

Understanding Music through the Framework of Feminist Confessional Literary Criticism: Heightening Audience Identification and Prioritising the Female Voice

Authors : Katharine Pollock

Abstract : Feminist scholars assert that a defining aspect of feminist confessional literature is that it expresses both an individual and communal identity, one which is predicated on the commonly-shared aspects of female experience. Reading feminist confessional literature in this way accommodates a plurality of readerly experiences and textual interpretations. It affirms the individual whilst acknowledging those experiences which bind women together, and refuses traditional objective criticism. It invites readers to see themselves reflected in the text, and encourages them to share their own stories. Similarly, music which communicates women's personal experience, fictive or not, expresses a dual identity. There is an inherent risk of imposing a confessional reading upon a musical or literary text. Understanding music as being multivocal in the same way as confessional literature negates this patriarchal tendency, and allows listeners to engage with both the subjective and collective aspects of a text. By hearing their own stories reflected in the music, listeners engage in an ongoing dialogic process in which female stories are prioritised. This refuses patriarchal silencing and ensures a diversity of female voices. To demonstrate the veracity of these claims, literary criticism is applied to Lily Allen's music, and memoir *My Thoughts Exactly*.

Keywords : confession, female, feminist, literature, music

Conference Title : ICPAL 2020 : International Conference on Performance, Art and Literature

Conference Location : Bali, Indonesia

Conference Dates : October 22-23, 2020