them coming at me again*, highlights the constant pressure and scrutiny women face. The repetition of *I'd be the man* not only asserts that she would be respected and successful if she were a man but also criticizes the inherent unfairness in how society values and rewards men compared to women. She suggests that she does not receive the same fair treatment and respect as her male counterparts, which emotionally drains her to the point of making her sick.

The repetitive refrain *I'd be the man* acts as a challenge to established norms and a call to action to reconsider and change social structures that perpetuate gender inequality. This verse serves as a catalyst for public discourse on gender equality and captures the emotional fatigue, frustration, and desire for equality experienced by women in male-dominated industries and environments.

[Verse 2]

They'd say I hustled, put in the work

They wouldn't shake their heads and question how much of this I deserve

What I was wearing, if I was rude

Could all be separated from my good ideas and power moves

Textual Analysis.

- The style is direct and clear.
- The repetition of *They* and *I* contrasts external perceptions and the speaker's reality.
- The sentences are compound and connect with *They'd* and *They wouldn't*, contrasting what would be different if the speaker were perceived differently.
- *Hustled* and *put in the work* suggest effort, dedication, and hard work. The use of *hustled* implies a constant struggle to achieve success.
- The phrase *Shake their heads and question how much of this I deserve* suggests disapproval or doubt. It implies that the speaker's actions are questioned as a woman.

- The phrases *What I was wearing, if I was rude*, denote that the writer is questioned and judged superficially, beyond the fact that she may have *Good ideas and power moves*.

Discursive Practice.

The verse reflects a cultural narrative where effort and hard work are recognized and valued. However, the writer questions how these recognitions are distributed unequally according to gender. The phrase *They'd say I hustled, put in the work* alludes to a culture that values work ethic but questions who deserves such recognition.

In the case of women, their deservedness of success is often questioned, suggesting that if a woman demonstrates ambition and hard work, she is more likely to be subjected to scrutiny and suspicion compared to her male counterparts, as illustrated by the phrase *They wouldn't shake their heads and question how much of this I deserve*, which implies that women are questioned more about their deservedness of success, while men are taken for granted.

The writer refers to superficial aspects, such as *What I was wearing*, and behavioral aspects, such as *if I was rude*, connecting to broader discourses on how women are judged by their appearance and behavior rather than their capabilities and achievements (*Good ideas and power moves*). While men can be evaluated solely on their ideas and actions, women must overcome additional barriers and judgments based on appearance and behavior.

Through the phrase *Could all be separated from my good ideas and power moves* the writer posits that, if she were a man, her intellectual contributions and strategic moves would not be overshadowed by biased perceptions of her gender. The writer motivates listeners to reflect on and become aware of gender inequities in the valuation of efforts and achievements and male privilege in this area.

Social Practice.

In a patriarchal society, men often receive automatic recognition and respect, while women must overcome multiple barriers and judgments based on their gender. Women's work and effort are not valued as much as men's. In a male-dominated system, women's achievements would be recognized if they did not face gender inequality and expectations related to their appearance and behavior.

The verse denounces how these superficial judgments contribute to maintaining the *status quo* of male supremacy, preventing women from being recognized for their ideas and abilities. It criticizes that men are automatically considered deserving of their successes while women are questioned and devalued. It advocates a change in the social structure that allows a fair valuation based on merit, not gender stereotypes.

This verse is a critique of patriarchy and male privilege, questioning the power relations that perpetuate gender inequality. It highlights the need to work towards change and create resistance in the social order to achieve equality. It also highlights the male supremacy and privileges that men still enjoy in a society that has historically placed them in a dominant position. It also highlights the lack of credibility and recognition of women's contribution in the workplace, noting that their worth is often judged more by their appearance than by their skills and achievements, thus perpetuating gender inequality.

[Pre-Chorus]

And they would toast to me, oh, let the players play

I'd be just like Leo in Saint-Tropez

[Chorus]

I'm so sick of running as fast as I can

Wondering if I'd get there quicker if I was a man

And I'm so sick of them coming at me again

'Cause if I was a man, then I'd be the man

I'd be the man

I'd be the man

Textual Analysis.

- The sentences are short and direct, facilitating clarity and comprehension of the message.
- The phrase *Toast to me* implies celebration and recognition, suggesting that the speaker would be the object of admiration and respect.

- *Oh, let the players play* implies a permissive acceptance of carefree behavior, underlining an attitude of enjoying life without worries.
- The lyrics suggest a desire to achieve a state of freedom and recognition similar to that of a famous figure, such as Leonardo DiCaprio, an actor known for his luxurious and carefree lifestyle and pursuit of young women.
- Cultural references to Leonardo DiCaprio and Saint-Tropez evoke images of luxury, fame, and freedom, aligning with the idea of being admired and living carefree.
- The chorus is repeated in its six lines.

Discursive Practice.

The narrator assumes an aspirational identity, desiring to achieve a state of recognition and freedom similar to that of Leonardo DiCaprio, known for his luxurious, hedonistic and carefree lifestyle in exclusive locations such as Saint-Tropez. This desire reflects an implicit critique of the restrictions and judgments he faces in his current reality, especially compared to the permissiveness and automatic admiration that successful male figures receive.

The verse denounces social norms that perpetuate gender inequality, where women must behave more restrained and are judged more harshly than men. By imagining herself receiving toasts and living carefree lives as *Leo in Saint-Tropez*, the narrator questions these norms and expectations, setting up an implicit contrast with her own reality and highlighting the differences in expectations and opportunities based on gender.

The implicit celebration in *they would toast to me* suggests that recognition and respect are inherently tied to male identity and success within a patriarchal framework. While *Let the players play* underscores the permissiveness toward certain male behaviors, which often translate into privilege and freedom to act without significant negative consequences.

The mention of DiCaprio and his lifestyle not only celebrates an image of success and freedom, but also critiques the structures that allow White men to enjoy such benefits while women struggle for the

same level of recognition and acceptance. However, this is a reality that applies predominantly to a high socioeconomic status associated primarily with White men (“the players,” who are often rich people). This highlights how privilege and opportunity are not only influenced by gender but also by race and class, perpetuating a broader inequality in society.

Social Practice.

The celebration implicit in the verse (*Toast to me*) suggests that a man's success is naturally admired and celebrated. Within a patriarchal power structure, recognition and respect are inherently tied to male identity. The verse decries how these social structures allow men to enjoy automatic benefits and recognition while women must fight harder for the same acceptance and respect.

The reference to DiCaprio and Saint-Tropez evokes a culture of celebrity and hedonism, where male figures can live carefree lives and be admired without facing the same restrictions and judgments as women.

However, this is a reality that applies predominantly to a very specific, high-net-worth social group associated mainly with privileged White men. It underscores the permissiveness towards certain male behaviors, which often translates into privileges and freedom to act without significant negative consequences. Besides highlighting gender inequality, this paragraph also shows a reality that is alien to the majority. At this specific point, socioeconomic differences among minority groups become evident, where marginalized communities are denied the same freedoms and indulgences. This disparity further perpetuates systemic inequality, reinforcing the barriers that limit opportunities and recognition for diverse groups.

[Bridge]

What's it like to brag about raking in dollars

And getting bitches and models?

And it's all good if you're bad

And it's okay if you're mad

If I was out flashing my dollars

I'd be a bitch, not a baller

They'd paint me out to be bad

So, it's okay that I'm mad

Textual Analysis.

- The text is clear, concise, and direct.
- It uses vulgar terms such as “bitch.”
- The phrase *Getting bitches and models* is vulgar and objectifies women, reflecting an attitude of disdain and dominance.
- The phrases *All good if you're bad* and *okay if you're mad* indicate a permissive acceptance of negative behaviors and intense emotions when coming from men.
- The verse refers to the ostentation and boasting of earning a lot of money (*Brag about raking in dollars*).
- The phrases *Flashing my dollars* and *I'd be a bitch, not a baller* contrast how financial exhibitionism is perceived differently by gender, with derogatory terms (“bitch”) applied to women and “baller” (a.k.a exceptionally successful) for men.
- *Paint me out to be bad* suggests that society would judge the narrator negatively for behaving in a similar manner to men.
- The verse employs rhetorical questions (*What's it like to brag about raking in dollars* and *And getting bitches and models?*).

Discursive Practice.

The narrator assumes a critical identity that questions society's double standards, in which men can boast of their wealth and achievements without being negatively judged. In contrast, women who exhibit similar behaviors are labeled in a derogatory manner. By saying *I'd be a bitch, not a baller*, the narrator underscores how society imposes negative roles and labels on women who behave like men, highlighting the inequality in valuing behaviors between genders.

The phrases *Brag about raking in dollars* and *getting bitches and models* refer to a culture of ostentation and objectification of women, reflecting attitudes of male superiority and dominance. They raise the social acceptance of men to boast about their wealth and amorous conquests openly.

The phrase *They'd paint me out to be bad* indicates how society exercises its power to keep women in restricted roles, penalizing any deviation from accepted norms. The narrator criticizes the patriarchal social structure that allows men to flaunt their success and be celebrated for it, while women face judgment and scorn for the same behaviors. This reflects a critique of gender norms and the inequality inherent in power relations.

In the final part, the narrator says *It's okay that I'm mad*. This phrase might have different interpretations: She is frustrated that society would condemn those same actions in a woman, so her anger is justified at this double standard. On the other hand, it could be that the narrator continues to play her role as a man, so if he is angry, it's okay, since society does not question this type of behavior in men.

The rhetorical questions *What's it like to brag about raking in dollars?* and *And getting bitches and models?* are used to challenge the listener to reflect on differences in gender perception. However, these rhetorical questions directed at the audience suggest that the listener could be a person with a lifestyle similar to Taylor Swift or Leonardo DiCaprio. This implies that the addressee operates in a high society setting, where wealth, status, and ostentation are the norm. Swift, being a successful White woman, speaks from a similar position of privilege, addressing her message to her male peers and highlighting how structures of power and privilege continue to favor a select group, perpetuating a cycle of inequality that affects all those who do not belong to that privileged group. Thus, this verse would not only show a challenge to gender norms, but also underscores the socioeconomic and racial disparities that perpetuate inequalities in recognition and acceptance.

Social Practice.

The reference to earning large amounts of money (*What's it like to brag about raking in dollars*) and getting women models (*getting bitches and models*) evokes the culture of ostentation and objectification prevalent in certain high society circles, especially among privileged white men.

The verse criticizes how male ostentation and aggressive behavior, without facing significant consequences, are accepted and celebrated within a patriarchal social structure that favors men. This contrasts with women, who are harshly judged for similar behaviors and labeled in a derogatory manner, allowing them to maintain the status quo and perpetuate male supremacy. The comparison between *I'd be a bitch, not a baller* underscores the disparity in valuing similar behaviors between men and women.

The writer contrasts how certain behaviors related to financial success, ostentation, and the expression of negative emotions are celebrated and even seen as signs of "manliness" when they come from men. The verse exposes how patriarchal structures and power relations allow privileged White men to enjoy automatic benefits and recognition while women must fight harder for the same level of acceptance and respect. This perpetuates male supremacy and gender inequality.

The phrase "It's okay that I'm mad" can be interpreted in several ways. On the one hand, it could justify frustration with the double-gender standards in society, or it could reflect that, by continuing in his role as a man, his anger is accepted because society does not question this behavior in men. In both cases, this situation would show power structures perpetuating inequalities between men and women.

However, it is essential to note that this paragraph relates to a reality very few have access to. Talk of *bragging about raking in dollars, getting models, and flashing dollars* refers to a privileged group in society. Being a successful White woman, Taylor Swift speaks from a similar position of privilege, sending a targeted message to a very specific social circle. However, by displaying this ostentation, this verse, beyond drawing attention solely to gender inequalities, also unintentionally highlights the socioeconomic and racial disparities that perpetuate inequalities in society.

The verse refers to "bitches" and models, presenting them as objects, which is especially striking considering that it is a song that seeks to emancipate women. This representation reduces women to objects that can be bought, which contradicts the message of female empowerment that is intended to be conveyed.

[Chorus]

I'm so sick of running as fast as I can

Wondering if I'd get there quicker if I was a man (You know that)
And I'm so sick of them coming at me again (Coming at me again)
'Cause if I was a man (If I was a man)
Then I'd be the man (Then I'd be the man)
I'm so sick of running as fast as I can (As fast as I can)
Wondering if I'd get there quicker if I was a man (Hey)
And I'm so sick of them coming at me again (Coming at me again)
'Cause if I was a man (If I was a man), then I'd be the man
I'd be the man
I'd be the man (Oh)
I'd be the man (Yeah)
I'd be the man (I'd be the man)
If I was a man, then I'd be the man

Textual Analysis.

- The chorus is repeated, including additional repetitions of the following lines:
 - o *I'm so sick of running as fast as I can.*
 - o *Wondering if I'd get there quicker if I was a man*
 - o *And I'm so sick of them coming at me again.*
 - and *If I was a man, then I'd be the man.*
- The following phrases are added to emphasize ideas and create a more emphatic and repetitive effect:
 - o *You know that* after *Wondering if I'd get there quicker if I was a man.*
 - o *Coming at me again* repeated twice
 - o *If I was a man* and *Then I'd be the man* repeated at several points
 - o *Oh, Yeah* and *Hey* at different points for added emphasis.
- Comparatively, the first verse of the chorus is more concise and direct, with less repetition.

Discursive Practice.

The repetitions in the second verse of the chorus emphasize the narrator's frustration and gender inequality. The constant repetition of phrases such as *I'm so sick of running as fast as I can* and *Wondering if I'd get there quicker if was a man* underscores the continuous effort and self-doubt she faces as a woman.

By repeating, *If I was a man, then I'd be the man*, the narrator reinforces that the male gender (specifically she refers to men in a power position) is inherently valued and respected in society, in contrast to the additional difficulties women face.

Adding phrases such as *You know that*, *Coming at me again*, and *Hey* emphasizes the message, adding a sense of urgency and intensity to the narrator's frustration.

The inclusion of phrases addressed directly to the listener, such as *You know that*, seeks to engage the listener in acknowledging and reflecting on the experiences described. This makes the message more personal and seeks to connect more effectively with the audience.

The repetition of *I'd be the man* highlights the critique of how society celebrates and values masculine characteristics while penalizing women for similar behaviors.

The chorus's repetitive structure mirrors the repetition and persistence of gender injustices in society, highlighting the need for change and resistance against the *status quo*.

Social Practice.

The chorus (which is repeated) reflects the unequal power relations in a patriarchal society, where men have privileges and freedoms that are denied to women. By repeating, *If I was a man, then I'd be the man*, the narrator criticizes how masculine identity allows automatic access to power and respect, perpetuating male supremacy.

The repetitions underscore how men enjoy automatic benefits and recognition while women must struggle hard for the same level of acceptance and respect. This reflects the power relations that maintain the *status quo* and perpetuate gender inequality.

The repetition of lines such as *I'm so sick of running as fast as I can* and *Wondering if I'd get there quicker if I was a man* highlights female dissatisfaction, weariness, and frustration in the face of a

society that values men more. This reflection criticizes gender norms and the inherent inequality in power relations.

The criticism implicit in the verse aims to challenge patriarchy and promote greater equality in valuing and recognizing achievements, regardless of gender.

Appendix D

The Man – Video Analysis

A man looks out of a window from a high floor of a building. He is a White man, in his thirties, with dark brown hair that (very well-groomed). He wears a navy suit. A large caption points to the word "THE MAN" in capital letters. A telephone is heard ringing in the background.

Time 00:06 - 00:23

[Verse 1]

I would be complex, I would be cool

The camera zooms in on the man. He turns around and adjusts the executive suit he is wearing. He's a White man in his thirties with a beard and glasses. It is a minimalist office in which light brown color predominates. It has large windows that allow plenty of light to enter the space and panoramic views of the city. *They'd say I played the field before I found someone to commit to*

The man walks out of the office he was in. As he approaches the exit to the main office, an older black man approaches him and hands him a piece of paper.

And that would be okay for me to do

The man takes the paper, reads it quickly, and crumples it up as he continues walking. In the office, several employees are sitting, and others are standing (they are of various races). As he throws the paper in the air, three women in the office scramble to catch it.

Every conquest I had made would make me more of a boss to you

He keeps walking and signals an employee to hurry up. Then, he makes the money gesture and says, "Money." As he walks, people line up behind him, showing their admiration for him. The man gestures with his arms, "everybody," turns around, and bumps his fist with that of a White man. Behind, men and women of various races can be seen watching him intently in admiration.

Discursive Practice.

The video seeks to criticize and question the gender norms and expectations established in society. The singer, Taylor Swift, poses a hypothetical scenario in which, if she were a man, her behavior would be viewed positively and accepted, as opposed to the criticism she might face as a woman. In this context, the story focuses on a White man in his thirties who is a successful businessman. This character projects an image of security, success, and admiration.

The man in the video is perceived as complex and "cool" because of his appearance and demeanor. This positive perception contrasts with how women in similar roles are often judged, who can be criticized for displaying confidence and authority. The capitalized text "THE MAN" at the beginning of the video reinforces the central concept of the song, highlighting the role and perceptions associated with being "the man" in society. This title symbolizes the ideal of male success and leadership, suggesting that such qualities are inherently masculine.

The image of the man looking out of the window suggests that he is in a position of power and control, looking down on the world from a high position. This view from above symbolizes superiority and authority, indicating that the man is above others, literally and figuratively. The office looks up to him, especially the women who fight to grab the paper he had thrown. They compete for his attention or approval, highlighting the unbalanced power dynamic between genders. This behavior reinforces the idea that men are the ones who possess power and control in the work environment.

The man's gesture of indicating money and saying "money" underscores his focus on wealth and material success. This attitude reinforces the stereotype that successful men are those who accumulate wealth and power. His colleagues admire and respect this focus on money and material power, which contrasts with how the same actions might be perceived if performed by a woman.

Social Practice.

Taylor Swift's video "The Man" criticizes and questions gender norms and expectations in a patriarchal society. The story features a successful and confident businessman whose actions are viewed positively, in contrast to the criticism a woman would receive in similar roles. The title "THE MAN" and the images of power and control reinforce male supremacy and gender inequality.

The man's admired and respected behavior demonstrates how patriarchal power structures perpetuate male dominance and associated privilege. Women in the office compete for his attention, highlighting the unbalanced power dynamics. Their emphasis on money and material success reinforces stereotypes that men are valued for wealth and power, upholding the *status quo* of power relations. The video uses these representations to highlight gender inequalities and encourage conversations about the need to challenge and change gender power structures.

Additionally, being a White man in a leadership position who is admired by his colleagues from various racial backgrounds also reflects a historical backdrop of admiration for White men in positions of power. This dynamic not only highlights the individual competencies of the leader but also shows how racial biases and the history of White dominance continue to influence perceptions of leadership and success.

Time 00:24- 00:31

[Pre-Chorus]

I'd be a fearless leader

He waves his hands, indicating "work," and turns around.

I'd be an alpha type.

He raises his arms, indicating "greatness," while everyone in his office applauds. The people who were seated stand up to applaud him.

When everyone believes ya

A woman raises a cup in a "cheers" sign. The cup says "I'D BE THE MAN" in capital letters. Then, a black man in his thirties raises a computer keyboard. A White woman jumps up and down in happiness. A White man gives the sign of a fist to congratulate him. He turns around and starts walking away as the crowd applauds him.

What's that like?

He walks towards the camera and winks.

Discursive Practice.

In this second verse, the protagonist continues to project himself as a selfish leader and proud of his accomplishments, underscoring his dominant and privileged position in the gendered social structure. This character is respected, and everyone around him desires his approval and recognition, showing a power dynamic tilted clearly in his favor.

Admiration for this "alpha male" is considered worthy of praise and emulation. Employees, especially women, strive to be close to the man and be recognized by their leader. When the man winks at the camera, he directly involves viewers in his accomplishments, creating a complicity with the viewer that reinforces the narrative of success and male superiority accepted within society.

In the video, he is portrayed as a demanding boss whose leadership relies on unquestioned authority and an image of invulnerability. The song's lyrics reinforce the concept that he is an "alpha male" perceived by everyone as a fearless leader, perpetuating traditional male stereotypes and, in some instances, characteristics of toxic masculinity.

Social Practice.

The second verse of the song reflects patriarchal power structures and gender dynamics. The protagonist, a self-centered and proud leader, symbolizes male supremacy and the privileges associated with men in the social gender structure. Respect and admiration from employees, especially women, highlight a power dynamic tilted in his favor.

The narrative celebrates the "alpha male" as the ideal of success, reinforcing traditional male stereotypes and perpetuating aspects of toxic masculinity. Taylor Swift questions how it feels always to be believed and never questioned when you are a man, highlighting that, as a woman, she has not experienced that privilege. By exposing these dynamics and double standards, the video seeks to challenge social norms and calls to transform gender power structures.

This type of representation not only highlights the positive attributes associated with power and success but also underscores the need to reevaluate and challenge notions of leadership and masculinity in a social structure that seeks gender equality.

Time: 00:32- 1:05

[Chorus]

I'm so sick of running as fast as I can

The man is sitting in the subway, smoking a cigar and exhaling the smoke nonchalantly. Next to him, there is an older White woman and an older black woman. There is also a teenage girl with headphones and an older black man hugging a briefcase. The camera zooms out and shows the man sitting with his legs spread and his briefcase on the floor. More people are seen sitting in the same row of subway seats. The subway has signs that read "BOSS SCOTCH." Capitalize on the feeling,' (with a picture of a man in a suit lying down, smoking a cigar) and another sign that says "MOTHER VR. (unintelligible) Mother Nature doesn't stand a chance."

Wondering if I'd get there quicker if I was a man

An older White lady starts coughing from the smoke emanating from the man's cigarette.

And I'm so sick of them coming at me again

While looking at the time on his gold watch, the man flicks the ashes of his cigar on the lady's purse next to him. The owner of the purse (despite being surprised by the action) and the two other people who see this action (an older black man and an older White woman) say nothing to him. It can be observed that they are upset with the situation, but can do nothing about it, they show resignation.

'Cause if I was a man, then I'd be the man.

The man reads a newspaper that has an advertisement that says "For Men with real thirst." As he turns the page, he leaves it on the person next to him, invading her space. The lady shows her annoyance how?. The pages slip to the floor.

I'd be the man

The man is in the subway station. He walks towards a wall on which there is graffiti with the words "1989," "Red," "Speak Now" (names of Taylor Swift albums), and signs that say "Missing. If found, return to Taylor Swift," "13th Street Station," and another one prohibiting the use of scooters.

I'd be the man

He stands in front of the wall with his back to the camera, and unzips his fly.

I'd be the man

Turns around briefly, and checks to make sure no one is watching.

I'd be the man

Urinate against the wall.

I'd be the man

The man is turning his back to the camera, and you notice when he zips his fly. When he gets up, you can see that he has written the word "The Man" with his urine. Then he leaves while the pee drips to the floor.

Discursive Practice.

It depicts a man who marks territory in various ways. This character shows his masculine dominance by invading the space of other passengers in the subway, purposely dropping his cigar ash on a passenger's purse, placing newspaper leaves on another passenger, and polluting the space by blowing out his cigar smoke. The climactic action is when he urinates in the subway station, symbolizing a total lack of respect and consideration for others.

This man is shown as selfish and unaware of his surroundings, concerned only with his well-being. His attitude reflects a total lack of consideration for the needs and feelings of others, demonstrating a complete absence of empathy and solidarity. Positions and behaviors typically associated with men stand out, such as sitting with their legs open, as a sign of confidence and security. Occupying more physical space than necessary is interpreted as a demonstration of power and authority, dominance and control. The latter is related to the social expectation that men should be strong and dominant, which may reinforce negative stereotypes about the lack of empathy and self-importance associated with traditional masculinity.

The repetition of the phrase "I'd be the man" in the song's lyrics reinforces the idea that she, as a woman, is tired of the obstacles and extra effort involved in achieving her goals because of her gender. If she were a man, her path would be easier, and her actions would be accepted without question.

The video also presents a space dominated by masculinity, with posters in the subway depicting male power and newspaper publications aimed exclusively at men.

Graffiti and subway posters ("1989," "Karma," "Missing. If found return to Taylor Swift") contextualize Swift's struggle against her ex-manager Scooter to regain control of her work, highlighting her efforts to re-record her entire discography. There is literally a sign pointing out "Scooter is banned."

Social Practice.

The video exposes and criticizes patriarchal power dynamics and gender structures in society. It depicts a man who marks territory and occupies more space in a selfish and unconscious way, invading the space of others and showing a total lack of empathy. His behavior reinforces male supremacy and patriarchal domination, maintaining control, power, and authority without consideration for others.

Gender inequality is underscored, showing that the man's actions would be accepted without question if she were a man.

Furthermore, the environment in which the video takes place is dominated by masculinity, with posters and publications aimed exclusively at men, perpetuating male supremacy and unequal power relations. The visual and lyrical narrative of the video seeks to challenge these social norms, calling for change to achieve more significant gender equality and justice.

Time: 1:07- 01:24

[Verse 2]

They'd say I hustled, put in the work

Aerial shot of the man on a luxurious yacht. He wears a brightly colored shirt, white pants, and gold rings. He walks while talking on the phone. A Black woman in a yellow bikini sunbathes on the yacht. As he walks, and the shot opens, eight women of various heritages in yellow bikinis are seen sunbathing. On the floor are bottles and glasses of champagne, along with cell phones.

They wouldn't shake their heads and question how much of this I deserve.

The man is still talking on the phone and seems to be arguing.

What I was wearing, if I was rude

A waiter approaches him with a glass of champagne. He takes the glass and gestures sharply for the waiter to leave.

Could all be separated from my good ideas and power moves

He turns away from the phone and begins to scold the waiter, who walks away. The man returns to the phone, continuing the discussion.

Discursive Practice.

In addition to being successful, the man is depicted as a millionaire. Images of a luxurious yacht underscore his power and wealth. This man is surrounded by women (all of them are uniformly dressed), who are depicted as collectibles adorning his yacht, reinforcing female objectification and male supremacy.

The man is shown as clumsy, despot, spoiled, and prone to argue and mistreat people. This behavior, which is allowed, reflects a double standard in the social acceptance of gender-based misconduct. These double standards are reinforced by the song's lyrics, in which Taylor Swift points out that she is questioned about whether she deserves what she has, suggesting that if she were a man, her achievements would be recognized as a result of her hard work without question. Additionally, the singer mentions that her appearance and behavior are continually evaluated and criticized, while if she were a man, these aspects would not be relevant.

This narrative exposes gender inequality and male privilege, highlighting how women face additional obstacles and criticisms that men do not experience.

By showing one reality with the imagery and another with the lyrics, Swift seeks to draw listeners' attention to critique gendered power structures. This duality highlights the need to change these dynamics, highlighting inequalities and seeking to promote more significant equality in society.

The narrative refers to a privileged White male with a hedonistic and luxurious lifestyle. In the following verse, this reference is confirmed with an allusion to Leonardo DiCaprio, a movie star known for his extravagant and opulent lifestyle. This character does not represent an ordinary worker but a figure who embodies privilege and access to an exclusive lifestyle. It would be a personal confrontation of Taylor Swift with men who share her same privileged environment. While these men enjoy their privileges without question, Swift highlights the additional differences and difficulties she faces as a woman, highlighting gender inequalities even within a context of privilege.

Social Practice.

Patriarchal power dynamics and gender inequality are exposed. A successful millionaire man is presented on a luxurious yacht, accompanied by women who are treated as collector's items. This representation reinforces female objectification and male supremacy, underscoring how the social gender structure privileges men.

Men are shown as clumsy, spoiled, despot, and prone to argue and maltreat people, behavior that is allowed without consequences, reflecting a double standard in the social acceptance of gender-based misconduct. In contrast, women are constantly questioned about their appearance and criticized when being rude, evidencing gender inequality and prejudices that perpetuate male supremacy.

This narrative exposes male privilege and how women face additional obstacles and criticisms that men do not experience, perpetuating a gendered social structure that maintains the status quo of male supremacy. By critiquing these power dynamics, the video calls for a reflection on the need to change these structures to achieve more significant equality and social justice.

In addition to the above, the video shows how power structures and gender dynamics perpetuate inequalities even within a privileged environment. The narrative of Taylor Swift's video focuses on a White man with a hedonistic and luxurious lifestyle. Swift's personal confrontation with these men underscores that while she shares an environment of privilege, her experiences and obstacles are significantly different because of her gender. While the men enjoy their privilege without question, Swift

highlights the additional difficulties she faces as a woman, evidencing gender inequality, even within a place of privilege.

Time: 01:25- 2:06

[Pre-Chorus]

And they would toast to me, oh, let the players play

A new shot shows the man raising a bottle and a glass of champagne in victory. All around him, women in yellow bikinis celebrate with him. There is also the waiter, looking annoyed. The man (in slow motion) nods his head constantly and combs his hair with his hands while holding the bottle of champagne.

I'd be just like Leo in Saint-Tropez

The women dance provocatively looking at the camera. The man dips his fingers in the champagne glass and combs his hair with the liquid. Behind him, the women continue dancing.

[Chorus]

I'm so sick of running as fast as I can

Shot large room with the same minimalist style as his office. A sleeping woman with a naked torso is on the bed. The man, dressed in black suit and shirt, is sitting on the edge of the bed and stands up. He walks to the mirror and looks at himself.

Wondering if I'd get there quicker if I was a man.

He combs his hair while looking in the mirror and then walks to another room.

And I'm so sick of them coming at me again

He enters a hallway with arches in the ceiling and a large photo of him against a light backdrop, highlighting his image with pointing finger, emulating “Uncle Sam” a symbol of authority and power in the United States. He closes the door, stops, and takes a step. Different colored arms come out of the walls.

'Cause if I was a man, then I'd be the man.

He runs down the hallway, high-fiving every hand that extends from the wall as a symbol of success, displaying happiness.

I'd be the man

He is sitting in a park fountain next to a blonde female child (she appears to be his daughter). She is wearing more casual clothes, and around them are several families.

I'd be the man

He turns around to look longingly at a mom's butt, who is carrying a baby carriage. He picks up his phone and starts talking. He gently pats the child's head. Two women who see him are touched by the image and admire him.

I'd be the man

He lifts the girl into the air, playing the part of a good father.

I'd be the man

A man and a woman admire him for what he does. Two people are seen behind him with a sign that says, "WORLD'S GREATEST DAD." Around him and the little girl, who is in his arms, are gathered around by many people admiring what a "good father he is." As he lifts the child, he raises one of his arms in triumph, and the people around him applaud.

Discursive Practice.

The women dance provocatively towards the camera, reinforcing the concept of women as sexual objects. This dance explicitly directed toward the man underscores his role as an object of desire and reinforces female objectification. In addition, it is implied in the video that he has spent the previous night with a woman, which contributes to the image of a man who accumulates sexual conquests without negatively affecting his reputation.

The celebration of his successes by everyone around him, accompanied by lyrics in which Taylor Swift wonders if she would reach her goals faster if she were a man, highlights the criticism of gender

inequality. Swift suggests that, as a woman, her achievements are more challenging to reach and less valued than men's.

The man is seen caring for a little girl who could be understood as his daughter. With minimal effort, such as simply touching her head and lifting her into the air, he is hailed as a great father. This depiction highlights how society applauds men for performing minimal acts of care that are seen as extraordinary, while women are rarely recognized for childcare tasks.

The video's visual and lyrical narrative critiques these double standards. It highlights how patriarchal society rewards and celebrates men for trivial actions while expecting more from women without giving them the same recognition. The video emphasizes male supremacy and male privilege while inviting the audience to question these privileges and differences.

Social Practice.

The video shows how patriarchal power dynamics and gender structures perpetuate inequality and male supremacy. Women are objectified, dancing provocatively towards the camera and underlining their role as sexual objects, which maintains the oppression of women within the social gender structure. The man, on the other hand, is presented as promiscuous, accumulating sexual conquests without negatively affecting his reputation, reflecting the privileges of privileged men in a patriarchal society.

The video also shows how men who do little for their families are recognized and acclaimed. The man cares for a little girl with minimal effort and is applauded as a great father, while women do not receive the same recognition. This double standard in valuing parental roles reinforces male supremacy and perpetuates gender inequality.

The video's visual and lyrical narrative critiques these double standards, highlighting how patriarchal society rewards and celebrates men for trivial actions while expecting more from women without giving them equal recognition. The video emphasizes male supremacy and privilege, inviting the audience to question these privileges and differences, work towards change, and create resistance in the current social order.

Time: 02:07- 02:24

[Bridge]

What's it like to brag about raking in dollars

The man is with his friends in a red-lit bar. They are sitting around a table with glasses of whiskey.

And getting bitches and models?

He moves his hands around outlining the silhouette of a woman and then makes a gesture indicating that the woman he is referring to has a bulging chest.

And it's all good if you're bad

His friends play along, imitating with their hands the shape of a woman with a bulging chest.

And it's okay if you're mad

Pan of different tables in the bar, showing the man with his friends. He is licking a bill while another one of his friends, on all fours, is banging his own ass.

If I was out flashing my dollars

At the next table, two men are punching each other while a man and a woman try to separate them. His friend, without using his hands, raises a glass with his mouth. The glass is on a woman lying on a table covered with bills. She is wearing a red bra, miniskirt, and fishnet stockings.

I'd be a bitch, not a baller

His friend raises his head and, without using his hands, finishes drinking from the glass. The other men celebrate while the woman continues to lie down. Bills fly.

They'd paint me out to be bad

The man takes a drink in one gulp and gestures that the drink is strong. His friends shout in amusement and celebration.

So, it's okay that I'm mad

Close-up of the woman's belly covered in dollars. The \$100 bill has the man's face on it.

Discursive Practice.

A series of scenes are presented that reinforce the objectification of women and the perpetuation of patriarchal power dynamics. The male protagonist is shown conversing with his friends, objectifying women by talking about their voluptuous bodies and breasts. His male peers celebrate this behavior, who acknowledge and applaud his stories.

The objectification of women becomes even more evident when they are shown as if they were a table, from which one of the protagonist's friends picks up a glass with his mouth, reducing their value to a mere utilitarian object that exists for the entertainment of men.

In addition, a superficial interest in money is shown when they lick the bills, symbolizing an obsession with material wealth. Other men in the scene exhibit toxic masculinities by banging on the table, reinforcing negative stereotypes associated with male violence and aggression. This excerpt culminates in a celebration where bills fly through the air, highlighting that money is the only thing that matters in this context. The man's face on the bills underscores his supreme power, presenting him as a figure of authority and domination.

Social Practice.

The video exposes how patriarchal power dynamics and male supremacy are perpetuated through the objectification and dehumanization of women. The protagonist's derogatory conversations with his friends about women, focusing solely on their physical attributes, are applauded by his male peers. This behavior reinforces patriarchal domination and the sexualization of women. This objectification becomes even more evident when a woman is literally used as a table, from which one of the protagonist's friends lifts a glass with his mouth. This action underlines female dehumanization and shows a social structure that privileges men.

The presence of toxic masculinity, evidenced by men hitting each other at a nearby table, reinforces negative stereotypes of male violence and aggression. These images not only perpetuate the idea that aggressiveness is an inherent characteristic of masculinity but also promote a model of behavior that values domination and control through physical force. This type of representation contributes to

maintaining the status quo of male supremacy, where power and violence are acceptable tools for exercising and maintaining authority.

Additionally, an obsession with money is shown as the characters lick bills, symbolizing the importance of economic power in constructing dominant masculinity. The scene culminates with a celebration in which the bills fly through the air, highlighting the valuation of economic power in this context.

These representations reinforce the social gender structure that privileges men and perpetuates inequality and male supremacy. The video criticizes these dynamics by exposing how patriarchal society celebrates and rewards behaviors that objectify women and value material wealth above all else.

Time: 02:26- 04:14

[Chorus]

I'm so sick of running as fast as I can

The man is playing tennis, dressed in white. He hits the ball and makes a celebratory sign. On the sideline, a woman is acting as a ballboy. The wall has a sign that says "Women's Charity."

Wondering if I'd get there quicker if I was a man (You know that)

The man continues to play. He celebrates the point with a sexualized sign and then transforms the racket into a guitar, pretending to play it. He then gets upset and uses the racket to point at his opponent, possibly emulating "Uncle Sam."

And I'm so sick of them coming at me again (Coming at me again).

The judge gives him a warning. The man gets angry again, approaches the judge, and starts to scold him, even appearing to show him the middle finger. The judge says "no," which increases the man's anger.

Cause if I was a man (If I was a man).

The man violently slams the racket to the floor and throws a tennis ball at the judge, who tries to protect himself.

Then I'd be the man (Then I'd be the man)

The man is lying on the ground crying. The broken racket is next to him.

I'm so sick of running as fast as I can (As fast as I can)

The ball girl sees the scene and rolls her eyes.

Text "58 years later."

The scene changes to a wedding between the man, now in his 90s, and a much younger woman.

Wondering if I'd get there quicker if I was a man (Hey)

Close-up of the young woman and then the man wearing a tuxedo. He is happy.

And I'm so sick of them coming at me again.

She turns and receives a kiss from her husband on her cheek. He hardly can move his lips to kiss her. She proudly displays a very large diamond ring.

'Cause if I was a man (If I was a man), then I'd be the man

They leave the chapel; people throw flower petals. As he walks down the aisle, the man gestures in triumph. He points his finger again.

I'd be the man

They continue walking down the aisle, he signals success to his guests.

I'd be the man (Oh)

Flashback to the hallway with arms coming out of the walls. The man walks on and continues to tap his arms in a sign of success.

I'd be the man (Yeah)

A billboard for Taylor Swift's documentary "Mr. Americana Teylor Swift," (instead of Taylor Swift) is seen. It is a picture of the man in profile on a black background. Sundance becomes the "Mandance Film Festival."

I'd be the man (I'd be the man)

Flashback to the bar, where the man licks some bills while his friends around him celebrate.

If I was a man, then I'd be the man

Flashback to his office, where the employees applaud him.

I'd be the man

Flashback to the yacht, where the man drinks champagne from the bottle while the women on the yacht celebrate. He makes unpleasant gestures with the liquid in his mouth. The waiter shows annoyance.

I'd be the man

Flashback to the park. The man is with the girl in his arms in the park, he makes signs of success while people look around him. A couple celebrates and the woman makes a heart sign with her hands.

I'd be the man

Flashback to the subway, where the man is seated. He adjusts his pants at the crotch.

I'd be the man

The man, in advanced age, fills his young wife's mouth with cake. She looks disgusted and the people watching them are surprised. The bride leaves crying.

Flashback to the tennis court. The man is shaking his tennis bag and all the balls come out. He slams the bag on the floor.

If I was a man (in the background, with echo)

[Woman's Voice]: "And cut"

The man walks off the tennis court. When the shot opens, you notice it's a recording studio with lights, support staff, wires, etc. He approaches the director, who is Taylor Swift, sitting in a chair that says "Director." She gets up and approaches the man.

Man: "Hey, just checking, was that last take more what you had in mind?"

Taylor: "Pretty good, ah, could you try to be sexier? Maybe more likable this time?"

Man: "Ok, ok, no problem."

She sits back down, and he returns to the tennis court. Taylor, speaking to a teammate beside her: "By the way, excellent work over there, Lauren. That was astonishing."

Black screen. Photographs of Taylor Swift during the makeup process appear, showing her transformation into the male protagonist of the video.

Texts on the black screen:

- Owned by Taylor Swift.
- Starring Taylor Swift.
- Voice of "The Man" by Dwayne Johnson.
- No men were harmed during the making of this video.

Discursive Practice.

The man in the video is accustomed to winning and does not accept losing. This attitude is evident in his disregard for rules and warnings. When he becomes frustrated, his reaction is violent: he slams his racket on the floor, cries, and throws a ball at the linesman. This aggressive behavior and lack of self-control highlight a stereotype of toxic masculinity, where force and aggression are perceived as acceptable ways of handling frustration.

The "Women's Charity" sign on the tennis court seems to suggest that women need the support of men to get ahead, implying that they cannot do so independently. This depiction perpetuates the idea that women are helpless and dependent, reinforcing the narrative of male supremacy.

In his old age, the man continues to seek out women, this time younger, again showing the objectification of women. The young wife flaunting her giant ring as a trophy reinforces the notion that women are seen as possessions and status symbols. This act also perpetuates the stereotype that women are primarily interested in money and material wealth, suggesting that she married an older man for his financial resources rather than for love or companionship. Such depictions contribute to the harmful narrative that women are superficial and motivated solely by economic gain. This behavior not only perpetuates gender inequality and the objectification of women but also underscores how entrenched power dynamics and gender expectations continue to persist over time, reinforcing the detrimental stereotype of women as gold diggers.

The repetition of images in which the man is admired and celebrated for his behavior (at the office, in the park, at the bar, etc.) reinforces the idea of double standards. Attitudes such as arrogance and dominance permitted and applauded in men, are viewed negatively when exhibited by women. The latter

highlights persistent gender inequality and stereotypes. The repetition of the images suggests that men, and by extension patriarchal norms, do not change and are perpetuated over time.

In the final part, by directing the video, Taylor Swift demonstrates that she has creative control over her work, which is especially significant in a historically male-dominated industry. This message of empowerment is reinforced by the signs at the video's close that read "Owned by Taylor Swift" and "Starring Taylor Swift." This not only underscores her control and agency but also challenges the patriarchal structures that limit women's power in the entertainment industry.

The phrases "Pretty good, ah could you try to be sexier? Maybe more likable this time?" highlight how women are often expected to be "sexier" and "nicer" in a variety of situations, including the professional arena. In many industries, especially in entertainment, women face constant pressure to meet specific standards of appearance and behavior that do not apply to men. By asking the man to be "sexier" and "nicer," Swift inverts typical gender expectations, using this inversion to critique the superficiality and unreasonable demands placed on women.

The phrase "No men were harmed during the making of this video" is used ironically and humorously. Commonly seen in films and programs to ensure that no animals were harmed during production, here it underscores that, although the video criticizes and parodies male behavior and privilege, it is not intended as a personal attack on men. In other words, it tells them not to be offended. Instead, it focuses on criticizing the patriarchal system and gender norms that perpetuate inequality.

Social Practice.

The man in the video does not accept defeat and responds with violence to frustration, evidencing a stereotype of toxic masculinity. His continued pursuit of young women and objectification of them reinforces gender inequality, showing how power relations and gender expectations remain unchanged over time.

The "Women's Charity" sign on the tennis court suggests a critique of how women are perceived in patriarchal society. This message implies that women need the support and charity of men to progress, underestimating their autonomy and ability to achieve success on their own. This representation

reinforces the narrative of male supremacy, perpetuating the idea that women are helpless and dependent on men.

The repetition of images where men are admired and celebrated for their behavior highlights the existing double standard. Attitudes such as arrogance and dominance are permitted in men but criticized in women, underscoring persistent gender inequality and stereotypes.

The phrases “Pretty good, ah could you try to be sexier? Maybe more likable this time?” highlight the constant pressure women face to meet specific standards of appearance and behavior that do not apply to men. These demands reflect a patriarchal social expectation that values women primarily for their physical attractiveness and ability to please others, rather than their professional skills or accomplishments. These types of expectations perpetuate inequality and domination within the gendered social structure, maintaining the status quo of male supremacy.

The phrase “No men were harmed during the making of this video” is used ironically to emphasize that, although the video criticizes male privilege, it does not personally attack men. It is a way of saying that men should not be offended. Instead, the critique is directed at the patriarchal system and gender norms that perpetuate inequality, calling for reflection and change.

Appendix E

Stupid Girls- Lyrics Analysis

[Intro]

Uh-huh, uh-huh

Stupid girl (Woo), stupid girls, stupid girls

[Chorus]

Maybe if I act like that, that guy will call me back

Porno paparazzi girl (Yeah)

I don't wanna be a stupid girl (Uh, uh)

Textual Analysis.

- The chorus is written in the first person.
- The lyrics are clear and direct and use interjections such as *Uh-huh, uh-huh, Woo, Yeah, and Uh, uh*, emphasizing the text's emotion.
- The writer uses the words "stupid girl" repetitively. The word "stupid" is an adjective used to describe someone who lacks intelligence. It has a negative connotation and can be considered offensive when used to refer to a person.
- *Maybe if I act like that, that guy will call me back.* This suggests a cause-and-effect relationship, i.e., if the narrator performs an activity, she will be compensated.
- The statement *I don't wanna be a stupid girl* clearly declares rejecting a behavior.
- The term *Porno Paparazzi Girl* refers to a person who is sexualized by celebrity photographers, becoming an object of desire and media exploitation. It is a term related to the media.

Discourse Analysis

In these first verses of the song, the author uses, on several occasions, *stupid girls*, a term with a negative connotation. In the context of the song, it has been used to criticize certain behaviors and

attitudes considered superficial. This term not only refers to a certain type of girl but represents a general criticism of the culture that promotes and glorifies superficiality.

The repetition of *stupid girls* emphasizes the writer's disapproval and seeks to provoke the audience to reflect on how society promotes and normalizes these behaviors.

The phrase porn paparazzi girl evokes the image of young women seeking attention and validation through sexualized and flashy behaviors. This image is related to gender stereotypes generally promoted by the media that often perpetuate an image of women who must behave and look a certain way to be accepted or valued by men.

Social Practice.

The song's lyrics criticize the gender stereotypes promoted by patriarchal society, which perpetuate the domination and supremacy of men over women. Using terms such as *stupid girl*, the song seeks to highlight behaviors and attitudes considered superficial and frivolous, which society reinforces.

Additionally, the lyrics highlight the perception that women should be viewed and treated as objects, with their value measured solely by their appearance and ability to attract male attention. These verses reflect women's pressure to behave in certain ways to attract men, placing them in a privileged position of power. This dynamic reinforces unequal power relations and perpetuates gender inequality. The writer rejects these stereotypes, which can be interpreted as an attempt to promote change and generate resistance within the social order.

On the other hand, reference is made to the pressure on women to maintain a sexualized and superficial image. This could be a call for attention to the role of the media, which, largely controlled by the patriarchal social structure, plays a crucial role in perpetuating gender domination and inequality.

[Verse 1]

Go to Fred Segal, you'll find them there

Laughin' loud so all the little people stare

Lookin' for a daddy to pay for the champagne

(Drop a name)

What happened to the dream of a girl president?

She's dancing in the video next to 50 Cent

They travel in packs of two and three

With their itsy-bitsy doggies and their teeny-weeny tees

Textual Analysis.

- The language is informal and colloquial, using expressions such as *laughin'* (instead of laughing) and *lookin'* (instead of looking).
- The tone is critical, ironic and derogatory.
- In the phrase *Laughin' loud so all the little people stare*, "little people" could refer to people, not of the same socioeconomic status as those in the song.
- The phrase *Lookin' for a daddy to pay for the champagne* could refer to a millionaire father or a "sugar daddy" supporting her luxuries and whims.
- The rhetorical question *What happened to the dream of a female president?* denotes questioning and frustration.
- The phrase *Dancing in the video next to 50 Cent* refers to the models dancing in rapper 50 Cent's videos instead of aiming for more ambitious and leadership roles.
- The phrase *Travel in packs of two and three* describes group behavior, not valuing individuality, implying that all members are equal.
- Use of "childish" terms such as *Itsy-bitsy doggies and their teeny-weeny tees* to refer to the pets and fashion of the celebrities she criticizes.

Discursive Practice.

The writer criticizes the stereotypes linked to the superficiality of certain female celebrities obsessed with fashion. She portrays them as women who walk "in packs," having lost their individuality. They are women portrayed as dependent on their "daddy" or "sugar daddy" (an older and wealthy man who gives money or gifts to a younger woman) fortunes, who pay for the luxuries, showing dependency and a clear lack of ambition.

The phrase *What happened to the dream of a girl president?* shows the writer's frustration, who questions the prioritization of appearance and social status over significant achievements in women's lives. Using a sarcastic tone, the writer references pop culture, such as the exclusive fashion store 'Fred Segal' and the rapper 50 Cent, known for including female models who only dance in his music videos.

The references to the Fred Segal store suggest that the women the writer refers to belong to a high socioeconomic status. These women would be obsessed with glitz and fashion and more concerned with their "little pets" and "tiny t-shirts" than with important matters.

Some readers may identify the text as a valid criticism of certain behaviors, while others may perceive it as an exaggeration or caricature.

The writer intends to draw attention to the superficiality and materialism of certain female celebrities while expressing frustration at their loss of ambition to achieve more meaningful goals, such as becoming president. This type of representation contributes to the perpetuation of limiting gender roles, where women are pressured to conform to superficial standards rather than pursue higher and more meaningful aspirations.

Social Practice.

These verses criticize the superficiality and power dynamics of patriarchal society. The critique is focused on female celebrities of high socioeconomic status, showing economic and social inequalities. It portrays women who use their behavior to reinforce their privileged position, establishing a clear distinction of status concerning the less privileged, a.k.a. the "little ones."

Additionally, women are portrayed as economically dependent on their fathers or, eventually, on a "sugar daddy" on whom they depend on to maintain their status and luxurious life. This dependency not only reflects domination but also underlines the gendered social structures in which female dependency exists. Women are shown seeking validation and financial support, thus maintaining the status quo.

The question *What happened to the dream of a girl president?* contrasts the aspirations of equality and empowerment with the current reality, in which women are relegated to superficial and objectified roles, as portrayed by the phrase *dancing in the video next to 50 Cent*.

The verse also portrays a woman who, far from having her own characteristics, becomes part of a "herd," losing her identity, which is diluted in a uniform collective. By losing individuality, women cannot aspire to be more than what they are since they comply with what patriarchal society expects of them. This conformity and lack of individuality are precisely what the patriarchal social structure encourages to maintain male dominance and supremacy. The depiction of women moving in groups with their *itsy-bitsy doggies* and *teeny-weeny tees* highlights how these women conform to superficial stereotypes, reinforcing inequality and power relations that privilege men.

Finally, it is essential to note that the verse also depicts a reality of luxury and opulence associated with a certain socioeconomic level. This representation of a life of extravagance and excessive consumption underscores the disconnect between these privileged figures and the rest of society, reinforcing the economic and social inequities that perpetuate the domination of certain privileged groups.

[Pre-Chorus]

Where, oh where, have the smart people gone?

Oh where, oh where could they be?

(Yeah, yeah, yeah, yeah)

[Chorus]

Maybe if I act like that (Woo), that guy will call me back (Uh-huh, uh-huh)

Porno paparazzi girl, I don't wanna be a stupid girl

Baby, if I act like that, flippin' my blonde hair back

(Yeah) Push up my bra like that

I don't wanna be a stupid girl

(Uh-huh, uh-huh, uh-huh, uh-huh)

(Let's break it down now)

Textual Analysis.

- The chorus is written in the first person.

- The lyrics are clear and direct and use interjections such as *Uh-huh, uh-huh, Woo* and *Yeah* that give emphasis and emotion to the text.
- The chorus is repeated, giving more emphasis to the text described.
- The rhetorical question *Where, oh where, have the smart people gone?* shows a tone of frustration reinforced by the phrase *Oh where, oh where could they be?*
- A contrast between the "stupid girl" and "smart people" is presented.
- It uses the word "baby," which could be used to address a male person.
- Reference is made to behaviors that reinforce gender stereotypes, such as the "dumb blonde" (*Flippin' my blonde hair back*), and beauty stereotypes like voluptuous women (*Push up my bra like that*).
- The final sentence *Let's break it down now* is shown as a breaking point in which the writer announces that everything described will be analyzed next.

Discursive Practice.

The author criticizes the superficial behavior of certain female celebrities, who are very focused on their appearance and behave in a certain way to please men. She refers to beauty stereotypes such as the "blonde woman" and "women with bulging breasts," which, along with the obsession with appearance, are associated with a "stupid girl" behavior or what could be interpreted as the "dumb blonde."

The author finds it frustrating that this behavior is an increasingly common occurrence and wonders where all the smart people are, suggesting that women who engage in such behavior are not smart; indeed, they are "stupid."

By stating *I don't wanna be a stupid girl*, the author suggests a challenge to these stereotypes, seeking to move away from them. She seeks to draw attention to these superficial behaviors and challenge the stereotypes that pressure women to please men and dictate that they must act as a "hook-up" for them.

Readers may view these verses as satire or social criticism of celebrity culture and the obsession with image and fame.

Social Practice.

The verses critique gender stereotypes reinforced in patriarchal societies. The phrase *Maybe if I act like that, that guy will call me back* suggests the permanent quest of women to please men, which places men in a position of privileged power.

It is a criticism of the pressure on women to conform to certain beauty standards and behaviors. Referring to “blonde hair” and “bulging breasts” emphasizes the socially accepted stereotype of beauty, to which women must aspire, losing their individuality. Such social impositions reinforce female stereotypes and perpetuate male domination by keeping women in subordinate roles and focusing on their physical appearance.

On the other hand, the narrator associates the behavior of the stupid girl with blonde women, further perpetuating the stereotype that undervalues their intellectual and personal capacities.

The statement *I don't wanna be a stupid girl* is a declaration of resistance against these stereotypes. The verses challenge the role of the "stupid girl," confronting the social structure that values women primarily for their physical attractiveness.

[Verse 2]

The disease is growing, it's epidemic

I'm scared that there ain't a cure

The world believes it and I'm going crazy

I cannot take anymore

I'm so glad that I'll never fit in

That will never be me

Outcasts and girls with ambition

That's what I wanna see (Come on)

Textual Analysis.

- The verse is written in the first person.
- The text refers to negative and hopeless words such as "disease" and "epidemic."

- The first part of the verse refers to a problem, and the second part presents a position of the author concerning the problem.
- *The disease is growing, it's epidemic* is a metaphor to describe the social problem the author describes.
- The author shows anguish and despair through the phrases *I'm scared, I'm going crazy,*
- *I cannot take anymore.*
- She uses the word *never* twice: *never fit in and never be me*, emphasizing that she would not be like the women she has described.
- In the final part, she asks to see girls with ambition and individuals who do not follow the stereotype. *Outcasts and girls with ambition, That's what I wanna see.*

Discursive Practice.

The author shows despair and lack of hope when she uses the metaphor *The disease is growing, it's epidemic* to describe the situation. It is a social problem that is spreading rapidly with no apparent solution. The disease could refer to superficial behaviors, materialism, lack of authenticity, and feminine stereotypes that more and more are following. The term *epidemic* could refer to the fact that this behavior is contagious, and more and more women behave that way.

The author emphatically points out that she will never fit in with this model of behavior (*I'm so glad that I'll never fit in*). This statement underscores the author's desire to resist and challenge the stereotypes and societal norms that homogenize women's behavior and diminish their capabilities and aspirations. Furthermore, the writer expresses her anguish through the expressions *I'm scared, I'm going crazy, I can't take anymore*, which reflects the weariness and fear of this situation that tends to worsen.

Finally, the author expresses her desire to see more women who can challenge social norms and be more ambitious, breaking out of the mold socially created to guide and influence their behavior.

Interpretation of the text may vary but will generally resonate with those dissatisfied with the current situation and those looking for empowerment and inspiration to challenge the established norms, advocating for a future where women are valued for their true capabilities and aspirations.

Social Practice.

The verse suggests a confrontation against the social norms that allow *stupid girls* and stereotypes to be a phenomenon that grows without measure and apparent cure. The *disease* refers to a social problem that affects women, standardizing and stereotyping them as the typical "dumb blonde" overly concerned with their appearance and superficial issues.

In addition, the verse calls for a reaction from women, motivating them to be women with ambition and to generate resistance to the current social order. It emphasizes the importance of challenging these norms and imposed roles, seeking to break with patriarchal structures and gender inequality.

[Pre-Chorus]

Disasters all around (Disasters all around)

A world of despair (A world of despair)

Your only concern: "Will it fuck up my hair?"

[Chorus]

Maybe if I act like that, that guy will call me back (Yeah, like this, woo)

Porno paparazzi girl, I don't wanna be a stupid girl

Baby, if I act like that, flippin' my blonde hair back (Uh-huh, uh-huh, and do your thing)

Push up my bra like that, I don't wanna be a stupid girl (Do your thing, yeah, yeah, uh)

Textual Analysis.

- The lyrics are clear and direct and use interjections such as *Uh-huh, uh-huh, Woo,* and *Yeah* that give emphasis and emotion to the text.
- The verse is written in the first person.
- It uses hopeless expressions such as *disasters all around* and *A world of despair*.
- It uses the word *fuck up*, a colloquial and vulgar expression, to refer to worrying about ruining the appearance of her hair.

- A contrast is shown between the state of the world (*Disasters all around and A world of despair*) and the women's concern about the appearance of their hair (*Will it fuck up my hair?*).
- The phrases *Disasters all around* and *A world of despair* are repeated for emphasis.
- The chorus is repeated for the third time, giving more emphasis to the text described. Its references to acting a certain way to please boys, "paparazzi porn," and stereotypes attributed to "dumb blonde women" are repeated.

Discursive Practice.

The author questions and satirizes the superficial priorities of a society that lives in disaster, while some people are more concerned about looking good and not messing up their hair.

The phrase *Disasters all around* could refer to contemporary events such as natural disasters, economic crises, wars, social conflicts, or others that alarm the world, which are contrasted with trivial and banal issues (such as hair looking good). It serves as a call of attention to the superficiality with which the women referred by the author live, highlighting their lack of empathy and social conscience.

On the other hand, the text seeks to challenge social norms and gender stereotypes by criticizing the pressure on women to conform to beauty standards to attract the attention of men.

Social Practice.

The song highlights the frivolity and superficiality of the women it refers to, who are self-absorbed in their appearance and leave aside real-world concerns. On the other hand, the chorus reiterates how women are subjected to beauty standards imposed by patriarchal society. These canons of beauty are women being blonde, with bulging breasts, who do whatever it takes to attract the attention of men. All this reinforces a power structure, perpetuating inequality and the subordination of women to men.

Likewise, being a repetition, this verse calls attention to not being part of the frivolous and superficial world, presenting itself as a challenge to the expectations and norms imposed by society. Similarly, the criticism of the media is repeated, which plays a fundamental role in reinforcing the image of a woman who, in addition to being superficial, must comply with gender stereotypes. The narrative

seeks to question and change existing social structures, promoting equality and challenging patriarchal norms.

[Bridge]

(Do your thing, and do your thing, do your thing, and do your thing, do your thing?)

(I like this, like this, like this)

Pretty, will you fuck me, girl? Silly, I'm so lucky, girl

Pull my hair, I'll suck it, girl, stupid girl

Pretty, will you fuck me, girl? Silly, I'm so lucky, girl

Pull my hair, I'll suck it, girl, stupid girl

(Baby, if I) Baby, if I act like that, flippin' my blonde hair back

(Baby, if I) Push up my bra like that

Stupid girl

Textual Analysis.

- It uses explicit sexual expressions such as *Pretty, will you fuck me, girl? Pull my hair, I'll suck it, girl.*
- The repetition of the phrases *Do your thing* and *I like this*, reinforces the idea that there is a correct and accepted way to behave in order to be viewed positively by others.
- The chorus is repeated in all its phrases. In the last two lines, the phrase *Baby, if I* is added for to emphasize the conditional aspect.
- The verse closes with *stupid girl* to reinforce that the behavior previously explained corresponds to that of a "stupid" girl.

Discursive Practice.

The writer reiterates her criticism of the superficiality of the society that values women for their appearance and, she adds, a criticism of the sexualized behavior of women, using sexually explicit and repetitive language (*Pretty, will you fuck me, girl? Silly, I'm so lucky, girl. Pull my hair, I'll suck it, girl, stupid girl*).

The writer uses a provocative and direct style, using vulgar language to make an impact on the readers. Women are portrayed as being pressured to behave and look in a way that objectifies and subordinates them to male sexual desire. The use of the term *stupid* and the instruction of sexual actions suggests a dynamic in which the man is dominant and the woman subjugated.

The behavior described is provocative, and by using the term "stupid girls" to describe women willing to engage in it, the writer invites readers to question it and reflect on its implications.

Social Practice.

The verses reflect the dynamics of power in a patriarchal society in which women are subjugated to male power. In this instance, reference is made to the use of women for the sexual gratification of men. The phrases *Pretty, will you fuck me, girl?* and *Pull my hair, I'll suck it, girl* show the normalization of male sexual supremacy, underlining gender inequality and power relations that keep men in a privileged position. In this scenario, women fulfill only the role of sexual object and satisfaction.

These verses suggest the acceptance of certain stereotypes, such as the appearance and submissive behavior of women, as a way of gaining acceptance from men. In this relationship, a power relationship is identified, in which women - on their way to attracting men - submit to the power and sexual domination of men.

On the other hand, the verses refer to certain stereotypes such as that of the "dumb blonde" (*Baby, if I act like that, flippin' my blonde hair back*) who is more concerned with her appearance (*Push up my bra like that*) to attract the attention of men. This representation reinforces the idea that a woman's value lies in her ability to adapt to the canons of beauty and that she should prioritize attracting men's attention. This narrative depicting this woman's behavior as "stupid" seeks to create resistance in the social order, seeking to challenge strongly entrenched gender norms and stereotypes.

[Chorus]

Maybe if I act like that (Maybe if I act like that)

That guy will call me back (That guy will call me back)

Porno paparazzi girl (Porno paparazzi girl)

I don't wanna be a stupid girl (Stupid girls)

Baby, if I act like that (Baby, if I act like that)

Flippin' my blonde hair back (Flippin' my blonde hair back)

Push up my bra like that (Push up my bra like that)

I don't wanna be a stupid girl (Stupid girls)

Text analysis

- This is the fourth repetition of the chorus, which emphasizes the message to be disseminated.

Discursive Practice.

The repetition of the chorus is used by several writers to make the message memorable and have a greater impact on the audience. In this case, it reinforces the criticism of the pressure on women to mold their behavior to men's expectations. Likewise, the writer seeks to reinforce her criticism of the superficiality of women who focus only on their appearance, calling them "stupid." Under this scenario, the writer wants to show that she resists being a "stupid girl."

The repetition reinforces the writer's opposition to this situation and her firm resistance to participating in it. By repeatedly criticizing these norms, the song exposes the arbitrariness and unfairness of such expectations, underlining the need to question and challenge socially established standards.

Social Practice.

The repetition of the chorus suggests a constant social pressure for women to conform to socially imposed and accepted standards. It also reflects a need to resist male domination and patriarchal norms that seek to maintain the status quo.

It reinforces the female stereotype of the superficial woman, oriented only to please men. It reiterates resistance to the patriarchal social structure, which seeks to standardize women by emphasizing only their appearance over other qualities.

[Outro]

Baby, if I act like that (Stupid girls)

Flipping my blonde hair back (Stupid girls)

Push up my bra like that (Stupid girls)

Stupid girls

(Stupid girls) Stupid girl

(Stupid girls) Stupid girls

(Stupid girls) Stupid girl

(Stupid girls)

(Stupid girls)

(Stupid girls)

Textual Analysis.

- The first three sentences *Baby, if I act like that, Flipping my blonde hair back, Push up my bra like that* are part of previous verses.
- The phrases are constructed in a conditional or descriptive format followed by a negative evaluation (*Stupid girls*).
- The style is informal and colloquial.
- After each sentence, the text *Stupid girls* is repeated, serving as a response to the idea presented in the sentence.
- Apart from being repeated after each sentence, *Stupid girls* is repeated ten more times.

Discursive Practice.

The writer seeks to emphasize her criticism of the superficiality of certain women, who tend to prioritize their appearance over other characteristics. She employs the constant repetition of *stupid girls* to ensure that the message is clear and memorable.

The lyrics question gender stereotypes that dictate how women must look and behave to be accepted, promoting a discussion about the social expectations applied to women.

Social Practice.

Like the previous verses, this verse criticizes social norms that seek to shape women's behavior. It highlights how these norms are imposed by a patriarchal social structure that values women's appearance

and conformity over other characteristics. As women are often valued for their appearance and their ability to attract men, the cycle of domination and inequality is perpetuated.

The molded behavior of women perpetuates unequal power relations, which reflect a dominant man over a woman who has lost individuality. In this type of relationship, men dictate the standards of behavior and the canons of beauty that delimit women's actions.

The repetition of *stupid girls* demonstrates resistance to conforming to behaviors aligned with gender stereotypes, promoting a shift towards equality and respect for women in all their forms and capacities.

Appendix F

Stupid Girls - Video Analysis

Time: 00:00 - 00:19

[Intro]

A girl is sitting in front of a television in a living room. The girl is white and has blond hair in pigtails. She is wearing a jersey that looks like a soccer jersey. On her lap is a blonde Barbie doll. In front of her, on an armchair, there is a doll, a Barbie, and a pink unicorn.

Several toys are on the table: a soccer, a microscope, a computer toy, and some toy medical instruments.

Uh-huh, uh-huh

Stupid girl (Woo), stupid girls, stupid girls

The foreground of the girl. On her left side, Pink's image emerges among some white clouds, portraying an "angel" with white hair dressed in white, emulating the girl's good conscience. Pink vocalizes the phrase *Stupid girls*.

To the girl's right side emerges the image of Pink with black, flowing hair. She is wrapped in fire, characterizing the "demon." The girl reacts sadly to this apparition. This version of Pink vocalizes the phrase *stupid girls*. Later, Pink "angel" appears again, vocalizing the phrase *stupid girls*.

How both versions of Pink vocalize the phrase, *stupid girls* is different. In the case of the "good" conscience, it expresses concern and hopelessness, while the "bad" conscience vocalizes with a tone that implies "you fell for it."

The girl seems annoyed and changes the channel.

[Chorus]

Maybe if I act like that, that guy will call me back

The TV screen shows an image of a teacher writing on a blackboard. The image is set in the 1950s and is in black and white. The word "etiquette" is on the blackboard. The teacher is Pink, and her

hair is neatly bunned. She wears a skirt, blouse, white gloves, and a jacket with embroidery on the lapel. She is also wearing glasses typical of the period and a pearl necklace.

The scene returns to the girl surrounded by both characterizations of Pink. The "bad" conscience version of Pink is happy and celebrating, and the "good" one is sad.

The teacher counts her fingers and gestures to flip her hair back. Her students (young women) sit upright in a row, impeccably dressed and wearing gloves. They imitate the teacher's movement of flipping her hair back.

Porno paparazzi girl (Yeah).

The girl mimics the motion of flipping her hair back. Pink, the "demon," is happy to see the girl imitating the movement.

I don't wanna be a stupid girl (Uh, uh)

(Black and white image set in a 1950's classroom) A student wipes her teeth with one of her fingers, to which the teacher responds with an annoyed and disapproving gesture. The teacher bangs the table with a stick. The girl changes the channel.

Discursive Practice.

The first scene of the video shows toys stereotyped according to gender. Barbie, the pink unicorn, and other toys represent traditional female gender stereotypes. In contrast, the toy scientific and medical instruments suggest an alternative potential for boys in which they are encouraged to pursue scientific curiosity and professional growth. This scene and the clear division between the two options symbolically show the duality between traditional gender stereotypes that the girl faces.

The appearance of Pink in her two versions, "good" and "bad" conscience, symbolized as angel and demon, shows the girl's internal struggle between following superficial stereotypes ("bad" conscience) or seeking alternatives ("good" conscience).

Pink's characterization as an etiquette teacher in the 1950s shows how such concepts have long been ingrained in society. Despite the time that has passed, traditional gender norms persist. The teacher wants all the young women to behave the same, preventing the emergence of individuality. They must

behave "properly" according to traditional standards, be controlled, and be content to do so. In this way, the teacher symbolizes society.

The etiquette class scene unfolds while listening to the phrase *Maybe if I act like that, that guy will call me back*, underlining the pressure women feel to act in a certain way, following rules of etiquette and appearance, in the hope of being accepted and valued, especially by men. When one of the young women wipes her teeth with her hand, she immediately causes the teacher's discomfort, representing that if a woman does something out of the "norm," she receives a punishment or a warning from society.

The difference in vocalizing the phrase *stupid girls* by the two versions of Pink in the video reflects an internal conflict. The "good" conscience vocalizes the phrase in a concerned and hopeless manner, displaying a genuine warning about the dangers of conforming to gender stereotypes. In contrast, the "bad" conscience does so with a mocking, triumphant tone, insinuating that the young women have fallen into the trap. This duality underscores the struggle between following the norm or pursuing individuality based on personal preferences.

Finally, although the girl changes the channel, seeking to watch something else, the following image shows her that everything remains the same.

In this part, the video seeks to provoke critical reflection on gender stereotypes and the social pressure women face to conform to superficial norms. Additionally, it aims to get young women to question and challenge these traditional expectations, promoting the pursuit of their interests and the development of their own identity.

Social Practice.

The video exposes how patriarchal society shapes gender expectations from an early age. Stereotypical toys (such as dolls and Barbies) condition girls to their role as mothers and caregivers and to focus on superficiality. They are tools through which patriarchal domination is perpetuated, encouraging girls to conform to traditional gender roles. On the other hand, the toy scientific instruments and the ball would be intended for boys, promoting a much more varied potential focused on scientific curiosity, professional growth, and the development of physical activities.

Pink's characterization as an etiquette teacher in the '50s symbolizes how traditional gender norms are deeply embedded in society and used to maintain the status quo. Punishing deviance from norms underscores how social gender structures exert control over women, preventing them from developing an individual and professional identity.

Pink's characterization as "angel" and "demon" symbolizes women's internal struggle between following gender stereotypes or seeking their alternatives, breaking out of the mold. The "bad" conscience, which vocalizes *stupid girls* with decision and triumph, represents the social conscience with deep patriarchal roots that celebrates when women repeat patterns of behavior. Meanwhile, the "good" conscience reflects resistance and the search for change in the social order.

Time: 00:19 - 00:36

[Verse 1]

Go to Fred Segal, you'll find them there

On television, Pink can be seen with her brown hair pulled back in a messy bun, walking towards a clothing store. She wears boots, necklaces, a purse, a short dress, and sunglasses. She walks with an arrogant attitude towards the entrance of the store. Behind her, a blonde woman with sunglasses, wearing a white coat and walking her dog, and a woman in a red dress walk.

Laughin' loud so all the little people stare

Pink keeps walking toward the store and bumps into the glass door.

Lookin' for a daddy to pay for the champagne.

She is knocked back by the glass door.

The image changes to the room in which the girl is standing. Pink vocalizes the song's lyrics in her "bad" conscience characterization. The girl laughs derisively.

(Drop a name)

Pink enters the store and vocalizes the phrase of the song.

What happened to the dream of a girl president?

Image of Pink on a giant poster. Pink is formally dressed, with her hair neatly combed and wearing glasses. She gestures to raise her fist as if to bump into another person, as a sign of "teamwork" or "good job." The United States flag is in the background.

In front of this image is Pink, dressed in the same manner as in the pantograph. She is standing behind a podium bearing the logo of the United States Presidency. Pink raises her fist in a sign of "teamwork" or "good job" and then makes the "two thumbs up" gesture.

"two thumbs up."

Pink vocalizes the phrase of the song.

She's dancing in the video next to 50 Cent.

(In music video format) Pink, dressed in short black tights, a garter belt, and a black bra, dances next to an African American rapper. Her back is turned as she vocalizes the phrase. The man also dances.

They travel in packs of two and three

(Pink impersonates the woman going to the store.) Pink is in a pet store, looking at small dogs in cages on a shelf.

With their their-bitsy doggies and their teeny-weeny tees.

She lifts one of the cages (it has the phrase "Stays Younger Longer") and while vocalizing the words *With their their itsy-bitsy doggies and their teeny-weeny tees*, she looks at the little dog in the cage and gestures playfully at it.

Discursive Practice.

The image of Pink entering Fred Segal, a luxury store associated with celebrity culture and consumerism, depicts a superficial figure focused on fashion and appearance. It portrays her as a foolish person who even hits herself with the glass door, highlighting her ridiculous behavior and total disconnection with reality.

Pink's image of a female president of the United States contrasts sharply with the previous ones. It questions why women would have given up their aspirations (*What happened to the dream of a girl president?*) to fixate only on superficial issues and follow gender stereotypes. An example is the scene

(which comes immediately after) in which Pink dances next to 50 Cent, criticizing the objectification of women in the music industry. This scene criticizes how women are expected to adopt sexual roles to be visible, highlighting the pressure to conform to these stereotypes to obtain this type of recognition.

The video uses sarcasm, irony, and caricature to show the ridiculousness of these superficial behaviors, in which the protagonists are more concerned with appearance and fads. These images are contrasted with those with aspirations of leadership and authenticity, highlighting the dissonance between what society promotes and reinforces and what women can achieve.

The video seeks to challenge gender stereotypes and social pressures, promoting a critique of the values and behaviors that society celebrates and perpetuates by encouraging young women to challenge these expectations and work towards positive change.

Social Practice.

The depiction of a woman who focuses only on fashion and is oblivious to reality ridicules superficiality. This approach shows how women who conform to certain stereotypes limit their aspirations, keeping them in superficial roles that distract them from more meaningful activities and focus them on banalities such as fashion. This conformity reinforces male supremacy and unequal power relations.

The video portrays a woman who is content to be the “adornment” in a music video, accepting and reinforcing the objectification of women by adopting a sexual role to be visible. This portrayal reflects the pressure to conform to these stereotypes to gain recognition, evidencing how patriarchal domination is perpetuated by valuing women primarily for their appearance and sexuality.

The contrast between the images presented and Pink's representation as president of the United States shows the dissonance between what society promotes and what women can achieve. It highlights women's ability to challenge gender stereotypes that limit them, promoting leadership roles that resist the social order and generate significant change.

Time: 00:36 – 1:09

[Pre-Chorus]

Image of Pink in a tanning saloon getting ready for a spray tan. She is putting on her glasses. She looks excited.

Where, oh where, have the smart people gone?

Aerosol sprays of suntan lotion come out of the walls. She chokes on them. It goes into her mouth, and she twitches desperately because of the jets that continue to come out.

Oh where, oh where could they be?

(Image of Pink as president) She vocalizes the song phrase while raising her arms to the sky with a "where?" gesture.

(Image of Pink in the tanning salon) She is engulfed by the spray jets. She coughs in despair. She starts screaming; her whole face is covered in spray tan (exaggeratedly orange).

(Yeah, yeah, yeah, yeah, yeah). [Male voices]

The woman slips into the booth.

[Chorus]

Maybe if I act like that (Woo), that guy will call me back (Uh-huh, uh-huh)

Pink and her date are sitting in a bowling alley, chatting contentedly. Pink is wearing a high-necked dress. A brunette woman in a miniskirt and deep cleavage appears. She bends down to lift the bowling ball, highlighting her cleavage.

Pink's date looks at her closely. Pink also watches her, clearly annoyed by her presence and cleavage. Pink shakes her head in disapproval.

Porno paparazzi girl, I don't wanna be a stupid girl

(Pink in the tanning salon). Pink is wearing a white robe. Two women are seated; one, a blonde wearing a bikini, is signing a document, and the other, an African American, is sitting in front of her (she is an employee of the business). Pink walks, taking short steps, and takes off her robe. She is highly orange (not bronze). She shows off her body. The blonde woman stops and stands next to her. The woman tending the store shakes her head in disapproval.

Baby, if I act like that, flippin' my blonde hair back

(In the bowling alley) The woman with the cleavage jumps with excitement after scoring a point in the game. Pink looks at her in surprise while her date observes the woman with desire. Pink turns around and pulls a tag from under her armpit that says, "Push in case of emergency." Her breasts start to inflate.

(Yeah) Push up my bra like that

She glances sideways at her partner and uses her eyes to indicate that her breasts have gotten bigger. She wants to please him. He looks at her breasts in wonder and desire.

I don't wanna be a stupid girl

Pink, as the president of the United States, vocalizes the phrase of the song.

(Uh-huh, uh-huh, uh-huh, uh-huh, uh-huh)

Quick shots of Pink at the pet store, Pink as a teacher, Pink at the bowling alley with her partner (she turns around and looks scared), and Pink dancing next to rapper 50 Cent.

(Let's break it down now) [Male vocals]

Discursive Practice.

The scene in the tanning salon shows in a cartoonish way how women undergo superficial and even ridiculous procedures to meet beauty standards. In this scene, the disapproval of the salon employee highlights that there are still people who recognize the absurdity of these behaviors.

The scene in the bowling alley, reinforced by the lyrics *Maybe if I act like that, that guy will call me back*, portrays how society values and measures women according to beauty standards, establishing these canons as the primary criterion for determining their worth. It depicts a woman willing to change her appearance to satisfy her partner and gain his attention and approval. Furthermore, it becomes evident that women feel pressure to compete with each other, using superficial elements such as breast size to attract male attention.

Faced with the previously described scenes, the singer, portraying the role of an empowered woman, resists conforming to these patterns. She challenges the expectations imposed on women,

refusing to adhere to superficial standards and rejecting that women's worth is determined by their appearance.

The video uses an exaggerated and caricatured representation of stereotypes to draw the viewers' attention to social issues. It highlights the pressure women face to conform to the canons of beauty, often leading them to fall into stereotypes of superficiality.

Social Practice.

The video caricatures how patriarchal society imposes specific superficial beauty standards that women must follow to please men. This power relations places women in a position of submission to men, regardless of the sacrifices they must make to achieve it.

The salon employee's disapproval reflects that, despite socially recognized patterns, some people still recognize this absurdity. This reaction suggests that there is a critical consciousness within society that could confront these stereotypes and work toward change that resists the pressure to maintain an unequal social structure.

The video portrays a patriarchal society in which women are valued primarily for their appearance, establishing the canons of beauty as the primary criterion for determining their worth. This situation places men in the role of judges, with the power to decide who is more valuable based on superficial criteria, which reinforces and perpetuates the dominant role of men.

In contrast, the video also portrays an empowered woman who has left these stereotypes behind, sending a clear message of resistance to not being just another *stupid girl*. This resistance symbolizes the struggle against power relations and patriarchal domination that seeks to promote a change in the social order.

Time: 1:10- 1:26

[Verse 2]

The disease is growing, it's epidemic

Overhead shot of Pink lying on an operating room bed. She looks at the camera and seems to be frightened. A surgeon outlines one of her breasts with a marker. Additional lines are drawn on her other

breast, stomach, and waist to indicate the planned incisions for the plastic surgery procedure. On her panty is painted the text "Reconstruct." Pink vocalizes the verse of the song.

I'm scared that there ain't a cure

A cart with surgical tools appears. Pink vocalizes the verse of the song.

The world believes it and I'm going crazy

Close-up shot of Pink looking sideways at the surgeon and then to the other side. She looks scared. Pink vocalizes the verse of the song.

I cannot take anymore.

Pink, characterizing the president of the United States, vocalizes the text. She is angry.

I'm so glad that I'll never fit in

The two women in the Tanning Salon. Pink puts her arm near the other woman to compare tans. The other woman seems annoyed with the comparison. She gives her a "that's enough" hand signal and walks away. Pink doesn't seem to mind and starts to walk away wildly, smiling and naively.

That will never be me

Image of the girl holding her Barbie in her hands. The image of her "good" conscience appears. Pink vocalizes the phrase of the song in this characterization. The girl looks at her.

Outcasts and girls with ambition

Pink, dressed casually in black pants, black Converse shoes, a mid-length sleeved T-shirt, and her hair pulled back is running in a grassy field with a ball in her hands. She is smiling. She is playing with several men whom he dodges as she runs. She runs over one of them, ball in hands. She makes a gesture of a shout of triumph.

That's what I wanna see (Come on)

Pink president vocalizes the phrase profusely. The camera zooms out to reveal her standing at the podium, making a "fist-pumping" gesture.

Discursive Practice.

The image of Pink on the operating table, about to undergo cosmetic surgery, illustrates society's obsession with physical appearance as a rapidly spreading "disease." It symbolizes extreme measures women are willing to take to meet beauty standards, undergoing "reconstruction" to conform to societal expectations.

The image in the operating room, reinforced by the song's lyrics (*The disease is growing, it's epidemic, I'm scared that there ain't a cure, The world believes it and I'm going crazy*), expresses fear and hopelessness in the face of this situation.

Pink reinforces her disagreement with the system and shows her anger, symbolizing frustration and determination to no longer accept the social norms that transform women into "stupid" (*I can't take anymore*).

On the other hand, the video portrays the girl's inner struggle and the encouragement from her inner voice not to be carried by stereotypes. Her "good" conscience persistently urges her not to succumb to societal pressures, echoing the sentiment *That will never be me!*

The video also portrays a woman leader (president of the United States) and a woman who plays soccer on equal terms with a group of men. This woman breaks from stereotypes and enjoys activities far from what would traditionally be assigned to women, symbolizing a break from gender roles.

The video uses sarcasm and irony in the lyrics and visuals to ridicule beauty standards and superficial behaviors. It seeks to encourage critical reflection on social expectations and encourages young women to resist them and work towards positive change in the social order.

Social Practice.

The video portrays society's obsession with physical appearance as an expanding "disease," criticizing the imposition of female beauty standards and the extreme measures women are forced to take to meet male expectations. These practices perpetuate inequality and unequal power dynamics by reinforcing a system where women's worth is judged by their appearance.

The video shows the frustration and determination to reject the social norms that belittle women, reinforcing widespread dissatisfaction with the system. This anger signifies active resistance against the

dominance of a patriarchal society that continuously pressures women to maintain the status quo and uphold male privilege. It highlights a refusal to accept the constraints imposed by a system designed to undermine women's autonomy and potential.

Additionally, the portrayal of women leaders breaks gender stereotypes and challenges the power structures that perpetuate male supremacy. By highlighting women's capabilities, it promotes a shift in societal perceptions, emphasizing that women possess equal abilities to men and should not be limited by outdated gender stereotypes.

Time: 1:27 – 2:18

[Pre-Chorus]

Disasters all around (Disasters all around)

Pink (redhead) drives a luxury convertible while talking on the phone. On her other hand, she carries a disposable coffee cup. Several shopping bags sit on the passenger seat. She dances while vocalizing the chorus. Suddenly, she runs over a woman who goes flying through the air. Pink is startled.

A world of despair (A world of despair)

She doesn't stop and keeps talking on the phone. She looks in the rearview mirror and puts on lip gloss.

Your only concern: "Will it fuck up my hair?"

Pink vocalizes the song's phrase effusively.

[Chorus]

Maybe if I act like that, that guy will call me back (Yeah, like this, woo).

Pink jogs on a gym treadmill. She is wearing a black T-shirt with the text "Die Hipster Scum" and black tights. She tries to talk to the coach, but he ignores her.

Porno paparazzi girl, I don't wanna be a stupid girl

The coach walks over to a woman in low-cut clothes who is on the treadmill next to Pink. Frustrated, Pink, looking for attention, desperately removes her shirt, but staying in her sports top and puffing her chest.

Baby, if I act like that, flippin' my blonde hair back (Uh-huh, uh-huh, and do your thing).

She looks at the woman as if to say, "Now, what do you say?" The other woman turns around and looks at her.

(Pink redhead in the convertible) Pink drives a luxury convertible car. She is talking on the phone, and on the other hand, she is also steering the wheel. She has a disposable coffee cup. Suddenly, she runs over a man wearing an executive suit. She drops the coffee and shouts.

Push up my bra like that; I don't wanna be a stupid girl (Do your thing, yeah, yeah, uh).

She covers her face with a paper bag, as if no one will look at her, and continues talking on the phone.

The intense music cuts out; the choir can be heard in the background.

Two teenage girls in semi-sheer dresses are in the bathroom. One of them is in the back, and the other has just put a toothbrush in her mouth to vomit in the sink.

Pink enters the scene as a teenage woman in a pink dress. She wears several necklaces, and her hair is tied back with a buckle. She approaches the sink. The teenage girl behind her comes out of the bathroom.

Pink, using the forced tone of an unfriendly, shallow person, says, "Oh my God, you guys, I totally had more than 300 calories. That was so not- sexy." Her friend reinforces and replies, "No."

She looks in the mirror, sticks out her chest, and makes sexy faces with her lips. Next to her, the teenage girl tries to vomit by putting her toothbrush in her mouth and finally throws up in the sink. You can see the vomit in the sink.

Pink: "Good one. Can I borrow that?"

The teenage girl hands her the toothbrush, and Pink puts it in her mouth. She repeatedly gags in an exaggerated and cartoonish manner. She bends over the sink to vomit while effusively saying, "I will be skinny."

Discursive Practice.

Accompanied by the text *Disasters all around (Disasters all around)*, a woman runs recklessly over a person with her car. The caricaturization of the woman is taken to the extreme, portraying her as so self-absorbed and disconnected from reality that she lacks empathy, worrying more about her appearance than giving help to the persons she runs over (*Will it fuck up my hair?*). Luxury and excessive consumerism highlight the disconnection with reality and lack of responsibility, reinforcing that trivial concerns prevail over humanity.

The video shows how gender stereotypes favor the superficial. The gym scene focuses on the woman with the most prominent bust, highlighting how women compete based on beauty standards. These standards become the main criteria for male recognition and approval.

The video also reflects the frustration of women who cannot meet these standards. This frustration has emotional and psychological effects on women, perpetuating a cycle of insecurity and competition rather than fostering self-worth.

On the other hand, the video shows the extreme pressure women are under to be thin, even at the expense of their health. It criticizes the normalization of situations in which women vomit to look skinny, underlining how society has normalized the obsession with thinness and appearance based on women's sense of guilt. Her goal is "to be skinny."

The video captures the audience's attention by showcasing the harmful effects of beauty standard imposition. It depicts extreme scenarios, such as a woman more concerned about her appearance than helping someone she ran over and a competition based on bust size. These depictions criticize superficial stereotypes, highlighting their emotional and psychological harm to women.

Social Practice.

This part of the video reinforces its criticism of the stereotypes of superficiality imposed on women. These stereotypes encourage superficiality and consumerism, encouraging a disconnection from reality due to the pressure to look flawless.

Additionally, the video illustrates how society normalizes harmful practices (like self-induced vomiting) to avoid gaining weight. This normalization underlines the power dynamics of social pressure

contributing to this destructive behavior. The expectation that women stay skinny at all costs reinforces the societal belief that to look thinner is to look more attractive. This not only perpetuates unrealistic beauty standards but also adds another burden women must bear to meet societal expectations.

All these efforts to meet beauty standards are primarily aimed at pleasing men, placing them in a privileged position and perpetuating patriarchal domination. In addition, harmful and oppressive expectations towards women reinforce power structures that limit and control female freedom and self-esteem.

Time: 2:18 - 2:45

[Bridge]

Male voice: *(Do your thing, and do your thing, do your thing, and do your thing, do your thing, do your thing?)*

Pink, in the gym, glares at the woman next to her. A close-up of the woman's cleavage is shown, her breasts jiggling as she moves on the treadmill. The gym coach continues to talk to her and does not pay attention to Pink.

Pink touches her breast, comparing its size to the other woman's. She looks disappointed.

(I like this, like this, like this)

Pink pulls her top down a bit and squeezes her chest to get cleavage. She looks at the camera with an expression that seems to show concern.

Pretty, will you fuck me, girl? Silly, I'm so lucky, girl

In a home-camera filming format (greenish color, with a REC on top), Pink is shown looking into the camera. She has long blonde hair and is in her underwear. She is on a bed, and behind her is a man in his underwear. Pink vocalizes the phrases of the song.

Pull my hair, I'll suck it, girl, stupid girl

(Pink redhead in the convertible while talking on the phone). Vocalizes the text of the song Pull my hair, I'll suck it, girl).

Pink on the treadmill, jogging with a mocking gesture.

Pretty, will you fuck me, girl?

(In a home-camera filming format). Pink walks on all fours on the bed, looking provocatively at the camera. Behind her is the man who approaches her with desire.

Silly, I'm so lucky, girl

Close-up of the girl with her Barbie in her hands. At her sides are the images of both consciences.

Pull my hair, I'll suck it, girl, stupid girl

(In a home-camera filming format). Pink sings, looking provocatively at the camera. She lies on her belly, and the man grabs her foot, massaging it. She holds a phone and starts typing on it.

(Baby, if I) Baby, if I act like that,

Close-up of Pink singing and looking at the camera. She has long blonde hair and is wearing makeup. The shot opens up, and you can see that she is at a car wash center. She is wearing a bikini top, shorts, red panties sticking out of her shorts and boots. She lifts one leg into a car she is washing while rubbing her leg with a sponge filled with suds. She makes provocative and sensual movements. Pink vocalizes the phrase.

flippin' my blonde hair back

(In home-camera filming format). Pink is lying on her belly on the bed. The man in his underwear massages her foot as she flips her blonde hair back. She looks sensually at the camera.

(Baby, if I) Push up my bra like that

Pink at the car wash provocatively touches her breast. She is full of foam.

She dances provocatively by the side of the car, moving her hips pronouncedly.

Stupid girl

(In home-camera filming format) Pink is still lying on her belly on the bed and vocalizes the phrase of the song.

Discursive Practice.

The video reinforces that society values women's appearance to determine their worth. This superficial valuation generates competition among women, who feel that their self-esteem and value are tied to the attention they receive from men.

Through the use of vulgar language (*Pretty, will you fuck me, girl?, Pull my hair, I'll suck it, girl*), accompanied by images with explicit sexual content, the video criticizes the objectification of women. It shows how women are encouraged to act seductively and superficially to gain attention, perpetuating gender stereotypes.

The car wash scene caricatures the hypersexualization of women in popular culture, criticizing how society reduces women to objects of desire for male entertainment. The exaggerated depiction of Pink provocatively washing a car highlights the way women are visually exploited in media such as calendars and advertisements, which feature women in wet clothes, clinging to their bodies, depicting them as objects of sexual desire.

The video's exaggerated depiction of women aims to capture the audience's attention and show the lack of authenticity in the roles that society imposes on women. Pink employs sarcasm, irony, contrast, and caricature to question and challenge these societal expectations. This is evidenced in scenes such as the woman who seeks to have more cleavage by squeezing her breasts, the exaggerated sensual movements when washing the car, the carefree woman who drives a car without noticing her surroundings, and the crude movements in a sex video.

Social Practice.

The video criticizes the dynamic in which women, driven by the desire to please men, conform and reinforce socially imposed beauty standards. This puts men in a privileged position as they not only control social and cultural norms but also have the authority to judge women based on these standards.

Additionally, it highlights how women are encouraged to act seductively and superficially to gain male attention, perpetuating gender stereotypes and male dominance. The hypersexualization of women, exploited visually, perpetuates male supremacy and keeps women in roles of objects of desire.

Time: 2:45 - 3:07

[Chorus]

Maybe if I act like that (Maybe if I act like that)

(Pink at the car wash) Pink climbs on the car's hood, slips on the foam, and starts dancing on the hood exaggeratedly and cartoonishly, with sensual movements.

That guy will call me back (That guy will call me back)

She continues dancing, slips on the foam, and then falls to the floor. She gets up and continues to dance sensually and cartoonishly, looking into the camera.

Porno paparazzi girl (Porno paparazzi girl)

(Pink at the gym) She is still on the treadmill, suddenly, her pants get caught in the treadmill and come off, leaving her in her underwear. She is embarrassed.

I don't wanna be a stupid girl (Stupid girls)

The woman next to her and the coach look at her mockingly.

(Pink characterizing the president) vocalizes the phrase *stupid girls*.

(In home-camera footage format) Pink is still lying on the bed, face down. The man is touching her legs and feet. Pink vocalizes *stupid girls*.

Baby, if I act like that (Baby, if I act like that)

(Pink in the gym) she tries to cover her butt. Her panty have the text "Say no to food."

Flippin' my blonde hair back (Flippin' my blonde hair back)

She feels very embarrassed. She covers her face.

Push up my bra like that (Push up my bra like that)

(Pink at the car wash) Pink chews the sponge in a sensual way while she has her hand on one of her breasts.

(In-home camera filming format). Pink provocatively bites the bed sheet she is still lying on.

I don't wanna be a stupid girl (Stupid girls)

(Pink on the surgeon's operating table). The surgeon begins to cut the contour of the breast, and Pink vocalizes the song's text. She looks scared. An anesthesia mask is placed on her.

Discursive Practice.

The video shows images of Pink hypersexualized in an exaggerated, caricatured, and even grotesque manner, highlighting her critical position as she considers these behaviors ridiculous. As she falls while washing the car, it reinforces the ridiculousness and superficiality of the extreme efforts women are forced to make to attract male attention. This fall underscores Pink's critique of the superficiality and objectification of women, highlighting the absurdity of these societal expectations and norms.

The scene where her pants fall, and she feels ashamed, shows how women are permanently exposed to social scrutiny and pressure to maintain the perfect appearance. The phrase on the panty ("Say no to food") underscores the extreme pressure to keep a slim figure at any cost, highlighting the harmful messages that society imposes on female appearance.

The image of Pink as president contrasts with the other depictions, showing the disparity between women's potential and socially imposed limitations.

The scene where Pink is on the operating table and vocalizes *I don't wanna be a stupid girl* reflects the internal contradiction. Although she expresses her desire not to be a *stupid girl*, she still undergoes the surgery. The placement of the anesthesia mask symbolizes the imposition of social norms and how, despite not wanting to do it, she feels pressured and ends up giving in.

Pink seeks with this video to draw attention to the social pressure on women to comply with beauty standards and to the extreme hypersexualization of women that turns out to be ridiculous.

Social Practice.

The video shows a critique of the patriarchal society that encourages and perpetuates the superficiality and objectification of women, highlighting the absurdity of these expectations and social norms.

It illustrates the constant pressure women face to meet the standards of thinness, keeping them under constant scrutiny by society. This situation places them in a less privileged position, reinforcing male domination.

The pressure on women is so intense that, despite not wanting to be part of the system, they end up giving in to please men and society in general, thus perpetuating the status quo.

Time: 3:07- 3:31

[Outro]

Baby, if I act like that (Stupid girls)

(In home-camera filming format). Pink is still lying on her belly on the bed, and the man is still touching her feet and legs. Pink vocalizes the text of the song. She looks bored and drops her cell phone to the side.

Pink dances along with 50 Cent, she does it in a provocative and cartoonish way.

Flipping my blonde hair back (Stupid girls)

(Pink at the car wash). Pink is on the car's hood, washing her body with a sponge.

(In the format of filming with a home camera). Pink moves provocatively and exaggeratedly, grabs one of her breasts and licks her cleavage.

(Pink at the car wash) Pink continues to dance.

Push up my bra like that (Stupid girls)

Image of a blonde woman in her eighties, dressed in pink, standing next to a pink car parked outside a huge house. She emulates a Barbie. She has cleavage that could be the result of cosmetic surgery. She looks provocatively at the camera.

Stupid girls

The woman lifts up her hair and looks provocatively at the camera. Her face is tanned, she has wrinkles and is heavily made up.

(Stupid girls) Stupid girl

The little girl and Pink "angel" observe the image of the woman dressed in pink. They look worried. Pink "angel," says "Eww."

(Stupid girls) Stupid girls

The television shows an image of the woman. The girl turns off the TV with the remote control. She looks thoughtful.

(Stupid girls) Stupid girls

Pink "demon" is annoyed, while Pink "angel" is happy.

(Stupid girls)

The girl looks at the table on which the soccer, an electronic piano, and toy medical instruments are on the table at home. Meanwhile, the "bad" conscience makes the "begging" gesture.

(Stupid girls)

She then glances at the couch, where a bunny, the torso of a doll used for makeup, a pink unicorn, and a dollhouse lie.

(Stupid girls)

The girl gets up and chooses to go to the table. She picks up the soccer ball. Pink "angel" rejoices, celebrates, and gives the "Mission Accomplished" sign. The girl leaves the house with the soccer in her hands.

Discursive Practice.

The image of the older woman, who suggests that she has undergone plastic surgery and looks sensually at the screen, criticizes how social pressure on women persists even in old age. This scene highlights how women feel pressured to maintain a youthful and sexy appearance, evidencing the constant expectation to meet societally imposed beauty standards.

Through the scene in which the girl turns off the television, Pink seeks to show that the path to stop being a stupid girl involves confronting social norms, rejecting stereotypes, and becoming aware of the importance of not conforming to society's harmful expectations. This action symbolizes an act of resistance and empowerment.

The scene in which the girl must choose between traditionally feminine and masculine toys symbolizes women's ongoing internal struggle. When she takes the soccer ball (a toy usually assigned to boys), it symbolizes resistance to patriarchal norms and an affirmation of her identity and potential.

With all these representations, Pink encourages women to explore their potential and question the social norms that limit them.

Social Practice.

The video criticizes how social pressure to meet beauty standards affects women even in old age, obsessing them with youth and looking good. This pressure perpetuates women's subjugation to beauty stereotypes, placing them in a position of dependence on male acceptance. Their value is reduced to compliance with the canons of beauty, which reinforces their subordinate position and perpetuates gender inequality.

The video shows the struggle that women face from the time they are girls. They have to choose between following the limitations established by the norm or choosing their own path, risking punishment from society. This act represents a challenge to the gender structure strongly rooted in today's society.

The video conclusion is that women should choose not to follow the social norms that limit them. It encourages resistance and empowerment to challenge and change the social order established by male supremacy. This call to action underscores the relevance of resisting gender stereotypes, promoting a change in the social structure.

Appendix G

Coding system

Principal Code	Sub-code	Sub-code	Sub-code	
Gender and Feminist Discourse	Social Structure	Patriarchal and misogynist comments		
		Gender inequality		
		Society judge women		
		Social pressure to fulfil superficial and beauty standards		
		Double standard		
		Social pressure		
		Social expectations and norms		
		Everything is worse now		
		Others		
		Social Influence	Competition between women	
			Eating disorders	
			Celebrities as role models	
			Media influence	
			Influence in teenagers	

	Feminist Ideology	Break gender stereotypes	
		Alternative social structures	
		Female representation and visibility	Against sexualization and objectivation
			Girls should have more options to choose from
			Feminist anthem
			There are a lot of positive female role models
		Female empowerment and self-esteem	Become discerning
			Women empowerment
			Be yourself
			Self-esteem
			Body positivity
			Sorority
			Empowerment through violence
			Leave him
			Wait for the right partner
		Others	

	Male stereotypes	Trust and reliability	I don't trust men
			Men don't change
		Lack of understanding and communication	Womansplain
			Men don't listen
			Men don't understand
		Emotional and Psychological traits	Men are scared of smart women
			Men have ego issues
			Men are immature
		Negative behaviors towards women	Men take women for granted
			Men cheat on women
			Men don't care about women's feelings
			Men don't worry
			Men are mean to women
		General Male stereotypes	
		Absent dad	
		Others	
	Female stereotypes	Emotions and personality	Women are more emotional

			Resignation/ Conformism
		Lack of ambition	Women lost ambition
			I could become more famous quicker than ever by finishing college
		Appearance	What's wrong with makeup and expressing femininity
			Quiet and Pretty girl
			She looks pretty dancing next to 50 Cent
		Traditional role	Women should take care of the kids
		Pleasing, seeking for male's approval and attention	Women seek for attention and men approval
			Women please men
			What if we want men's attention
			It's OK to please men
		Superficial behaviors	Men like superficial women

			Criticizes women who behave superficially
		Lack of female role model	
	Disagrees with gender depictions in the video	Sexism and feminism	The comment is sexist
			Song aims to women and feminist
			Feminazi propaganda
			Misandry
			Sexist song
		Defends men	The song put women against men
			It's not good to generalize
			Women also cheat
			Both women and men can relate
			Men and women are emotional
			Men understand
			Defend men
			Not all dads are absent

			Women also hurt men
			Offensive to men
		General critiques	Men also seek for attention
			Women and men are different
			Cheating is bad for men and women
			General critique to stereotypes in the video
			We always blame society
	Toys for girls and boys		
	Other social issues	Homophobic comment	
		White privilege	
Alignment to the Song	Explicitly agrees with the song message		
	Relates to the song		
Criticism or Disagreement	Didn't understand	Didn't understand the song or the video	

		Didn't understand a comment	
	Questions the singer	Beyonce is no hero of women empowerment	
		Pink is misogynistic	
		Pink is "pick me girl"	
		Pink is body shaming	
		Critiques the singer	
	Critics the message or comments	Having sex is not a crime	
		Critiques part of a message	
		Men builds homes, boys shack	
		Defends that cheating on any women is not ok	
		She shouldn't make fun of other people	
		Compares the singer with another artist	
		Inappropriate humor	
	Didn't like the song		

Fan Behavior	Timeless video		
	Critiques fan behavior		
	Knowledge about the singer	Talks about another song of the same artist	
		Talks about singer's information	
		Talks about easter eggs in the video	
		Talk about discography and new releases	
	Song's and singer's impact	Song impact	
		The song is relevant/ has influence	
		Pink is someone could relate	
		Pink as a role model	
		Pink gave permission to be different	
		Pink helped her thorough hard times	
	Singer support and promotion	Come to my country	

		Cultish followers	
		Pink for president	
		Swifties	
		Video support to raise views	
	Admiration and appreciation	Pink flips the board	
		Pink turns up to speak	
		Pink nailed it	
		Proud of Taylor Swift	
		Defends the singer	
		Congratulates the singer	
		Talks about Beyonce beauty	
		Celebrate her triumphs	
		Thanks the artist	
		Talks about how much they like the singer	
		Talks about how much they love the song or video	
	Intergenerational		
	Cites part of the song		
		Others	

2SLGBTQ+			
Comments			
Side Conversations	Plagiarism		
	Recognizes celebrities portrayed in the video		
	Comments about another celebrity in the video		
	Pink delivered the message in the 2000		
	Refers to Beyoncé being cheated		
	Comments on Swift characterizing "The Man"		
	Refers to Swift fight with ex manager		

Others	Marriage and divorce		
	Explains the song		
	Laughs about a comment		
	Refers to If I Were A Boy (in The Man comments)		
	This song is for men		
	White people are also judged		
	Analyzes cheating		
	Gives advice		
	Empathy to know how the other person is feeling		