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ELECTRA HEART'S PROVOCATIVE PERFORMANCE: CHALLENGING HEGEMONIC MASCULINITY THROUGH JUXTAPOSITION

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Abstract

Music has long been used as a rhetorical device to send messages and challenge social norms, and as a result of its accessibility and influential nature, it can be extremely persuasive. Marina Diamandis, known by her stage name of Marina and the Diamonds, has used her recent rise to popularity and fame to send such a message through her second album, in which she creates the persona of Electra Heart. Electra Heart is an ultrafeminine character who sings about provocative topics such as breaking hearts and performs stereotypical masculine behaviors.

Literature about music as rhetoric and about women in pop music informs my analysis of the persona of Electra Heart and her song and video “How to Be a Heartbreaker.” The analysis is broken down into themes of gender roles, identity, and juxtaposition and incongruity. Using the concepts of hegemonic masculinity and emphasized femininity, overdetermined femininity, and juxtaposition, I conclude that through the juxtaposition of Electra Heart’s overdetermined femininity and her performance of hegemonic masculinity, Diamandis effectively challenges feminine stereotypes and the system of hegemonic masculinity. Her challenge is effective because her femininity is overemphasized but she simultaneously performs hegemonic masculine behaviors, a juxtaposition that is not supposed to be possible and thus subverts hegemonic masculinity as a whole.

Music has been a form of protest and social reform for decades (Hurner, 2006), and “How to Be a Heartbreaker” is no exception to this trend. This song is featured on Marina Diamandis’s second album, *Electra Heart*, wherein she creates the character of Electra Heart, a narcissistic beauty who embodies every stereotype of the classic pop star. Electra Heart, as an album and a persona, is, according to Diamandis, “a vehicle to portray part of the American dream” (Robinson, 2011); however, the performance of Electra Heart, within the lyrics, the music videos, and the character herself, is also a rhetorical device that comments on—and

challenges—modern ideals of femininity. Through the juxtaposition of an ultrafeminine character with provocative lyrics, Diamandis effectively challenges hegemonic masculinity because she sends a message to the listeners that the patriarchal system of gender can and should be subverted, and teaches them how to do so.

Despite popular notions that gender is inherent (West & Zimmerman, 1987), both femininity and masculinity are rhetorically constructed concepts that are performed. As Electra Heart, Diamandis performs gender, in both a literal and a metaphorical sense, through her hair, makeup, and dress, as well as her behavior in her videos. Judith Butler notes that “gender is instituted through the stylization of the body and, hence, must be understood as the mundane way in which bodily gestures, movements, and enactments of various kinds constitute the illusion of an abiding gendered self” (1988, p. 519). Diamandis seems to abide by this institution of gender—that is, femininity—in her appearance and movement, but she contests it through her provocative lyrics. Through this juxtaposition, she directly challenges femininity, and in so doing, she also challenges hegemonic masculinity, because stereotypical notions of femininity are the result of hegemonic masculinity. Her simultaneous performance of femininity and masculinity destabilizes the entire system of hegemonic masculinity because the two are not supposed to occur in tandem.

In this paper, I highlight the significance of popular music and show its effectiveness as a rhetorical device. Next, I provide an overview of Electra Heart and “How to Be a Heartbreaker” and analyze them using the concepts of emphasized femininity and overdetermined femininity, hegemonic masculinity, and juxtaposition. Finally, I conclude by summarizing my analysis and offering directions for future research.

Context

Music and videos are more accessible than ever for listening and viewing: iTunes has nearly 800 million accounts (Arora, 2014), while YouTube has over 1 billion active users every month (Reuters, 2013). As iTunes and YouTube are two of the most popular resources for accessing music and music videos, these statistics are substantial. Diamandis is no exception to this phenomenon, as *Electra Heart* debuted at number one on the UK Albums Chart (Kreiser, 2012); her YouTube account has more than 1 million subscribers, and the video for “How to Be a Heartbreaker” has more than 36 million views (YouTube). Diamandis’s popularity is not the only reason her work should be studied. Gender is a performance, as

Judith Butler (1988) contends, and thus Electra Heart and “How to Be a Heartbreaker” warrant analysis because they indirectly subvert stereotypical notions of femininity through performance. Additionally, they instruct audiences, male and female alike, how to perform hegemonic masculinity. Essentially, Diamandis performs both masculine and feminine roles, and in doing so, she challenges the binary system of gender because one is not supposed to embody both roles simultaneously.

There is no doubt that music has the ability to influence listeners in “subtle and significant ways” (Root, 1986, p.15). Even before the Internet and radio, music was used as a way to send social and political messages (Hurner, 2006). The ability to influence audiences is also related to the song and/or artist’s popularity (Berns, Capra, Moore, & Noussair, 2010). Thus, in order to analyze topics such as femininity or hegemonic masculinity in music, it is appropriate to choose an artist or a song that has reached a large audience. Popular female artists such as Diamandis can use their platforms to send messages about gender and society that might otherwise be overlooked. Although some pop music actually affirms social constructs by not reflecting on them, not all pop music is so surface-level. Some songs do not effectively send their messages—or they simply have no deeper meaning—and as a result, they provoke only moods, not thought (Sellnow & Sellnow, 2001). As Nicola Dibben writes, however, “Music which is critical of its own material is critical of the social situation within which it arises” (1999, p. 333); essentially, if the artist is self-aware and channels this self-awareness into the music, the music can be an effective device to critique social constructs. When constructed carefully, music can “function effectively as an authentic voice for women as a marginalized group” (Sellnow & Sellnow, 2001, p. 396) and the message can provoke deeper thought in the audience and encourage the audience to take a stance on the issue at hand (Dibben, 1999). As Sellnow writes, music’s function as a rhetorical device that is deeply engrained in society warrants it to be continually examined (1999, p. 66).

The literature relevant to this essay, on music as a communication device and on female representation in music, can be divided into the overarching themes of gender roles and identity, and juxtaposition and incongruence.

Gender Roles and Identity

Much research that has been conducted about femininity or females in music has focused on how they are sexualized in music videos. Some researchers go so far as to call this a culture of sexualizing women because of its prevalence.

Women are frequently portrayed as sex objects and are objectified much more than are men in music videos, although men are still occasionally objectified (Vandenbosch, Vervloessem, & Eggermont, 2013). The popularity of this sexualization can lead to a chain of psychological events, including self-sexualization, which is the phenomenon in which women sexualize themselves as a result of the objectification of women on television, in magazines, and so on. This self-sexualization has been shown to increase aggression in men, especially if a woman who is seen as sexual also seems to have no autonomy (Blake, Bastian, & Denson, 2016). The dangers of sexualizing women in music are clear, but there are other gender roles upheld beyond portraying women as sex objects.

Research by Click and Kramer (2007) discusses how sex-role stereotypes persist in music and in music videos and are even upheld by female artists in their own work. Stereotypes such as women being passive, submissive, and not wanting to age are common themes. Dibben's (1999) work on femininity in popular music shows that some female artists construct music containing explicit patriarchal constructions, such as women submitting to the male gaze, being submissive and innocent but still sexual, and allowing men to have all the power. In contrast, sometimes, the artist readily acknowledges patriarchal constructs and feminine stereotypes but directly challenges them instead of reifying them. Through subtle implications, artists can encourage their listeners to be critical of the constructions they are portraying, like the narrative structure of "Dress" by PJ Harvey, which implies the female protagonist is trying to find a way to cope with her failed relationship and subvert the role expected of her as a woman (Dibben, 1999, p. 338). Whether or not they are explicitly discussed or addressed, gender roles are omnipresent in songs and music videos.

When performing gender, women have to adhere to certain norms and expectations in order to "do" their gender correctly. The act of taking on a certain appearance or identity is central to music that aims to send a message of protest. In Sheryl Hurner's work on suffrage songs, she claims that songs with a "protest message" can help break down social constructs of what it means to be a woman (2006). Although the "Cult of True Womanhood" that sang these suffrage songs adhered to tenets of pioussness, purity, submissiveness, and domesticity, the fact that they sang about suffrage in the first place was a huge challenge to gender norms of their time (2006, p. 235). The tenets of the Cult were what guided the identity of these women, and the songs they sang reinforced their identity. As Hurner writes, "songs may thereby serve to sustain existing discursive identities for women or to

develop new ones” (2006, p. 236). In modern-day music, this relationship between music and identity formation is still prevalent.

As a symptom of sexualization, females in music videos today frequently wear dresses “emphasizing one’s ideal body” in order to “attract men’s sexual interest” (Vandenbosch et al., 2013, p. 182). The desire for this “ideal body” can morph into an unhealthy obsession with the body; for many young girls, the desire leads to a “perception of excessive fatness,” which can lead to anorexia (Spitzack, 1993, p. 1). According to Spitzack, anorexia is a spectacle “characterized by a crisis of the female body and its quest for identity within a cultural climate that demands of its actors a concealment of performative criteria, thereby preserving the illusion of an essential female identity for spectators” (1993, p. 1). This formation of identity through body image is central to music videos and to representations of women in music. While hegemonic masculinity focuses on reifying straight white men as the dominant figures in society, it also justifies the subordination of women. This subordination results in emphasized femininity, the opposite of hegemonic masculinity. The term “emphasized femininity” is interchangeable with “overdetermined femininity” because both are focused on emphasizing the physical feminine features of women; women are trained to correlate their identity and worth with their appearance.

Juxtaposition and Incongruity

There are times when the message an artist is trying to send and the message the artist actually sends do not line up. For example, in Martina McBride’s song “This One’s for the Girls,” surface-level listening depicts the song as an empowering song for women. Deeper listening reveals some contradictions in her message, however: She claims women should not be defined by their appearances, but she simultaneously suggests that their worth is in their appearance (Click & Kramer, 2007). In instances such as this, incongruity, or inconsistency in messages from the same source, weakens the message of the artist. Although irony can be a great tool in conveying meaning in songs (Sellnow, 1999), McBride’s message is not strong enough or deep enough to depict irony; however, other artists, such as PJ Harvey and the Spice Girls, have been able to send effective messages in this manner (Dibben, 1999).

Juxtaposition and incongruity have been shown to have the ability to effectively send messages in music. Like incongruity, juxtaposition contains inconsistencies, but it takes it a step further by ensuring that the inconsistencies are set up in direct contrast to each other. Contradictions can cause the listener to pay

close attention to the music in order to figure out what the artist is trying to say. As Dibben (1999) suggests, contradictions in music can actually strengthen the message of the artist because the artist is escaping ideology. The song “Ooh, Aah ... Just a Little Bit” by Gina G encourages listeners to be complicit to patriarchal ideals because every aspect of the song reinforces popular stereotypes and the patriarchy. In contrast, the song “Dress” by PJ Harvey successfully subverts patriarchal ideologies through musical techniques and the narrative structure of the song (p. 340). Dibben’s analysis of these songs shows how social constructs of femininity and gender roles can be reified or challenged in music, depending on how the artist constructs the song and video. To successfully challenge gender roles, music must diverge from the norm in some form, whether in the musical structure of the song, in the lyrical and narrative structure, or through some other form of juxtaposition.

Overdetermined Femininity and Hegemonic Masculinity

Femininity and masculinity come in many forms, but some forms of each are the most socially accepted, especially overdetermined and emphasized femininity, and hegemonic masculinity. These concepts are central to any discussion of gender roles, making them critical to my analysis of Electra Heart. Hegemonic masculinity, according to R. W. Connell and James Messerschmidt (2005), is the most socially accepted version of manhood and causes subordination of women and the repositioning of all other types of masculinity in relation to it. I will be using Nick Trujillo’s interpretation of hegemonic masculinity (1991), specifically his concepts of patriarchy and heterosexuality.

Abigail Feder (1994) explains overdetermined femininity as the emphasis of feminine characteristics of women when the playing field between women and men is otherwise equal. Overdetermined femininity is a branch of emphasized femininity; it expands on the concept of the latter. Emphasized femininity is the opposite of hegemonic masculinity and is also a result of it. Hegemonic masculinity undermines women, even when they are on the same level as men, by emphasizing feminine characteristics; thus, overdetermined femininity and emphasized femininity are the same thing. In addition to these concepts, I will be using the idea of juxtaposition in my analysis, specifically focusing on the juxtaposition of Electra Heart’s ultrafeminine persona with her provocative lyrics and behavior.

Analysis

Electra Heart always emphasizes femininity via her appearance, often with big blonde curls, lots of makeup, and tight dresses. Electra Heart is the epitome of stereotypical femininity, but her appearance contradicts her song content and her behavior.

In addition to analyzing the persona of Electra Heart, I will analyze the lyrics and video of “How to Be a Heartbreaker.” In this song, Electra Heart lists four rules for how to break men’s hearts without getting hurt. This, along with other specific lyrics, depicts Electra Heart as performing hegemonic masculinity, along with her overdetermined feminine appearance. In the video “How to Be a Heartbreaker,” Electra Heart, opting for dark hair in place of the blonde curls, but still wearing form-fitting outfits, is shown in various locations with many different men dotting upon her while she looks extremely uninterested in their affections, although she does dance around some of them. In one of the reoccurring scenes, she dances around in a shower, fully dressed, with multiple men wearing only Speedos. I chose this video because Electra Heart clearly performs the concept of hegemonic masculinity not only in her lyrics but also in her behavior. In addition, this video explicitly shows role swapping of men and women, as the men are objectified and hypersexualized, which is another way Electra Heart subverts hegemonic masculinity.

Overdetermined Femininity is the Result of Hegemonic Masculinity

Although the overdetermination of Electra Heart’s femininity might seem like it reifies stereotypical femininity and hegemonic masculinity, Diamandis uses this overdetermination as a mechanism to capture her audience’s attention and challenge gender norms as the overly feminine Electra Heart simultaneously performs and teaches hegemonic masculine behaviors. As Connell and Messerschmidt (2005) write, emphasized femininity has generally been thought of as compliance to patriarchy. This is true; emphasized femininity is the result of hegemonic masculinity and patriarchy. Hegemonic masculinity “ideologically legitimate[s] the global subordination of women to men” (2005, p. 832); this legitimization of subordination manifests itself in women by being expected to accommodate the wants and needs of men in the form of emphasized femininity, among other things. Diamandis is able to use emphasized femininity to subvert the patriarchy instead of comply to it, however. Feder specifies that overdetermined femininity occurs when women and men in the same field are on par with one

another (1994). Diamandis is on par with other male musical artists in terms of talent and popularity. Following this definition, Electra Heart certainly overdetermines her femininity. The form-fitting outfits, the heavy makeup, all the pink and bows and high heels—these are all signifiers of stereotypical or emphasized femininity.

My analysis shows that Diamandis chooses to perform Electra Heart in four archetypes in her music videos and blog: Su-Barbie-A (a play on “suburbia”), who appears to look like a glamorized 1950s housewife; the Homewrecker, who is ultrafeminine in her appearance but not in her actions; the Teen Idle, who is essentially Electra Heart as a teenager with all her feminine appeal intact; and the Prima Donna, who is the most glamorous in appearance of the four archetypes. Although the archetypes all have different personalities, Electra Heart is consistently represented as the “ideal woman” in appearance, no matter the archetype, because each archetype emphasizes characteristics traditionally desirable in women—beauty and passivity being the most obvious. Through this representation of the archetypes, Diamandis can challenge both the archetypes and the stereotypes they are composed of because the audience already has a frame of reference; the archetypes remind the audience of traditional feminine characters. While her appearance is the most overdetermined part about her, as seen in the archetypes, Electra Heart’s femininity is also emphasized in her music videos.

In “How to Be a Heartbreaker,” Electra Heart does many things that are stereotypically feminine, but she does look to be sought after by the assortment of men with whom she appears. This depiction of her as the object of affection is in compliance with patriarchal notions that women are passive and sought after while men are supposed to be active and do the seeking. To read Electra Heart as a simple passive character based on this passive behavior would be a mistake, however. The performance of these stereotypically feminine behaviors in “How to Be a Heartbreaker” is a very intentional choice. The passive feminine behaviors in the music video are contradicted by the lyrics as well as by Electra Heart’s other behaviors in the video, such as her seduction of many men at the same time. Her ultrafeminine appearance and seemingly passive behavior are juxtaposed with her performance of hegemonic masculinity.

Electra Heart Performs Hegemonic Masculinity

Hegemonic masculinity is embodied in many different manners, but the two most relevant to this analysis are patriarchy and heterosexuality (Trujillo, 1991). The patriarchal manifestation of hegemonic masculinity is male dominance over

women, and heterosexuality is the emphasis on manliness, or “not being a sissy” (1991, p. 291), and having sexual relationships with women. Diamandis flips these concepts upside down in how she has Electra Heart perform them.

Electra Heart’s performance of hegemonic masculinity is most obvious in the lyrics for “How to Be a Heartbreaker.” This song is structured around a list of four rules for how to break a man’s heart without getting hurt. Rule number one is “that you gotta have fun / but baby when you’re done, you gotta be the first to run.” This implies that, to Electra Heart, heartbreaking is essentially a hobby that she does because she finds it entertaining, but she knows the risks so she has learned how to avoid getting hurt. Rule number two is “just don’t get attached to / somebody you could lose.” This rule shows a more vulnerable side of Electra Heart, as it implies that she has loved and lost before, which is perhaps why she chooses to treat heartbreaking as a game. She recognizes that loving someone can result in pain, so she chooses to play around instead of settling into a deeper relationship; she is refusing to go deeper than the surface level, presumably nothing more than physical affection. This rule is a nod to the stereotypes that men do not love deeply and that because of this, women get hurt frequently. Electra Heart promising not to get attached is a demonstration of her taking on a masculine role.

The third rule is “wear your heart on your cheek / but never on your sleeve, unless you wanna taste defeat.” This is an obvious play on the phrase “wear your heart on your sleeve,” which means to let everyone know how you are feeling. Wearing one’s heart on one’s sleeve is often a negative trait tied very closely with women and the stereotype that they are too emotional. By claiming that being emotional results in defeat, Electra Heart alludes to the patriarchal tradition of men controlling women. The persona of Electra Heart usually wears a small black heart on her left cheek, right below the outer corner of her eye. Putting the heart on her cheek is likely a symbol of how Electra Heart pretends to be an open, emotional person, like the true feminine stereotype, when her lyrics indicate she is keeping an eye on her feelings and never showing her true colors.

The fourth and final rule that she spells out is “gotta be looking pure / kiss him goodbye at the door and leave him wanting more, more.” This rule explicitly shows Electra Heart’s nature as a player, a title she proudly wears as she sings in the chorus, “We’ll get him falling for a stranger, a player.” Electra Heart recognizes her overdetermined appearance in this rule, and her motivation for emphasizing her femininity becomes obvious—by looking “pure,” she can more easily break a heart and escape unscathed. While she wears a lot of makeup, her makeup choices are

pink and pure rather than femme-fatale, which highlights the contradictory message of her lyrics.

On the surface, these rules instruct women how to break men's hearts, but they double as instructions for how to perform hegemonic masculinity. Electra Heart is performing patriarchal behaviors usually performed exclusively by men. Although she appears somewhat passive in the music video for "How to Be a Heartbreaker," Electra Heart is dominant over the men because she is desirable and she recognizes this, so she uses it to control them. We see her uninterested in the affections of the men around her; in one scene, she is on her phone while a man kisses her neck, and in another, she dances around while a man eyes her, but she makes no eye contact with him, showing that the dance is not for his pleasure. Although she reinforces the concept of being the object of desire, she holds all the power and control over the men around her and is clearly the dominant figure. Toward the end of the song, she sings, "Girls, we do whatever it will take / 'Cause girls don't want, we don't want our hearts to break / in two, so it's better to be fake / Can't risk losing love again, babe." Here she is implying that she is being a player and breaking hearts because she has been played and has had her heart broken; she has made a decisive choice to do what has been done to her and to perform those masculine behaviors. In performing masculinity as a woman, she subverts the entire culture of masculinity by showing that women can behave in a hegemonic masculine manner, which is a direct contradiction to the very definition of hegemonic masculinity.

The other aspect of hegemonic masculinity that Electra Heart performs is heterosexuality. Electra Heart is very clearly heterosexual in both her lyrics, where she sings of girls and boys being together, and her music video, in which the supporting characters are all men. This aspect of her performance actually upholds ideals of femininity because women are supposed to be with men, hence the stereotypes of "housewife" and "mother" (Trujillo, 1991). Despite being exclusively with men, Electra Heart still manages to subvert parts of this concept by being the dominant figure and not performing the stereotype of housewife or mother. Part of the heterosexual nature of hegemonic masculinity is "not failing at relationships with women" (Trujillo, 1991, p. 291). Electra Heart crushes this expectation by purposefully making men fall for her without any intention of falling for them; any man who falls for her is going to fail in his pursuit for her affection and thus will fail at the heterosexual aspect of hegemonic masculinity.

Although Electra Heart is an ultrafeminine character and upholds some aspects of femininity, such as passivity, she ultimately subverts hegemonic

masculinity by performing it herself. Emphasized and overdetermined femininities are the result of hegemonic masculinity, and by embodying them, Electra Heart is able to subvert hegemonic masculinity. This subversion would not be successful if it were not for the juxtaposition of her ultrafeminine appearance with provocative lyrics and behavior.

Challenging Hegemonic Masculinity via Juxtaposition

The most significant part of Electra Heart as both a character and an album is the juxtaposition between the emphasized feminine characteristics and the provocative lyrics that display her performance of hegemonic masculinity, because it very clearly demonstrates the effect of the power structure of masculinity. When juxtaposition in music is strong, it can display meaning by escaping ideology (Dibben, 1999), meaning it diverges from the norm; Diamandis does just this through Electra Heart. Sellnow and Sellnow (2001) warn about the difference between songs that provoke thought versus those that only provoke moods; for music to have a social impact, it must provoke thought. *Electra Heart* clearly provokes thought, and this is a result of the juxtaposition.

Diamandis consciously presents Electra Heart as a sexualized character, but while this self-sexualization seems to uphold some patriarchal ideals, she still has autonomy, as shown in her lyrics, and thus is not an “easy” object of aggression for men (Blake et al., 2016). Additionally, without her performance of overdetermined femininity, Diamandis’s challenge to hegemonic masculinity would not be successful. If Diamandis had created a normally dressed character who sings the same lyrics as Electra Heart, she would be seen in a completely different light and her music would provoke only a mood, not thought. This is evident by the fact that the song itself has little effect on the listener but when in tandem with the character performance and the music video provides extra elements that make it powerful. Diamandis uses the elements of shock and irony to her advantage; through Electra Heart’s performance of both overdetermined femininity and hegemonic masculinity, she creates a contradiction that does not go unnoticed.

Although some might argue that because Electra Heart performs overdetermined femininity, she cannot challenge any gender norms, whether emphasized femininity or hegemonic masculinity, such an argument looks at only a small piece of the performance of Electra Heart. A performance of overdetermined femininity or hegemonic masculinity individually would not be enough to challenge anything and would most likely result in the reification of the concept; it is the juxtaposition of the performances of the two concepts together

that results in the successful challenge of hegemonic masculinity. Electra Heart's overdetermined femininity together with her provocative lyrics captures the audience's attention and forces the audience to think about what she is doing, instead of just creating a mood through the music. She instructs her audience how to perform hegemonic masculinity through the set of rules she espouses in "How to Be a Heartbreaker," which subverts hegemonic masculinity by implicating that women can perform masculine behaviors just as men can. Finally, by making the men in her video perform the objectified role that women are usually forced to assume while she herself performs both the masculine and feminine roles, Diamandis takes the juxtaposition of her performance of Electra Heart to another level that flips the system of hegemonic masculinity on its head.

Conclusion

Electra Heart, at a glance, is a simple overly feminine character. Her pink form-fitting outfits go well with her heavy makeup and done-up hair, which taps into cultural views of female stereotypes. She is never caught looking anything less than flawless; she is an exaggeration of stereotypical femininity and the ideal woman. This performance of overdetermined femininity is done very carefully, with purpose and conviction, which is made obvious by Electra Heart's simultaneous performance of hegemonic masculinity. She makes sure she looks "pure" so she can perform masculine actions, such as being a player and breaking hearts, more effectively. This duality is critical to the success of Diamandis's challenge to femininity and, on a larger scale, hegemonic masculinity. Diamandis successfully challenges hegemonic masculinity through the juxtaposition of an ultrafeminine character with provocative lyrics, because the lyrics display her performance of hegemonic masculinity—a performance that is provocative in and of itself because she is a woman and, as such, should not be able to perform hegemonic masculine roles.

Marina and the Diamonds continues to grow in popularity, especially with the release of her third album, *Froot*, in 2015. This album is not as explicit a commentary on gender roles and femininity as *Electra Heart*; however, if used in tandem with more recent interviews in which Diamandis comments on feminism, it could be used in future research about how music can challenge hegemonic masculinity. Additionally, future research could look at musicians of different genres who are popular with young men and examine how those musicians challenge or reinforce hegemonic ideals, and whether they do so by provoking

thought or moods (Sellnow, 1999). It would be interesting to see how approaches beyond juxtaposition work to challenge femininity and hegemonic masculinity.

Marina and the Diamandis clearly challenges hegemonic masculinity in “How to Be a Heartbreaker,” but only if one sees the simultaneous performance of the feminine and the masculine in the music video. Her challenge does not work unless you see her character and video, because they demonstrate the masculine and feminine binary together, a performance that is not supposed to occur, because of the standards of hegemonic masculinity (Trujillo, 1991). Diamandis’s performance as Electra Heart provokes thought through her lyrics, character, and video, and she masterfully showcases that a specifically gendered performance can challenge the social and rhetorical structures of gender, but the artist must demonstrate visible juxtaposition of the gender binary in order to successfully do so.

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