**Beyoncé’s Music & Feminism**

Recently, the company has met the rights of the famous woman. This is because of well-known personalities who remained firm in favor of the liberation of women, like Emma Watson, Lena Durham or Beyoncé. The favorable position of this type of women's liberation is the spread of the activist consciousness of women in general. Be that as it may, the liberation of female superstars is not recommended by different female activists, claiming that it is misleading and deflecting real reasons for women's rights. To see how liberation of women influences superstars, I focused this document on Beyoncé and her description of women's rights.

Beyoncé Giselle Knowles was conceived in 1981 in Houston, Texas. Beyoncé began to love playing and to take an interest in the many abilities that have appeared since the beginning. Because of these apparent abilities, she had the opportunity to become part of the music business by joining groups of young women, such as Girl's Tyme and Destiny's Child. The last one involved her leap forward into the business and her way of becoming a performance whiz and her own director. Beyoncé is a woman who can persevere and has created a whole area around her. She made the mark Beyoncé. It is generally recognized that Beyoncé can have an impact on her fans, who are mostly girls; In addition, her independent image reaches women and girls around the world. Because of this reality, many scholastic women activists are concerned about Beyoncé's description of women's rights because they do not consider her to be truly authentic.

Perhaps I would like to start by incorporating a non-exclusive sense of post-feminine liberation. As noted by Alessandrini, "post-feminism sensibility has been theorized as an entanglement of feminist and anti-feminist ideas as well as marked by a series of specific themes such as stress on individual empowerment, practices of self-surveillance and discipline and celebration of female sexuality". This implies that the female post-activist woman must probably grasp her kindness, present herself as a sexual subject and be a strong and independent woman. My goal in this segment is to schematize the interaction between these issues of post-feminist activist and Beyoncé. Regardless of her convictions for her remarkable looks and her provocative verses, Beyoncé is a lady who claims her body and her artistic destiny. She also transmits to the world her estimates of self-definition, autonomy and female sexuality. . her female fans.

“In connection with this past thought of self-definition and freedom, Beyoncé has made an incredible quality of solid character around herself and, moreover, around the individuals who pursue her and her music. Owning and knowing your identity as an individual or woman is an essential point of view for her. She showed that self-character is significant both in her music and in her own life. Choosing to watch oneself was a crucial opportunity in one's life. In her story entitled Life Is Just a Dream, Beyoncé addresses this question: I think one of the biggest reasons I decided it was time for me to manage myself was because at some point you need your [own] support system . . . I needed boundaries, she planned to free herself from her father in expert condition. Thus, one tends to think that, by assuming responsibility for her profession, Beyoncé demonstrates that women can be free in every part of their lives. It can be painful and tiring, but it is justified, despite all the problems. This opportunity of life occurred in 2011 and from then on everyone became aware of the amount Beyoncé has developed as a craftsman. In the same way, this activity without fear of being its own supervisor commits, insofar as it does not have to rely on a man or another individual to be effective.”

After the question of character, we experience the post-militant thinking of the festival of femininity and female sexuality. Beyoncé is an undeniable case of sexual subject. The bodies of the black ladies "[are] under constant subjugation, scrutiny, and marginalization, which means that the black ladies have tried to hide their bodies and not to protrude in a sexual way (French, et al, 2013). History has placed them under the male gaze as hypersexualized merchandise ready to be spent. Nevertheless, the intriguing goal of Beyoncé's open femininity is that she uses this hypersexualized vision as a way to make her body more active. In this way, she reversed a negative generalization to make it a positive problem for black women. In addition, his fans understand and respect for this inversion. “Beyoncé’s devoted fans, the BeyHive, claim that her brand of [fierce feminism], in which she is unabashedly sexy, is empowering and aspirational because she stringently controls her own image,” (Trier-Bieniek, 2016) shows as well as being provocative and militant women are not two restricted ideas. In addition, her fans, mostly girls, gain from Beyoncé's activities that they can reverse jobs related to sexual orientation by being free and taking responsibility for their own bodies.

After the female reinforcement point, Beyoncé's music succeeds in reaching women, especially black women, and helps them in embarrassing, horrible and skewed encounters, as well as happy occasions. In this segment, I will break down three melodies that seemed reasonable to me to demonstrate my articulation above.

From the start, the melody that reminded of “Beyoncé's savagery and power as a woman was Run the World (Girls)". This melody is a song of devotion for all the ladies on the planet ready to take responsibility for their lives. In this song, Beyoncé perceives crafted by many ladies as undergraduates, specialists and mothers. This gives a sense of solidarity. The verses of the melody are discovering and direct. When she sings “You can’t hold me / I work my 9 to 5 and I cut my check,” Beyoncé deals with the current circumstances of women who are not subject to a man. She suggests that women are financially free and can take up a job as difficult as men. It is clear that Beyoncé realizes that our human-centered culture sees women as the most fragile sex and the difficulties that this thought encounters when she sings: “Strong enough to bear the children (children) / Then get back to business.” Aside from words, the beat of the melody is equally significant. Since it is a serenade of harmony between ladies, the rhythm must accompany and help the worms to transmit Beyoncé's message. The rhythm is solid and powerful, which is equivalent to a military musicality.

In addition, “Beyoncé's Flawless" highlighting Chimamanda Ngozi Adichie is a militant female praise song "that transparently affirms her status as a female activist (Mitchell 1006)." Using the voice of this alleged female activist and an excerpt from her discussion of Ted Talks, she tries to enlighten her fans about the rights of women. This melody is a strong justification for the ability and fearlessness of women. Women are perfect despite their imperfections, because they are special: “We flawless, ladies tell 'em / Say ‘I look so good tonight. She needs her sisters to know that they are wonderful and wonderful and that they do not have to prove it to any man more, she repeats that the ladies are autonomous and, in the meantime, she allows the ladies who hear it.”

These two tunes accurately represent Beyoncé's mentality of female empowerment and self-confidence. Beyoncé needs these melodies to be heard by the ladies, "“[she is] always thinking about women and what we need to hear . . . we need that support and we need that escape sometimes.” In addition, she uses her status as a craftsman and influencer to increase women's awareness of women's power.

Beyoncé is a craftswoman and a prolific representative who intends to present the activist consciousness of women so as to convey her emotions about sexism as a fan, as it should be obvious to the organization at any time when it runs “Flawless.” It is easier for Beyoncé to express her concerns through her melodies, “which gives [her] an instantaneous voice through which to mould [her] identity . . . beyond the iconic (Hobson, 2016).” It does not mean directly that his music is just made to be sold. In a meeting for “ELLE Magazine, Beyoncé said, I put the definition of feminist in [Flawless] and on my tour, not for propaganda or to proclaim to the world that I’m a feminist, but to give clarity to the true meaning.” Beyoncé has confidence in the liberation of women and that she knows the extent of negative interpretations that women's rights can have and that she uses her status of intensity and of accomplishment in the music sector to advance the activist consciousness of women.

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