

1.37.11.22: Vixens, Divas, and the Illusion of Feminine Empowerment Amidst Genocide



Dear synchronauts:

In an era marked by noise, urgency, and confusion, the concept of “female empowerment” has become a media product. Today, more than ever, we must ask: is what we now call female empowerment real—or just a mask?

The Eurovision Festival 2025 offers a perfect framework to explore this question. In the last two years, Spain has presented entries that supposedly represent women’s empowerment: “Zorra” by Nebulossa (2024), with its provocative and defiant tone, and “Esa diva” by Melody (2025), with a friendlier and “brighter” approach. Both share a common thread: they promote an image of a reactive, individualistic woman defined through the system and its external validation. But neither connects with the deep root of authentic feminine power.

There is no connection to the natural cycles of the body and life. No guidance from inner wisdom. No community or mutual care. Instead of

embodying the archetype of the wise woman—connected to the Earth, her womb, and intuition—these representations reinforce an idea of empowerment born from reaction, from defensive response, not from autonomous creation rooted in essence. These are narratives designed by and for the very system that has historically oppressed women. And the most painful part is that many young women, disconnected from their lineage and inner power, accept them as models.



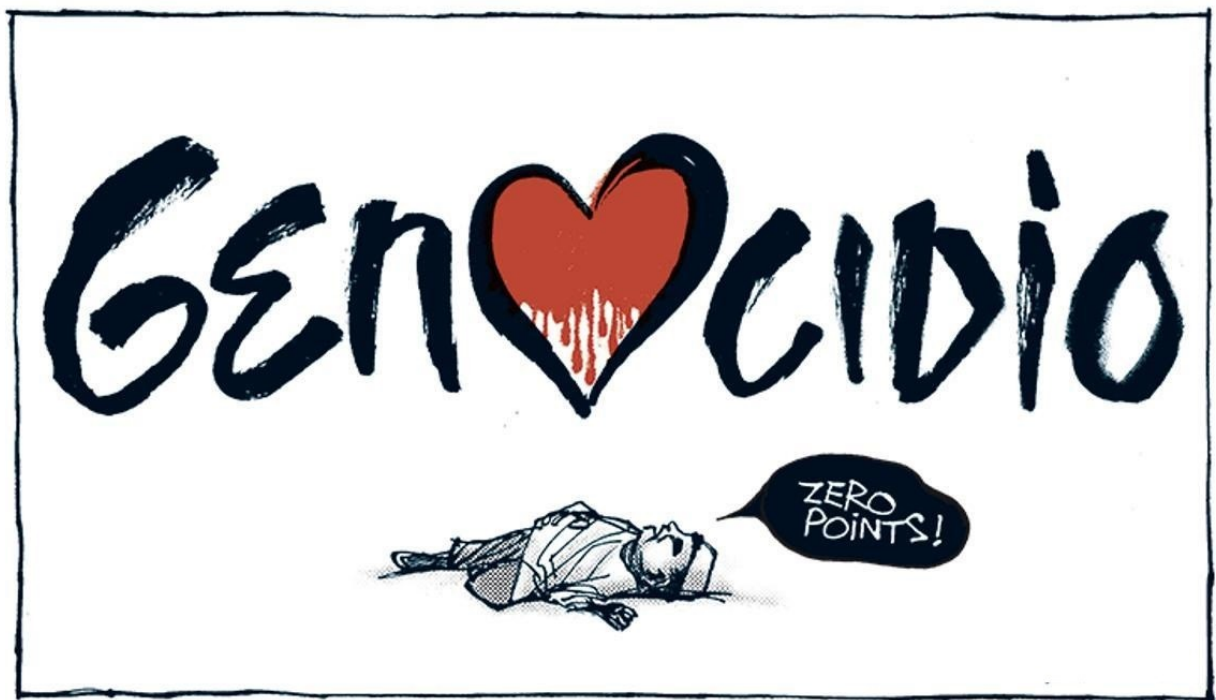
The lunar woman, who lives in harmony with the cycles of nature, does not need to

proclaim herself powerful. She simply is—through silence, presence, and her capacity to sustain life, truth, and love. Her power is not imposed; it radiates. She knows when to act and when to wait. She honors her menstruation and her intuition. She is guided by the rhythm of the cosmos, not by the urgency imposed by the clock or constant exposure. This kind of power does not fit within the standards of the music industry, nor does it serve the media system, because it is uncontrollable and profoundly transformative.



Eurovision, which presents itself as a European musical contest with a cultural unity mission, has long since turned into a political platform disguised as entertainment. Music has taken a back seat. The songs presented lack emotional and ideological depth. What is rewarded is impact, controversy, spectacle. There are no artistic proposals that aim to elevate ecological, spiritual, or cosmic awareness among nations. No songs to the soul or to the mystery of existence. Just a superficial repetition of empty slogans dressed in modern aesthetics.

Within this context, Melody's performance was not just another song. One event marked the atmosphere of the festival: a political statement from RTVE expressing a stance regarding the massacre in Gaza. This may have influenced Spain's score, leading to a political punishment masked as artistic judgment. Isn't Eurovision supposed to be apolitical? Then why does Israel participate—a state that is not even part of the European Union and that has been condemned by the UN and international jurists for war crimes? How can a country currently carrying out a genocide in broad daylight, with total impunity, place second?



What is happening is not a war. It is extermination. Palestine has no army, no navy, no air force. The imbalance is total. Gaza is an open-air prison being systematically bombed. The vast majority of victims are civilians—women, children, entire families. This is not about justifying Hamas or romanticizing any form of violence. It is about seeing clearly and denouncing the monstrous disproportionality, the structural inhumanity. It is about asking why Europe remains silent, why the left is fragmented, why institutional feminism doesn't raise its voice for Palestinian women and girls. Where is empowerment now?

This is where the word “empowerment” reveals its emptiness. Because if it is not accompanied by compassion, justice, and commitment to life, it is not power—it is inflated ego. If empowerment does not protect women who are being raped, bombed, and murdered, what is it for? To film provocative music videos while a bomb drops on a hospital? So that a brand can sell feminist slogan t-shirts made by enslaved girls in Bangladesh? Is that the power being offered?

Mainstream feminism has been absorbed. The kind of empowerment promoted by platforms like Eurovision does not transform the roots of patriarchy—it only puts on makeup. It is empowerment without womb, without memory, without Earth. And it is urgent to reclaim another vision. To remember feminine time. The 13 moons. The awareness that every menstrual cycle is an opportunity to cleanse, to sow, to regenerate. The wisdom that the female body is not a tool for seduction or provocation, but a cosmic temple of creation. This knowledge has been erased from education, from culture, even from official spirituality.

The solution will not come from governments, nor from contests, nor from public speeches. It will come from remembering. From the woman who decides to leave the clock behind and return to natural time. From those who dare to look horror in the face and say “not in my name.” From voices

that do not scream, but resonate deeply. Voices that are not for sale. That do not compete. That will not accept applause soaked in blood.

Because true feminine power needs no ovations. It needs earth, water, fire, and moon.

Sincerely,
Galactic Maya 999