

Junior Research Paper Convention: Abstract Form
CCIII/Spring 2025

Chang, Stef. Section A. "Pynk Rebellions: Exploring Feminism and Queerness in Janelle Monáe's *Dirty Computer*"

This paper dives into how Janelle Monáe's *Dirty Computer*, through bold visual and lyrical symbolism, flips the impression on how Black womanhood and queerness are usually represented. Focusing on the music video of "PYNK" and the song "Django Jane," the study uses close textual analysis with theories from Judith Butler, Laura Mulvey, Jennifer Nash, and Dan Hassler-Forest. Through playful, erotic imagery and empowering lyrics, Monáe challenges the male gaze, reclaims female sexuality, and resists fixed and monolithic portrayals of Black women. Monáe's work does not merely try to add visibility to the marginalized identities, but to honor intersectional and layered identities. *Dirty Computer* is not just an album, it celebrates gender fluidity, queerness, and self-love. Monáe's album offers an alternative perspective to mainstream media's portrayal of gender and sexuality, reshaping the cultural and societal norms through her bold and joyful attitude.

Notes:

1. My RP belongs to the category of: Literary Studies

2. Related websites:

Butler, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." *Theatre Journal*, vol. 40, no. 4, 1988, pp. 519–31. <https://doi.org/10.2307/3207893>.

Dworsky, Amy. "(Miss) Representation: An Analysis of the Music Videos and Lyrics of Janelle Monae as an Expression of Femininity, Feminism, and Female Rage." Pace University. 2019.
https://digitalcommons.pace.edu/honorscollege_theses/218.