



WOMAN IMAGES IN 30 TOP HIT SONGS IN A.D.2010s



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THE MASTER'S PROJECT TITLED

WOMAN IMAGES IN 30 TOP HIT SONGS IN AD.2010S

BY

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This study aimed to explore images of women in song lyrics. The lyrics of thirty songs selected from the *Decade-End Hot 100 Songs* charts in the 2010s were analyzed using feminist theory, consisting of the aspects of objectification, inferiority, and gender stereotypes. Findings showed that fifteen song lyrics featured the objectification of women. In other words, women can be bought and sold and are generally perceived as objects for men's desires, mostly in terms of sexual objects. There were five song lyrics that emphasized the inferiority of women to men. Women are mainly considered inferior because of their appearance and being defined women. The results also revealed that six song lyrics portrayed negative stereotypes of women. However, there were four songs that did not mention women. Thus, it was suggested that the images of women in the songs were still restricted to traditional social expectations. This study provides some insights into the inequality of women in contemporary music.

Keyword : image of women, song lyrics, 2010s

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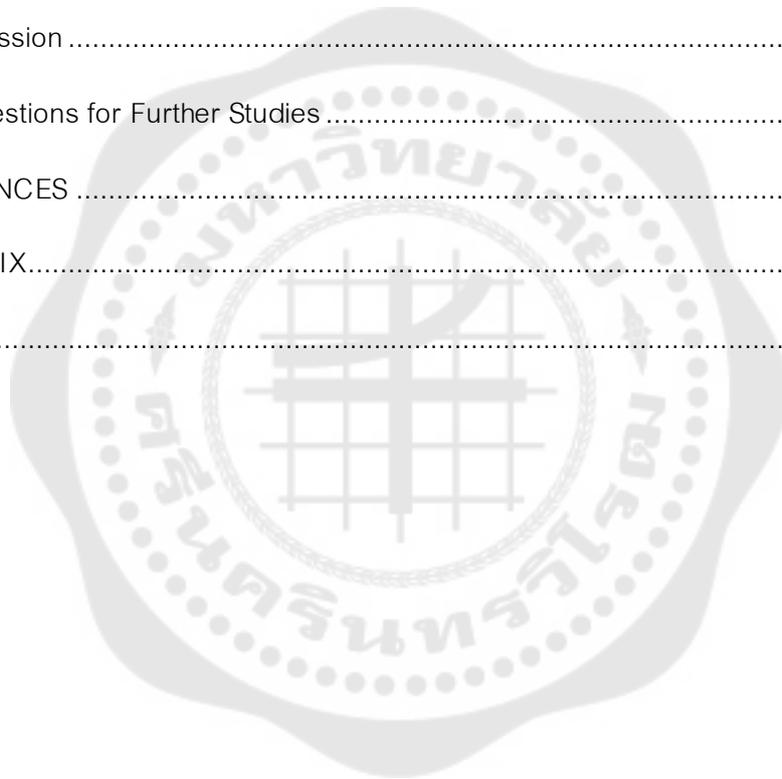
Last but not least, I wish to express my deepest gratitude to my dear father, mother, sister, and family who constantly support me throughout my life.

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CHAPTER I INTRODUCTION

Background of the Study

“Jolene, Jolene, Jolene, Jolene
I'm begging of you please don't take my man
Jolene, Jolene, Jolene, Jolene
Please don't take him just because you can
Your beauty is beyond compare
With flaming locks of auburn hair
With ivory skin and eyes of emerald green
Your smile is like a breath of spring
Your voice is soft like summer rain
And I cannot compete with you” (Parton et al. – “Jolene”)

Song lyrics can tell stories and reflect emotions and thoughts from the lyricists who intend to convey their message through songs to their audiences (DeDiego 1). The lyrics by Michael Jackson's *Black Or White* says, “I said if you're thinkin' of being my baby/ It don't matter if you're black or white/ I'm not going to spend my life being a color.” These song lyrics show that Jackson himself has no discrimination about races, but he realizes about inferiority as being a *Black*; therefore, the word “color” in the lyrics can be implied that he is determined to be treated equally (Kirana).

Another lyrics by Ani DiFranco's *Amendment* saying, “And if men can kill and be decorated/ instead of blamed/ Then a woman called upon to

mother/ Can choose to refrain” narrate about abortion, privacy, and equality in society for women to have their free will (Reger 1364). Thus, it can be seen that lyrics convey narrator’s thoughts and ideas.

The definitions of lyrics vary, but they can be categorized into two meanings. One definition is that lyrics involves a composition which is specifically a lyric poem and suitable for singing (Cambridge Dictionary). The other definition, lyrics are defined as words of songs expressing personal thoughts and feelings (Merriam-Webster Dictionary "Definition of Lyric"). By composing lyrics, poets and songwriters show deep and personal sentiments and the meaning they share become predominant in societies and cultures (Brewster 1). In Christina Aguilera’s *Beautiful* lyrics say, “I am beautiful / No matter what they say / Words can't bring me down.” This lyrics imply that women deal with an abusive childhood who survive from bad experiences and focus on inner beauty of women which is not just defined by style and shape they have. Lyrics also reflect human right, struggle, and discrimination in real life (MULYADI). Thus, it may be stated that lyrics represent the truth (Yeager 71).

However, some people cannot make a distinction between lyrics and poems. Lyrics are sometimes considered as poems. The two words have a profound difference in that the meaning depends on the composers’ intention and thought which differentiate between the two (Vošahlík 13) Brewster stated in *Lyric*, “lyrics are written from personal experiences for specific purposes” (Brewster 18). For example, lyrics can be composed in order to rejoice in

praising God. As Chris Tomlin's *Jesus Messiah with* lyrics, "He became sin, who knew no sin/ That we might become His righteousness/ He humbled himself and carried the cross/ Love so amazing, love so amazing" aim at worshipping Jesus. These verses are taken from 2 Corinthians 5:21 in the Bible (Cho 220). Lyrics narrate that Jesus Messiah is a savior who comes to save us from our sin. Thus, lyrics are a group of words used for writers' specific purpose and they are used as a tool for sending messages.

At present, many writers use lyric writing as a tool to express their stories, feelings, and experiences. They also use such writing to fight against the inequalities in society. Some female singers use lyrics to express their oppression through songs they present in the public. For instance, lyrics in Aretha Franklin's *Respect*, "I ain't gonna do you wrong while you're gone/ Ain't gonna do you wrong 'cause I don't wanna/ All I'm askin'/ Is for a little respect when you come home (just a little bit)" convey about a wife who is confident that she has everything her husband needs. Lyrics express that she also needs respect from him to treat her as an equal (Morris).

The image of women has been negatively passed on through song lyrics since ancient times. Lyrics used as a tool to send messages to readers not only express women's oppression through songs but also reflect gender inequalities (Dworsky11). In the past, female image represented in the lyrics was from male writers' perspectives. Women were degraded and assaulted as victims of discrimination. For example, in the lyrics of the Traditional Mother Goose's, *There Was an Old Woman Who Lived in a Shoe*, the lyrics illustrate

women as inferior to men through meaning and words which were used to refer women in the song (Terleskey 61). At present, the images of women seen in lyrics are still portrayed in negative ways. In *Blurred Lines* by Robin Thicke, the lyrics support the idea of women being raped by men as the lyrics say, “Do it like it hurt, do it like it hurt, what you don’t like work?” This lyrics illustrate the man who expects women to enjoy the pain while having sex with him (Coffey-Glover and Handforth). His action can be implied that a man forces this woman to satisfy his desire with sex. Thus, the lyrics represent the image of women as a sex object to meet the man’s desires. Moreover, songs with the lyrics which represent women’s oppression somehow influence listeners’ thought.

According to Ramson, lyrics have much influence on societies and cultures because they not only express moods, routines, and activities, but also shape people perception with melodious words (Ransom 12). For instance, lyrics in Beyoncé’s song *Run the Word! (Girls)*, “My persuasion can build a nation/ Endless power/ Our love we can devour/ You’ll do anything for me” talk about women empowered to work as men and men should acknowledge and respect women’s roles. The content of this song is touching and inspiring the listeners. This song thus becomes viral in many countries. Apart from becoming viral, this song has much impact on people’s lives because this song helps promote gender roles of each individual and encourage listeners to respect each other (PRINS 43). It can be said that songs strongly influence people’s perception.

Normally, songs are introduced in the communities through various channels, and the most favorable channel is through Billboard. Since 1958, Billboard charts have been approved as American recorder for music history (Andrews). Besides, the Billboard Hot 100 Songs are collected from track music sales, radio airtime, and online streaming in the United States to calculate data and rank the most popular songs in the chart (Nishina). For example, the first ranking was Mark Ronson's song *Uptown Funk!*, the third ranking was Ed Sheeran's song *Shape of You*, and the seventh ranking was Lil Nas X's song *Old Town Road*. This can be implied that these higher-ranking songs in the *Decade-End Hot 100 Songs* charts are narrated by male lead singers. Hence, thirty songs were selected from the Billboard's *Decade-End Hot 100 Songs charts* in order to analyze woman images through song lyrics.

The thirty songs were chosen from Billboard charts so that the researchers could explore the images of women portrayed in the lyrics. These songs were the top thirty focusing on the lead male singers in ranking during the 2010s. The ranking was compiled by radio airplay, sale data, and streaming data and collected the popularity by RIAA and Nielsen SoundScan. RIAA is the Recording Industry Association of America awards certification based on the number of singles and albums sold in the market and Nielsen SoundScan is the system that provide tracks sales and video products information of songs and music (Andrews). It can be noted that the portrayal of women will be investigated toward lyrics of high-ranking thirty songs that are narrated by lead male singers.

In brief, songs are entertaining, and they also shape society. The society believes that songs are sung in an intangible language that people perceive the message directly through the lyrics in various genres. In this study, lyrics are tools that reflect cultural messages with a tendency to reflect woman images at a certain period of time through selected song lyrics. To do so, this study aims to explore woman images in the thirty songs of Billboard's *Decade-End Hot 100 Songs* charts in the 2010s.

Purpose of the Study

The purpose of this study was to explore woman images in song lyrics portrayed by male and female composers from A.D. 2010 to A.D. 2019.

Significance of the Study

This study is beneficial for readers and researchers as follows.

1. It helps readers to better understand the portrayal of woman created and shaped by male and female composers' perspective in the 2010s.
2. It provides general and specific information about woman images of song lyrics so that readers understand images of women in the thirty songs of the 2010s.
3. It benefits readers who are interested in woman images and song lyrics in the 2010s.

Procedures of the Study

The procedures of this study consist of the following.

1. Review of the Related Literature

1.1 Feminist theory was employed as a framework of the study focusing on images of women, especially on objectification, inferiority, and gender stereotype.

1.2 Related studies were explored.

2. Analysis of the Materials

Feminist theory was applied as a framework to analyze the thirty songs of the *Hot 100 Songs of Decade-end charts* in the 2010s portrayed by male and female composers. Images of women in each song were investigated. Song lyrics including words were explored to define the portrayal of women and obtain the findings.

3. Report of findings

Findings were descriptively reported.

4. Conclusion and Suggestion for Further Studies

The conclusion was drawn from the findings and the suggestions were presented and discussed for further studies.

Definition of Terms

Woman image in the song refers to the expression and idea of composers who use figurative language and words to relate the portrait of women such as representation of women as objects and animals.

Song lyrics are a composition group of words that are sung by voices of singers such as folk songs and nursery rhymes. Song lyrics are also one of the tools in communication aiming to send purposive messages from one generation to another generation.

A.D.2010s is a period of time in the second decade of the 21st century
from A.D. 2010 to A.D. 2019.



CHAPTER II

REVIEW OF RELATED LITERATURE

The review of related literature consists of three main sections. The first section is the history of lyrics. The second section is feminist theory applying as a framework, particularly on three themes: objectification, inferiority, and gender stereotype. The last section concentrates on related research.

History of lyrics

The word 'lyric' was originated from ancient Greek 'λυρικός' (lyrikos) meaning 'singing to the lyre.' The lyre is an instrument similar to the harp and it was used by the Greeks to entertain a group of people. Also, the word 'lyric' can be translated from Latin word 'lyricus' which was introduced in Roman classical period (Brewster 2). There are two types of lyrics: choral lyric and monody lyric. The former was created by the ancient Greeks and performed in public by choruses at religious ceremonies, while the latter was especially performed in private gathering. During the ancient time, both types of lyrics have been applied as poetic forms of lyrics that were meant to be sung (Johnson).

Furthermore, lyrics have different characteristics depending on each period. There are three periods that define characteristics of lyrics (The Cross Reference Project). To begin with, Renaissance lyrics were a lyric poem written in a composition form that reflected life in a society. The lyrics in this period were related to a variety of themes such as nature and religion. The

renaissance lyric were short, non-narrative, and intense to convey thought feelings (Marotti 2). For example, Love poetry lyrics in Renaissance period were written to express romantic passion as “Loving in truth, and fain in verse my love to show...” by Sir Philip Sidney or “Happy ye leaves when as those lily hands...” by Edmund Spenser (Marr). Besides, lyrics were composed in order to express the idealization of woman which was, for example, portrayed in lyrics known as *Go and Catch a Falling Star* by John Donne and *A Meditation for His Mistress* by Robert Herrick (Quiller-Couch 257).

As time passed, a new era of lyrics emerged. The second period of lyrics development was the Romantic lyrics, focused on a poetic expression of love, nature, and other aspects of the world from writer’s personality. The characteristics of lyrics in this period were the excessive use of natural imagery and the expressions of heightened emotions and passion. For instance, the lyrics in *Frost at Midnight* written in 1798 by Samuel Taylor Coleridge portrayed the writer’s past experiences as a guideline for children to behave. This lyrics were easy for children because it was written in a conversation form, and it helped understand about children’s nature in order to spend their lives. (Coleridge 530).

Twentieth century lyrics were in the third period. In this period, lyrics rejected the inherited form of traditional poetry. For example, the nineteenth century lyrics used beauty and harmoniousness languages more than the use of writers’ expression of their deep thought. Eliot stated in *The Cambridge Introduction to Twentieth-Century American Poetry* that sentiments were not a

necessity to express in traditional forms. He also mentioned that lyrics could approach science because the scientific method could lead to the new way of using language and explaining experiences (Beach 49). Lyrics in the Twentieth century become shorter to present simple ideas as seen in *Nothing Gold Can Stay* by Robert Frost (Leavis 148).

Feminist Theory

Feminist theory is a concept that focuses on woman liberation from gender oppression. Feminist theory refers to the belief that all sexes are equal. It is the principle that underline the understanding of the nature of gender equality and inequality. The theory also covers several fields such as biology, education, economics, and so on ("History of the Feminist Theory Archive"). Rosemarie Tong indicates that feminist theory contains a bunch of ideas, reflecting variety of women globally. This theory challenges the traditional philosophy and the patriarchal society with a new way of dealing with problems by highlighting 'equal rights, justice, and fairness' (Tong 5484). Meanwhile, Alison Stone states that usage of the theory has been expanded from the qualities of females to various topics which related to gender inequality, since the society and social life changed and feminists wanted to overcome male judgment on gender differences (Stone 119). Thus, feminist theory aims to understand the inequality in society such as politics, social problems, power relations, experiences, and trends that are misidentified and based on patriarchal ideas (Jaggar).

Feminist movements began in the late nineteenth century. The movements consist of four waves of feminism. The first wave was to gain opportunities for women focusing on suffrage. The second wave referred to the period after the civil rights movements and determined to rid of sexism in societies seen, for example, from cartoons to any other form of entertainment. The third wave sought to challenge women's inequalities of race, class, and gender. The fourth wave focused on sexual harassment, body shaming, and rape culture—especially in social media (Cochrane). These waves of feminist movement turned into a theory in order to release women from oppression that women should be treated as equally as men. Also, feminist theory helps to seek the inequalities in each gender.

Feminist theory in these recent years is applied in different ways depending on the purposes of users. The theory has been confused by the surrounding environments. According to *Overloaded Popular Culture and the Future of Feminism*, the researcher states that “Feminism” is the empty belief that brainwashes women into ‘false consciousness of their relationship to power’ (Whelehan 16). Also, Tori Moi identifies “Feminism” as the belief of hatred against men (Moi 1738). For example, women use feminist theory to express the hater of men because women usually are a victim of men's action. Moreover, Limbaugh mentions the word ‘Feminazi’ which refers to ‘militant women’ who are characterized because of their ‘quest for power,’ and the word ‘Feminazi’ is a belief that men are not necessary. However, Maynard states, in *Beyond the ‘Big Three’: the development of feminist theory into the*

1990s that feminist theory in Western societies has changed over the last 20 years in a positive way, and she believes that the theory can be applied to politics in the future (Maynard 295).

Due to the interest in women's images through male gaze in popular songs, the researcher will use three themes in feminist theory as frameworks. Feminist theory is a whole concept which includes numerous themes. For example, the theme regarding oppression in gender roles consists of many subtopics such as roles in society and roles in household. In this study, themes of feminist theory used to analyze the images of women in song lyrics are objectification, inferiority, and gender stereotype.

Objectification

Objectification is the concept emphasizing women's oppression. Objectification is an act of dehumanizing a person and treating one as an object which is suitable for only looking, touching, using, holding, and wearing (Nussbaum "Objectification" 290). One of the obvious subjects that have been objectified since the ancient time is women. Heru states, "The female body has been objectified for as long as there has been mankind" (Heru 110). Objectification of women is clearly described in Nussbaum's theory. Nussbaum applied feminist perspectives on objectification to represent the idea of degrading a person, particularly a woman, as objects (Nussbaum "Feminism, Virtue, and Objectification"). Treating women as an object is the devaluation of humanity, and using women to represent men's properties is

the act of degradation of women. In Nussbaum's theory, she emphasizes a person who is treated as an object has the property of one of these seven features: instrumentality, denial of autonomy, inertness, fungibility, violability, ownership, and denial of subjectivity (256-257).

First, 'Instrumentality' is an act of treating a person as a tool. The first feature refers to the treatment of a person as an instrument for someone's purposes. For example, a female protagonist Isabelle in Hankinson's novel is raped by a male character Macrae because he uses Isabelle as a tool to satisfy his sexual desires (Papadaki, 2012).

Second, 'Denial of autonomy' is an act of treating a person as lacking in self-determination. For instance, marriage in Chinese cultures in the past was usually held without brides' and grooms' consent. The ceremonies were arranged by their parents. This action implies that the couples were unable to make their own decisions and they are treated as lacking decision making ability.

Third, 'Inertness' is an act of treating a person as lacking in agency and in activity. For this feature, the role of women is represented as a passive character to follow men's needs and work only in the house. This means women are treated as lacking the capacity to act independently.

Fourth, 'Fungibility' is an act of treating a person as interchangeable with other objects of the same and other types. In other words, interchangeable trait means the person is viewed as the object which does not have its own uniqueness and can be replaced with any person. The image of

women in this feature is clearly represented as a commercial sex. For example, men view sex workers as interchangeable goods, for any woman can be used to satisfy men's sexual desires (Della Giusta 189).

Fifth, 'Violability' is an act of treating a person as lacking in boundary and as something that it is allowable to split up, smash up, and intrude into. For example, the result of a husband and wife's quarrel always ends up hurting physical body of those who are weaker. This implies that those who are weaker, normally women, are treated as something which men can abuse.

Sixth, 'Ownership' is an act of treating a person as something that can be bought or sold. This act is also used on women, such as a concept that women are regarded as a property of men (Mohajan 43). For example, a slave is a person who is sold as goods in the market for their labor.

Seventh, 'Denial of subjectivity' is an act of treating a person regardless of how he/she feels and what he/she likes or dislike. Therefore, that person experiences and feelings are not taken into account. The image of a girl being kidnapped is a clear example of the denial of subjectivity. The kidnapper commits a crime without considering the girl's opinion and feeling (Nussbaum "Objectification").

Inferiority

According to *Inferior: The True Power of Women and the Science that Shows It*, Saini indicates that sex differences can lead to the idea of 'inferior woman' (Saini). Inferiority refers to a lower condition in status that when

someone or something is not good as someone or something else (Longman Dictionary & Lexico Dictionaries, 2020). Brilmayer claims that “women were inherently weaker, more childlike, and less capable of rational thought than men”. It can be said that women are inferior to men because men not only have more power in body and mind, men also gain the power of selection (Brilmayer 21). Similarly, Malson points out that women are portrayed as childish, dependent, and passive. It is implied that men view women as inferior to men (Malson). Also, women being childish, dependent, and passive are defined as inferior to men because women cannot make their own decision and cannot live without men. The image of women being unable to live without men is similar to that of babies needing protection and care from their parents.

Besides, Liz Frost states in *Young Women and the Body* that “woman is positioned by virtue of various more and less powerful discourses, verbal and visual, of the female subject.” She emphasizes that women inferiority can be classified into four categories.

The first category is that “woman is her body.” This category states that values of women are derogated only to women’s body. Other values as a human being are neglected.

The second category is that women are “the deviant category from a man’s model.” There is an idea that men are regarded as superior to women, while women are considered as an inferior copy of men (Rice 36). This category includes inequality in various fields such as labor force. For example,

due to weakness of women's physical state, they are unable to work as efficiently as men.

The third category is that women must be "slim and beautiful." This notion derogates women by emphasizing beauty standards set by men. Meanwhile, thinness and beauty are related to fragility, for women should stay delicate and tend to depend on men. Thus, it is the role of men to exercise their power, physical strength, and mental toughness to protect women.

The fourth category is that "feminine sexuality is passive defined by men." It is a form of inferiority which developed from patriarchy that gives authorities to men. The quality of being women is determined by men's perspective, and women are assumed as a weaker sex. This attitude towards women creates the illusion that women are under men's control (Frost 31).

Gender Stereotype

Gender stereotypes are the obstacles of women to perform their roles in the society (Macias-Alonso et al.). The term gender stereotype is a concept regarding the roles or characteristics that are performed by women. These roles can be viewed as harmful to men (OHCHR). Also, Saini supports Darwin's view of women that the traditional stereotype of father is a breadwinner and a protector for family's survival while mother is a homemaker and a caretaker for children (Saini). Following traditional stereotype, it is expected that women status as a lower, and thus they need to be protected by men (Brilmayer). Besides the traditional stereotype, women in the *Cult of Womanhood* are expected to be righteous, pure, submissive, and domestic (Welter). It can be said that the stereotypes images of women can be

degrading and limiting when they are defined with negative traits. These negative traits are applied as a framework following the values from social expectation. For instance, in song lyrics, the image of women is mostly represented with negative traits such as sensitive to the needs of others, gullible, obsessive, ambitious or warm. It can be said that trait stereotypes reflect characteristics of women and the role of gender can be changed depending social values over the centuries (Morales et al. 610). Other researchers like Parker et al. mentions that the women are view mostly from their physical attractiveness, being nurturing and kindness, and ambition (Parker et al.).

Related Literature

There have been many studies on women in songs, music, and lyrics. For example, Klara Grönevik examined rap and pop song lyrics from cultural and gender perspectives in *The Depiction of Women in Rap and Pop Lyrics*. The researcher studied nouns used to depict women in both genres. The result shows that the nouns used to describe women in pop song lyrics are more positive than the nouns in rap song lyrics (Grönevik).

In addition, in *The Influence of Rap/Hip-Hop Music: A Mixed-Method Analysis on Audience Perceptions of Misogynistic Lyrics and the Issue of Domestic Violence*, Gretchen Cundiff investigated how college students perceived and responded to depiction of women in popular rap and hip-hop songs containing misogynistic lyrics. The finding of the survey pointed out that

there was a positive correlation between misogynous thinking and rap/hip-hop consumption (Cundiff).

In *Tuning Gender: Representations of Femininity and Masculinity in Popular Music by Black Artists*, Lanice Avery et al. analyzed 527 top songs of black artists promoted from 1990 to 2010 by using a systematic content analysis. The result reveals that the potential connections between music exposure and the gender development of black adolescence: masculine and feminine representations. This means masculine are described as hyper-masculinity indicating black men as competitive, dangerous, sex-focused, and materialistic. While feminine are presented as hyper-feminine focusing on physical attractiveness of women, unity as sexual objects, and emotional expressiveness. Thus, it can be concluded that depictions of men as dominant masculine and women as feminine sex objects expanded gradually and constantly existed in rap and hip-hop music than in other genres (Avery et al.).

In addition to Virginia W. Cooper, in *Women in popular music: A quantitative analysis of feminine images over time*, analyzed the images of women in popular song lyrics in 1946, 1956, 1966, and 1976. Eleven stereotypes of female images were used as a framework to analyze the depiction of women: woman as evil; emphasis on physical characteristics; woman's need for man; woman as a possession of man; woman as a mother; woman as a sex object; woman as delicate; woman as a child; woman on a pedestal; woman as physically attractive; and woman as supernatural. The result shows that most of the eleven stereotypes of female images have been

changed gradually over time. It also reveals that 96% of popular songs lyrics in 1946, 1956, 1966, and 1976 dominantly comprised at least one female stereotype (Cooper).

Additionally, Anna Rogers, in *Sexism In Unexpected Places: An Analysis of Country Music Lyrics*, studied the presence of sexism in popular country song lyrics from Hot 100 chart on Billboard's. The finding reveals that various sexism themes are shown in song lyrics, including depicting women in traditional gender roles, describing relationships with women in unrealistic ways, and attributing a woman's worth strictly on the basis of her physical appearance (Rogers).

From studies mentioned above, there are several previous works studying on gender and music. Nowadays, most of the popular literature about gender inequality in music focuses mainly on rap, hip-hop, and R&B songs. Although limited data regarding gender inequality of multiple genres including races and ethnicities have been collected, the study on the influence of gender inequality still exists. Therefore, the researcher used feminist criticism as a theoretical

CHAPTER III

METHODOLOGY

This chapter provides information regarding the research methodology. It includes the selection of song lyrics, data collection, and content analysis.

Selection of song lyrics

Thirty Top Hit songs were chosen correspondingly from the peak position of Decade-End Hot 100 Songs chart in the 2010s. The chart was recognized as one of the most updated and comprehensive charts in the United States (Bradlow and Fader 369; Koenigstein et al. 466). Thus, this chart was chosen because the chart was reliable and international. All chosen songs were performed by male lead singers. These thirty songs were released on Billboard's website ("Decade-End Charts Hot 100 Songs 2010s"; Billboard).

The chosen songs are listed below:

1. Mark Ronson's *Uptown Funk* (2014)
2. LMFAO's *Party Rock Anthem* (2011)
3. Ed Sheeran's *Shape Of You* (2017)
4. The Chainsmokers' *Closer* (2016)
5. Maroon 5's *Girls Like You* (2017)
6. Lil Nas X's *Old Town Road* (2018)
7. Gotye's *Somebody That I Used To Know* (2011)
8. Post Malone's *Sunflower* (2018)
9. Ed Sheeran's *Perfect* (2017)
10. Travis's Scott's *Sicko Mode* (2018)
11. Drake's *God's Plan* (2018)

12. Maroon 5's *Moves Like Jagger* (2011)
13. Pharrell Williams's *Happy* (2013)
14. Bruno Mars's *Just The Way You Are* (2010)
15. Post Malone's *Rockstar* (2014)
16. Wiz Khalifa's *See You Again* (2015)
17. Macklemore's *Thrift Shop* (2012)
18. Maroon 5's *One More Night* (2012)
19. Fun.'s *We Are Young* (2011)
20. Bruno Mars's *That's What I Like* (2016)
21. John Legend's *All Of Me* (2013)
22. Marshmello's *Happier* (2018)
23. Drake's *One Dance* (2016)
24. Imagine Dragons' *Radioactive* (2012)
25. LMFAO's *Sexy And I Know It* (2011)
26. OneRepublic's *Counting Stars* (2013)
27. Justin Bieber's *Love Yourself* (2015)
28. Pitbull's *Give Me Everything* (2011)
29. Bruno Mars's *Locked Out Of Heaven* (2012)
30. Eminem's *Love The Way You Lie* (2010)

Data Collection

All selected songs were analyzed by using a feminist theory. The song lyrics were examined to reveal images of women in several aspects. First, Nussbaum's theory of objectification was used to explore the images of women seen as objects. Second, Frost's theory of inferiority was used to expose the images of women being derogated by men. Finally, the researcher relied on negative traits of women to reveal women stereotypes.

Data Analysis

The data was analyzed by content analysis.



CHAPTER IV

RESULTS

This chapter is divided into three sections following the theoretical framework. The first section is the analysis of song lyrics depicting women as objectification. The second section talks about song lyrics emphasizing women as inferiority to men, and the last one describes song lyrics presenting women as stereotype. Among the thirty chosen songs, images of women through twenty-six song lyrics display the images of women following the framework while four song lyrics do not mention about women.

Portrayal of Women as Objectification

Women nowadays are represented as objects in several ways. According to Nussbaum, objectification is the idea of degrading a person as objects. This idea shows that someone—especially women—can be treated as objects (Nussbaum "Feminism, Virtue, and Objectification"). The image of women as objectification can be found in song lyrics through words and meaning between the lines. In this study, there are fifteen song lyrics that portray women as men's objects. The fifteen song lyrics are classified into five features of Nussbaum's objectification: *Denial of Autonomy*, *Denial of Subjectivity*, *Ownership*, *Violability*, and *Instrumentality*.

The first feature, the image of women in song lyrics seen as the denial of autonomy can be formed into two songs: Drake's *One Dance* and Maroon 5's *Move Like Jagger*. *One Dance* by a Canadian Drake illustrate women as being forced to follow men order. Being forced to follow men's order is the implication of women as Nussbaum states that women are treated as lacking in self-determination (Nussbaum "Objectification" 257). The lyrics of *One Dance* by a Canadian rapper 'Drake' illustrates women as being forced to follow men's order. The lyrics reflect a denial of autonomy because women are not allowed to think or do by themselves as the lyrics say, "Grips on your waist Front way, back way." Also, the images of women being under control as seen in the lyrics, "Make you lose control" This stresses women being treated without her own determination. Another song is *Move Like Jagger* presents women as objects. The lyrics depicts a woman having a desire to control a man, but she fails to do so. However, she is controlled by a man. As the lyrics say,

"And it Goes Like This
 Take Me By The Tongue
 And I'll Know You
 Kiss Me Till You're Drunk
 And I'll Show You All
 I Don't Need To Try To Control You"

This implies that women are controlled by men and have to do what men ask. The image of these women clearly shows that they cannot make their own decisions.

The second feature, *Happier* by Marshmello and Bastille portrays women as an object which is the denial of women's subjectivity as Nussbaum states that women are treated with ignorance (Nussbaum "Objectification" 259). The composer treats a woman as an object that has no feelings. Thus, men do not have to care about women's feeling and experiences. The lyrics say,

"I want to change my mind
'Cause this just don't feel right to me
I wanna raise your spirits
I want to see you smile but
Know that means I'll have to leave."

It can be implied that the man decides to break up with the woman without asking how she feels. Another verse, "So I'll go, I'll go / I will go, go, go," implies that whatever happens between them, the man will leave in the end. This clearly supporting the idea of treating woman as objects because her feelings is not worth taking into account.

Next feature is Nussbaum's *Ownership* that women in the song lyrics can be seen as objects to be owned by men. This is supported by Nussbaum's *Ownership*—women can be bought or sold (Nussbaum "Objectification" 260). LMFAO's *Party Rock Anthem* falls into this category because lyrics illustrate women who can be bought by money. Throughout the song, lyrics talk about men holding the party for everyone to perform shuffling dance, and woman can be hired to join. The lyric says, "The first girl to make me throw this cash," pointing that men view women as an object that can be

bought with “the cash” to satisfy men’s desires. It is also showed that the composer is the one driven by masculinity, and he thinks women’s physical body can be obtained with the power of money.

The fourth feature, the image of women in song lyrics can be seen as *Violability* which can be formed into two songs: Fun’s *We Are Young* and Eminem’s *Love The Way You Lie*. *We Are Young*, one of the most famous songs by American band ‘Fun,’ views women as objects that allow men to do whatever they want. The song describes a man physically and mentally hurts his wife, and he leaves scars on his wife’s body. Even though the men regrets his action, he cannot change his past. The only thing he can do is to drink and forget all about it. Consider the lyrics of this song:

“My lover she’s waiting for me just across the bar
My seat’s been taken by some sunglasses asking about a scar, and
I know I gave it to you months ago”

The image of the women in lyrics is represented as the object being smashed up. She is beaten and the scars on her body result from her husband’s action. This is consistent with what Nussbaum says about women as being smashed up (Nussbaum "Objectification" 273). Another song that reflects the idea of *Violability* is Eminem’s *Love The Way You Lie*. It shows women as objects that allow to be smashed or destroyed. The lyrics talk about the lovers who do not break up although they continuously have a quarrel. The lyrics also say that men assault women by using their strength. It can be seen in these lines, “I laid hands on her” and “You push, pull each other's hair,

scratch, claw, bit 'em.” Also, the image of women being hurt can also be seen in the lyrics, “Just gonna stand there and watch me burn” and “Well that's alright, because I like the way it hurts” This indicates that women are men's objects which can be hurt both physically and mentally. It can also be implied that although women feel hurt because of men's violence, women like this pain and allow it to happen.

The last feature, the image of women in the selected song lyrics mostly represents women as “Instrumentality.” As Nussbaum mentions, women are treated as a tool for someone's purposes (Nussbaum "Objectification" 257). Women are viewed as tools to satisfy men sexual desires and needs. These are nine songs that clearly display the idea of *Instrumentality*: Mark Ronson's *Uptown Funk!*, Ed Sheeran's *Shape of You*, Post Malone's *Sunflower*, Maroon 5's *One More Night*, Bruno Mars' *That's What I Like*, LMFAO's *Sexy And I Know It*, Pitbull's *Give Me Everything*, Bruno Mars' *Locked Out Of Heaven*, and John Legend's *All of Me*.

Mark Ronson's *Uptown Funk!* which is the first ranked song in *Decade-End* charts in 2010s portrays women as objects to satisfy men. The first verse in *Uptown Funk!* says, “This hit, that ice cold / Michelle Pfeiffer, that white gold / This one, for them hood girls / Them good girls / Straight masterpieces.” The lyrics represent girls and their worthiness by comparing good girls as masterpieces of art—meaning works finished by a master with extraordinary skills such as artistic achievements (Merriam-Webster Dictionary "Definition of Masterpiece"). Ranson makes a point that a rich man wants to show off his

charisma and talents and introduces the girls to luxury lifestyles. The lyrics in this song also illustrate the hood girls being used to satisfy men's need, and the reaction of these girls such as doing what men want clearly indicates that she agrees to follow men's desires as the lyrics say,

“If you sexy then flaunt it
If you freaky then own it
Don't brag about it, come show me
Come on, dance
Jump on it.”

The desires of men in the lyrics are clearly related to a sexual innuendo. The images of sexually related implication can be seen as girls reaching an orgasm as in “Girls hit your hallelujah (Whoo)” and the word *Whoo* after that also confirms the actions.

Next, Ed Sheeran's *Shape of You* released in 2017 views women as a sexual object. Sheeran talks about the man falling in love with a woman whom he has just met because of her physical body. The chorus then shows the clearer images of his obsession, “I'm in love with the shape of you / I am in love with your body / Every day discovering something brand new / I am in love with the shape of you.” This implies that this man solely focus on the woman's physical body by emphasizing on the words ‘shape of you’ and ‘your body.’ These words describe how strongly the man wants to possess the woman. Besides, the meaning of the song conveys how sexual attraction can lead to the deeper relationship between men and women. The image of women being used as a sexual object is also well-represented in the pre-

chorus when the composer writes, “Grab on my waist and put that body on me / Come on now follow my lead.” The composer thinks about the women lying on the bed with him and focuses only on the appearance of the women. Moreover, women are clearly seen as an object because she is represented as a “handmade for somebody like me.” Though the meaning of the lyrics appreciates the woman as the word “handmade” implying determination and gentleness, the male composer still refers to women as an object, the object that he gently takes great care of.

Another song is *Sunflower* by Post Malone and Swae Lee portrays that portrays women as objects. Sunflowers in the song refers to “The North American Sunflower” which is a daisy-shaped plant that needs sunlight to grow even in the dry condition (Heiser et al. 1). Malone and Lee view women as a sunflower. When the song says, “You're the sunflower,” the word *sunflower* refers to a plant which needs the sunshine to grow. The lyrics imply that the composers compare a sunflower with women, while sunlight can be seen as men who have to support the women. In other words, women cannot live without men. Moreover, the composers share their love stories through lyrics. The lyrics say, “Then you're left in the dust / Unless I stuck by ya / You're a sunflower / I think your love would be too much.” This implies that when a man tries to leave his lover, he ends up getting back to her because he can feel a strong love from her. This song performs the obsession of women to men like the reaction of sunflower eagerly and willingly meeting the sunlight.

Also, Maroon 5's *One More Night* represents women as objects. Lyrics say, "Got you stuck on my body, on my body like a tattoo." This implies that women are the tattoos on men's body. The lyrics illustrate quarrels between a couple. They cannot be together because of frequent disputes and opposite ideas. Another verse say, "And now I'm feeling stupid, feeling stupid, crawling back to you," emphasizing that men cannot leave without women's love. Thus, the image of women in this song is like a tattoo that cannot be erased from men's body.

Another song reflecting the image of women as sexual objects is *That's What I Like* by Bruno Mars. Women are considered as objects that will be of value for men to use only for sexual purposes. The lyrics portray a woman whose body can be used to please men's lust and women can be bought by "Gold jewelry shining so bright" and "Strawberry champagne on ice." Consider the lyrics:

"Sex by the fire at night
Silk sheets and diamonds all white
Lucky for you, that's what I like, that's what I like
Lucky for you, that's what I like, that's what I like"

The lyrics emphasize that men have a lot of money and valuables to buy women in order to meet their sexual needs. The image of women in this song is seen as sexual objects satisfying men's needs.

Further, *Sexy And I Know It* narrated by an American electronic dance music duo, 'LMFAO' portrays women as an instrumentality—an act of a person being treated as a tool. In this song, women are represented as a scale to measure men's popularity. The song is about how a man is proud to show their

shape that attracts a woman as the lyrics say, “When I walk in the spot (yeah), this is what I see (OK)” and “Everybody stops and they’re staring at me.” It can be implied that women and other people have to admire men’s good shape. The lyrics also emphasize that women have to pay attention to his body only as the lyrics says, “Ah... Girl look at that body” and “Ah... I work out.” Besides, the image of using women to measure men’s popularity is obvious as “I got passion in my pants and I ain't afraid to show it.” This means men views women attention as a tool of measuring popularity.

Besides, *Give Me Everything* by an American rapper Pitbull describes women as sexual objects. The lyrics begin with, “Tonight I want all of you tonight / Give me everything tonight / For all we know we might not get tomorrow / let's do it tonight,” this indicates that men try to convince women to give everything they have to men because tomorrow might not come. Everything that men mention all about women’s body. It is obvious that men want to have sex with women as the lyric continues, “let's do it tonight,” in the last line of chorus. Throughout the song, women are viewed as sex toys that can be enjoyed by men. These men will never stop until he can try to play with the toys. This is obvious as the lyrics say, “Don't care what they say / Or what games they play / Nothing is enough / 'Til I have your love.”.

Also, *Locked Out Of Heaven* composed by a famous R&B singer, Bruno Mars portrays women as sexual objects. The lyrics in pre-chorus, “Cause your sex takes me to paradise / Yeah, your sex takes me to paradise / And it shows, yeah, yeah, yeah,” implies that the images of men making love

with women can be compared to the action of women taking men to heaven. The lyrics talk about sexual intercourse and arouse the intense emotions. Besides, some sexual action are illustrated in the songs. For example, the lyrics say, "Open up your gates 'cause I can't wait to see the light." The word *gates* to refer women's legs and vaginas for men to make love, and the light can be seen as the act of reaching a climax after making love. Such as images is clearly supported by another verse of the lyrics, "But swimming in your water is something spiritual Ooh! / I'm born again every time you spend the night Ooh!," that when they are making love, sharing life, and spending time together make men feel happiness like men were born again.

Like the aforementioned songs that portray women as sex objects, John Legend's *All of Me* portrays men's desire on female shape. Women's image in this song is indicated in a sexual way because of the men's desire of women's physical body. In the verse "Love your curves and all your edges," the words "curve and edge" refer to woman's figures. The gaze mentioned in the lyric observes and judges the women based on their body.

All of these song lyrics portray women as objects. Women are treated as objects for men's sexual desires. They are also seen as objects that can be exchanged or bought with money and other valuables.

Portrayal of Women as Inferiority

In a male-dominated world, women are portrayed as the weaker gender. Many researchers also mention that women are physically inferior to

men such as Frost or Malson, particularly Saini who stated inferiority is the idea of treating a person as being in lower position and condition, especially power in body (Saini). Five song lyrics portray women as inferior to men in both body and definitions of being the women: Ed Sheeran's *Perfect*, Bruno Mars' *Just The Way You Are*, The Chainsmokers' *Closer*, Drake's *God's Plan*, and Macklemore's *Thrift Shop*.

Ed Sheeran's *Perfect* presents some ideals for being a perfect woman but values women only at their appearance. The women are positioned to be slim and beautiful in capitalist patriarchy (Frost, 31). This concept indicates that the women have to keep their body in check in order to be desired, while the criteria are set by men. Inferiority in this stance focuses on women lacking their self-esteem. They have to adapt themselves following men's desire. What women do is to remain beautiful. This song lyrics describe a perfect woman, whom men longed for, as "beautiful and sweet" to the point of being "an angel in person." These desirable traits oppress women.

Another song that illustrates what women should look like is Bruno Mars' *Just The Way You Are*. This song lyrics depict a woman who is delicate and beautiful in order to be amazed by men. The lyrics indicate that a man finds the woman's appearance fascinating; meanwhile, he also focuses only at her appearance:

"When I see your face
There's not a thing that I would change
Cause you're amazing

Just the way you are
 And when you smile
 The whole world stops and stares for a while.”

According to the lyrics, features which make the woman amazing are her face and her smile. Another verse, the male composer also mentions the woman’s lips. Gorgeousness is being overly emphasized, and the description on the woman’s beautiful body shows multiple times in the lyrics.

The lyrics of *Closer* by The Chainsmokers also stress women’s values to be on their appearance. Accordingly, Frost stated ‘women must be beautiful’ (Frost 31). It can be implied that women’s appearance refer to being inferior to men. The song lyric shows a man’s regret for breaking up with a woman after he sees how beautiful she is as seen in, “Now you're looking pretty in a hotel bar / And [I] can't stop [thinking of the past].” Other verse also states, “You look as good as the day I met you / I forget just why I left you, I was insane.” The feature of the woman which triggers the man to lament for his decision is her beautifulness while the values of other features are neglected.

Meanwhile, women are considered as inferior to men because men define the definition of being women, and this idea emerges in several song lyrics. According to Frost, women are passive and defined by men (Frost 31). The other words, being a woman is suppressed by the power of men who define what a women should be. The song *God's Plan* by a Canadian rapper Drake views women as a subordinate to men. Lyrics, “She said, "Do you love me?" I tell her, "Only partly" / I only love my bed and my momma, I'm sorry /

Fifty Dub, I even got it tatted on me / 81, they'll bring the crashers to the party," imply that a woman's love is worthless compared to a man's bed. It can be indicated that a woman is treated unequally as a man. The image of the man asking the man for love reflects that she is inferior to the man who has the authority to make a decision, and the woman has to accept it. Another song that demonstrating women as passive defining by men is *Thrift Shop* by Macklemore which also portrays woman as being inferior to men. Frost mentioned that women are passive which is defined by men (Frost 31). The lyrics say, "Draped in a leopard mink, girls standin' next to me / Probably should have washed this, smells like R. Kelly's sheets (Pisssssss)." Women in this song are labeled as "girls" to represent her subordination. Men expect women to be just a maid, taking care of house hold chores. The word "bitch," literally meaning a female dog also confirms the image of women who is degraded in position. Being called by this word, women are seen as men's subordinate.

Therefore, the images of women seen as inferior to men can be seen in several lyrics. This is because men have the power to control women's body and position.

Portrayal of Women as Stereotype

Lyrics portray women as stereotypes which seem to condone the presence of a patriarchal culture, where the feminine position is abused, neglected, commoditized, flexed, or sidelined making sense of an

understanding of oppression and reflection imitating certain behaviors. This section attempts to explore the gendered interpretation of sexual stereotypes shaping and reflecting women within the specific social lenses. Six song lyrics, namely Maroon 5's *Girls like You*, Lil Nas X's *Old Town Road*, Travis Scott's *Sicko Mode*, Post Malone's *Rockstar*, Gotye's *Somebody That I Used To Know*, and Justin Bieber's *Love Yourself*, portray women's images as negative stereotypes such as describing how women act badly to get what they want.

The first song Maroon 5's *Girls like You* is presented women as gold digger. As the lyrics say, "I don't really want a white horse and a carriage (Carriage) / I'm thinkin' more a white Porsches and Karats." The lyrics clearly illustrate the image of women as gold digger. The term of gold diggers is simply a person who dig to find gold in the mine, but it can be referred to a woman who prefers man's money and property than love which will turn into a marriage of convenience at the end (Thompson 1228). This image is the negative stereotype of women by overgeneralizing that women only need men's money and properties. Another song reflecting the women's stereotype as gold diggers is *Old Town Road* composed by a young American rapper Lil Nas X featuring with Ray Cyrus. The song lyrics describe women interested in men because of their money. The image of men having a lot of money is seen throughout the song. For example, the lyrics say, "Hat down, cross town, livin' like a rock star and spent a lot of money on my brand new guitar." It means a man being a rock star can use much money as he pleases. This can be implied that the power of money and what men possess attracts women.

Women seen as gold diggers because they enjoy luxurious lifestyles as in lyrics, “Baby's got a habit: diamond rings and Fendi sports bras and Ridin' down Rodeo in my Maserati sports car.”

Another song which clearly portraying women as gold diggers is *Sicko Mode* by an American rapper Travis Scott. The composer emphasizes that no matter what happens, women are still in love with men because of men's possessions. The lyrics show, “Different colored chains, think my jeweler really sellin' fruits.” This implies men have luxuries chains, jewels and brand name objects. Women in this song are represented gold diggers in the eye of men. This image is confirmed when the composer states women are “in love with who I am” and “All of these hoes I made off records I produced / I might take all my exes and put 'em all in a group.” It is clearly seen that numerous women are lured by greed of money. The lyrics exemplifies the stereotype of women who prioritize men's money.

Besides men's wealth, Post Malone's *Rockstar* mentions that women are attracted by men's fame. Throughout the lyrics, women are obsessed by a men's dignity because he is a rock star as the lyric says, “Now she actin' outta pocket tryna grab up from my pants.” This emphasizes that women really want to own men. Men in this song are represented as lyrics, “Your wifey say I'm lookin' like a whole snack,” and the image of women tries to consume all the snack clearly illustrates the obsession of famous men.

Another stereotype of women seen in song lyrics *Somebody That I Used To Know* by a Australian Gotye is that women are unstable from men's

point of view. According to Kerchen, one of women main traits is to always change their mind (Kerschen 95). This stereotype also appears in the lyrics. It is implied that women change her behaviors after breaking up, while men still treasure their old relationship. The song lyrics,

“But you didn't have to cut me off
 Make out like it never happened
 And that now we're nothing
 And I don't even need your love
 But you treat me like a stranger.”

These lyrics show that women completely ditch their relationship to the point of treating rge men as a stranger. Even if the lyrics state that a woman used to love a man and “felt so happy [she] could die” when they were together, she still changes and acts as if nothing happens. This image confirms women’s stereotype as unstable.

The last song, Justin Bieber’s *Love Yourself* blamed on a woman for inability to get along with a man’s friends and family. Women are expected to be warm and friendly (Gerdeman). On the contrary, the women who do not have these characteristics and cannot get along with others are likely to be blamed for having flaws. This concept also appears in this song. The lyrics state many reasons causing the man to no longer feel anything for his ex-girlfriend, and one of the vivid reasons for the man to forget his love is that she is unable to get along with his peers and family. It can be seen in the pre-chorus, “My mama don’t like you and she likes everyone” and “When you told me that you hated my friends,” the only problem was with you and not them.”

The lyrics also show that inability to merge into the man's social circle is another factor which the man blames the woman for ending all his ties to her.

Therefore, these songs happened to be listened to by all ages, sexes, and factions. By the society advocating for these songs, it is clear that it negatively refers to women, based on the dominant social-economic order represses and controls. Women often dance and sing as per the song. Women's images have often thrived from a male-dominated product environment, where stereotypes manifest because of masculine zeal for dominating each other.

Other Themes

There are other four song lyrics that are not related to woman images. The first is Wiz Khalifa's song *See You Again* which does not mention about woman images, but talks about relationship and brotherhood. The second song is Imagine Dragons' *Radioactive* describing the situations that happened in our society. The third song is *Happy* by Pharrell Williams which mainly focuses on the about happiness in life with usage of metaphors. The fourth is OneRepublic's *Counting Stars* which portrays a dream of a man who does not focus on money but would like to make the most of love and happiness that occur.

CHAPTER V

CONCLUSION DISCUSSION AND SUGGESTIONS

This chapter is divided into three sections. The first section is the conclusion of song lyrics depicting women as objectification, inferiority, and gender stereotype. The second section is the discussion that argues about the image of women seen in the thirty song lyrics, and the last one talks about suggestions for the further studies.

Conclusion

After analyzing the thirty songs, it is found that women images in the song lyrics are depicted in negative manners. Most of the lyrics have word usages and contents which directly and indirectly oppress and disdain women.

Objectification of women images can be found in song lyrics through words and meanings between the lines. In this study, there are fifteen song lyrics that portray women as men's objects. The fifteen song lyrics are classified into five features of Nussbaum's objectification: *Denial of Autonomy*, *Denial of Subjectivity*, *Ownership*, *Violability*, and *Instrumentality*. All of these song lyrics portray women as objects. Women are treated as objects for men's sexual desires. They are also seen as objects that can be exchanged or bought with money and other valuables.

In terms of inferiority, five song lyrics portray women as inferior to men in both body and definitions of being women. These lyrics present some ideals for being perfect women but value women only for their appearance. Some lyrics stress women's values to be for their appearance. Meanwhile, women are considered as inferior to men because men define the definition of being women, and this idea emerges in several song lyrics. Therefore, the images of women seen as inferior to men can be observed in several lyrics. This is because men have power to control women's body and position.

For women's stereotype, six song lyrics portray women images as negative stereotypes such as describing how women act badly to get what they want, overgeneralizing that women only need men's money and properties, portraying that women are unstable, and blaming women who do not act as the ideal women should be. Regarding social perspectives and expectations, it is clear that women are negatively referred, based on the dominant social-economic order represses and controls. Women images have often thrived from a male-dominated product environment, where stereotypes manifest because of masculine zeal for dominating each other.

The results of this research are similar to previous studies on song lyrics. The study of Lanice Avery and others, in *Tuning Gender: Representations of Femininity and Masculinity in Popular Music by Black Artists*, and another study by Anna Rogers, in *Sexism In Unexpected Places: An Analysis of Country Music Lyrics*, have comparable results to this research. According to Avery and others and Rogers' studies, there are

various concepts on sexism shown in song lyrics. Likewise, this study also found negative images of women within three main themes, resembling to these studies. Images of women in the lyrics are described in negative manners, either with negative stereotypes or as sex objects. Women's worthiness mostly relies on their physical appearance.

Discussion

From results of this study, song lyrics are still reproduced with the idea of women's oppression and with the emphasis on women negative stereotype. In general, the images of the women shown in the lyrics are the depiction of inferiority, being controlled by men. Compared to the part feminist movements, the concepts of women in the songs are still displayed as bad women, trying to attract men only to satisfy themselves. Even the term "bad women" refers to the women who are only interested in wealth. The images of women displayed in song lyrics are still attached to the aforementioned social values. No song lyrics in the study demonstrate women's autonomy and superiority to men in any aspects.

A majority of song lyrics which are analyzed in this study show degradation of women as an object. Objectification of women vividly appears in the lyrics, especially as a sexual object. While song themes can be about sexual desires or even about intercourse, it is not necessary to discredit women to be just a tool for men's satisfaction. Women's worthiness is degraded to be the tools to relieve men's sexual tension. Besides, men's

objects to satisfy their needs, the representation of women being traded and bought is clearly observed. Women's humanity is suppressed into property owned by men. It is similar to some outdated belief that wives are their husband's property (Goswami 52). This belief limits women's authorities and rejects women's autonomy, one-sidedly claiming that men are the owners of women and have power to influence and determine women's lives.

The used of words indicating that men are leader and women are follower is clearly found. A lot of song lyrics call women "baby" and "girl." This reflects the lower status perceived by men. The state of being a *baby* and a *girl* can refer to the incompetence of making a living and emphasize the dependence on men. Moreover, the use of words containing negative connotations to describe women such as "bitch" is sometimes accompanied by the image of women as gold diggers. The image of materialistic women is also related to the dependence on men. In other words, men with wealth and reputation can attract women. This image emphasizes the traditional gender roles of women being kept in houses, while men represented as a breadwinner goes out to make a living.

Furthermore, the first feature of women that men prioritize is appearance. Women's appearance is perceived by men as sexual attraction. This is the feminine ideals tied with men's expectation to women. Being emphasized for women's beauty implies that the worthiness of women are mostly on appearance. Women also are indirectly oppressed to decorate themselves up to meet social standards. The lyrics stress on this concept that

only beautiful women are desirable, while other possible features and abilities are disregarded.

According to the study, song lyrics in modern era reflect negative attitudes and norms towards women. Even when the society has changed and women have more voices and rights, old beliefs have passed on generation to generation. It is clear that sexism in songs still exists.

Suggestions for Further Studies

Several aspects that can be explored about women images within song are as follows:

1. The comparison of songs performed by male and female singers,
2. The comparison of rap song lyrics in the past and at present,
3. The comparison of song genres in today music,
4. The image of women seen in music videos of the songs performed by male singers, and
5. The study of images of men in song lyrics written by female composers.

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APPENDIX

Table 1 List of the 30 Top Hit Songs

Peak position on Billboard's Decade-end chart	Song title	Composer	Year released	Genre	Written by
1	Uptown Funk!	Mark Ronson Featuring Bruno Mars	2014	Funk, Pop, R&B	Robert Wilson, Rudolph Taylor, Charlie Wilson, Ronnie Wilson, Lonnie Simmons, Devon Gallaspy, Bruno Mars, Mark Ronson, Philip Lawrence & Jeff Bhasker
2	Party Rock Anthem	LMFAO Featuring Lauren Bennett & GoonRock	2011	Electro House, Teen Pop, Dance, Rap, Electro-Hop, Pop, Electro-Pop, Memes, Electronic, Dance-Pop	Listenbee, Peter Schroeder, 8ky & Redfoo
3	Shape Of You	Ed Sheeran	2017	Pop	Lisa "Left Eye" Lopes, Tameka "Tiny" Harris, Kandi, Kevin "She'kspere" Briggs, Ed Sheeran & Johnny McDaid
4	Closer	The Chainsmokers Featuring Halsey	2016	Future Bass, Pop, Dance, Electronic	Joe King, Halsey, Isaac Slade, Shaun Frank, Frederic Kennett & Andrew Taggart
5	Girls Like You	Maroon 5 Featuring Cardi B	2017	Pop	Adam Levine, Cirkut, Starrah & Jason Evigan
7	Old Town Road	Lil Nas X Featuring Billy Ray Cyrus	2018	Meme Rap, Rap, Atlanta, Memes, Trap, Country Rap	YoungKio, Atticus Ross, Trent Reznor & Lil Nas X

Table 1 (Continued)

Peak position on Billboard's Decade-end chart	Song title	Composer	Year released	Genre	Written by
8	Somebody That I Used To Know	Gotye Featuring Kimbra	2011	Producer, Art Pop, Singer-Songwriter, Adult Alternative, Alternative Pop, Adult Contemporary, Ballad, Indie Pop, Pop	Gotye
11	Sunflower	Post Malone & Swae Lee	2018	Pop, Marvel,, Singer-Songwriter, Disney, R&B, Soundtrack	Post Malone, Carl Rosen, Carter Lang, Swae Lee, Louis Bell & Billy Walsh
15	Perfect	Ed Sheeran	2017	Folk Pop, Easy Listening, Pop, Piano, Ballad, Singer-Songwriter, Adult Contemporary	Ed Sheeran
16	Sicko Mode	Travis Scott	2018	Dub, Memes, Rap, Canada, Trap	MD Beatz, Q-Tip, Travis Scott, Tim Gommeringer, Swae Lee, Sonny Seeza, Richard Finch, MIKE DEAN MWA, Luke, Harry Wayne Casey, Easy Mo Bee, Drake, Chyskillz, Big Hawk, Hit-Boy, OZ, Rogét Chahayed & Tay Keith

Table 1 (Continued)

Peak position on Billboard's Decade-end chart	Song title	Composer	Year released	Genre	Written by
19	God's Plan	Drake	2018	Charity, Hip-Hop, Trap, Pop, Rap, Canada	Brock Korsan, Cardo, Yung Exclusive, 40, Drake & Boi-1da
20	Moves Like Jagger	Maroon 5 Featuring Christina Aguilera	2011	Adult Contemporary, Dance-Pop, Electronic Rock, Electro-Pop, Pop-Rock, Pop	Shellback, Ammar Malik, Benny Blanco & Adam Levine
21	Happy	Pharrell Williams	2013	Funk-Pop, Funk, Adult Alternative, Adult Contemporary, Soundtrack, Soul Pop, R&B, Pop	Pharrell Williams
22	Just The Way You Are	Bruno Mars	2010	Ballad, Adult Contemporary, Soul Pop, Soul, R&B, Pop	Philip Lawrence, Ari Levine, Needlz, Saint Cassius, The Smeezingtons & Bruno Mars
23	Rockstar	Post Malone Featuring 21 Savage	2017	Synth-Pop, Dark Pop, Singer-Songwriter, Alternative Rock, Rap, Trap	Thank God, Austin Rosen, Joey Bada\$\$, Louis Bell, 21 Savage & Post Malone
25	See You Again	Wiz Khalifa Featuring Charlie Puth	2015	Remix, Ballad, Singer-Songwriter, Piano, Pop, Memorial, Soundtrack, Rap	DJ Frank E, Andrew Cedar, Charlie Puth & Wiz Khalifa

Table 1 (Continued)

Peak position on Billboard's Decade-end chart	Song title	Composer	Year released	Genre	Written by
27	Thrift Shop	Macklemore & Ryan Lewis Featuring Wanz	2012	Indie Rap, Pop, Rap	Ryan Lewis & Macklemore
28	One More Night	Maroon 5	2012	Adult Contemporary, Dance-Pop, Pop-Rock, Pop	Max Martin, Savan Kotecha, Shellback & Adam Levine
29	We Are Young	Fun. Featuring Janelle Monae	2011	Pop-Rock, Piano, Indie Pop, Pop, Ballad, Rock	Jeff Bhasker, Andrew Dost, Jack Antonoff & Nate Ruess
30	That's What I Like	Bruno Mars	2016	Adult Contemporary, Soul Pop, New Jack Swing, Funk, R&B, Pop	Ray Charles McCullough II, Ray Romulus, Jeremy Reeves, Jonathan Yip, James Fauntleroy, Brody Brown, Philip Lawrence & Bruno Mars
32	All Of Me	John Legend	2013	Piano, Easy Listening, Adult Contemporary, Soul Pop, Soul, Ballad, Pop, R&B	John Legend & Toby Gad

Table 1 (Continued)

Peak position on Billboard's Decade-end chart	Song title	Composer	Year released	Genre	Written by
33	Happier	Marshmello & Bastille	2018	Dance-Pop, Adult Alternative, Dance, Producer, Pop, Alternative Dance, Alternative Pop, Alternative Rock, Adult Contemporary, Electro-Pop, Future Bass, Electronic,	Steve Mac, Marshmello & Dan Smith
35	One Dance	Drake Featuring WizKid & Kyla	2016	Tropical House, Nigeria, Afrobeats, Pop, Rap, R&B, Dancehall, Canada	Logan Sama, China Black, Drake, Wizkid, DJ Maphorisa, Crazy Cousinz, Kyla, 40 & Nineteen85
36	Radioactive	Imagine Dragons	2012	The soundtrack, Industrial Rock, Dark Pop, Adult Alternative, Pop, Dubstep, Rock, Alternative Pop, Alternative Rock, Pop-Rock, Alternative, Electronic Rock,	Daniel Platzman, Wayne Sermon, Dan Reynolds, Ben McKee, Josh Mosser & Alex da Kid
37	Sexy And I Know It	LMFAO	2011	Electro-Pop, Pop, Rap	George Matthew Robertson, 8ky, Audiobot, Listenbee, Erin Beck & Redfoo

Table 1 (Continued)

Peak position on Billboard's Decade-end chart	Song title	Composer	Year released	Genre	Written by
39	Counting Stars	OneRepublic	2013	Piano, Alternative Pop, Teen Pop, Folk Rock, Rock, Pop, Folk, Electro-Pop,	Ryan Tedder
42	Love Yourself	Justin Bieber	2015	Ballad, Jazz Fusion, Smooth Jazz, Acoustic, Adult Contemporary, Easy Listening, Pop	Benny Blanco, Justin Bieber & Ed Sheeran
44	Give Me Everything	Pitbull Featuring Ne-Yo, Afrojack & Nayer	2011	R&B, Pop, Rap, Electro-Pop	Jeff Bhasker, Emile Haynie, Bruno Mars & The Smeezingtons Afrojack, Ne-Yo & Pitbull
45	Locked Out Of Heaven	Bruno Mars	2012	R&B, Easy Listening, Pop	Jeff Bhasker, Emile Haynie, Bruno Mars & The Smeezingtons
46	Love The Way You Lie	Eminem Featuring Rihanna	2010	Ballad, Pop, Rap	Alex da Kid, Skylar Grey & Eminem

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