

This is a man's world:

The construction of masculinity in rap songs' lyrics from 1990-1995 and
rap songs from 2005-2010

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ABSTRACT

Rap music constitutes one of the most popular genres worldwide. The genre started as a means of protest for African Americans against the social inequality. Nevertheless the content altered over the years and rap music eventually took a different direction and turned out to be as an anti-feminist movement. The central content of the lyrics was firmly connected to sexist ideas and stereotypes regarding the interaction between the two genders. For this reason, it is vital to examine the alteration of the lyrics over time and the promoted role models through rap. Since the most content analyses examined videos, thereby this paper aims to fill the existing academic gap. Thus, the following research question emerged: *How is Black masculinity constructed in raps' song lyrics from 1990-1995 and rap songs from 2005-2010?* In order to provide an answer to the posed research question, three subquestions were created. In detail, this paper analyses the construction of masculinity in the 90s' (first subquestion) and in the 00s' (second subquestion) leading to the third subquestion regarding the most noticeable similarities and differences between these two eras. By analysing 12 songs, the qualitative content analysis identified 4 themes for each era with misogyny being in the spotlight. Moreover, an additional theme that was extracted although contradictory to the aforementioned is the reference of love. The analysis aims to bridge the literature gap concerning masculinity in rap music and also to delve into the interaction of the genders which is depicted in rap music.

KEYWORDS: *masculinity, 90s' rap, 00s' rap, content analysis, lyrics, Hip Hop culture*

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Table of contents

Abstract and keywords

[Preface]

1. Introduction	5
1.1. <i>Rap music and its alterations over the years</i>	5
1.2. <i>Relevance and research questions</i>	7
2. Theory	10
2.1. <i>History of Hip Hop culture and commodification of rap music</i>	10
2.2. <i>The (social) construction of masculinity</i>	13
2.3 <i>Femininity, Black feminism and rap</i>	21
3. Method	25
3.1. <i>Research design: qualitative content analysis, thematic analysis</i>	25
3.2. <i>Data collection and sample</i>	25
3.3. <i>Operationalisation and foundational themes</i>	27
3.4. <i>Data analysis procedure</i>	29
3.5 <i>Validity and reliability</i>	29
4. Results	30
4.1. <i>Period 1990-1995: Gangsta (rap) paradise</i>	30
4.2. <i>Period 2005-2010: Money on their mind</i>	35
4.3 <i>Gangstas vs. Moneybags</i>	41
5. Conclusion	43
5.1. <i>Summary of findings</i>	43
5.2. <i>Theoretical and practical implications</i>	44
5.3. <i>Limitations and Further research</i>	45
References	46
Appendix A: Song lyrics	55
Appendix B: Analysis table	69

1. INTRODUCTION

1.1 Rap music and its alterations over the years

This paper analyses the construction of masculinity in rap music in the 1990s and in the 2000s. This genre constituted for African Americans a means of protestation against social inequality and also a way to express themselves regarding socioeconomics issues (Rose, 1994). However, over the years the content of the lyrics became less political and more sexist (Podoshen, Andrzejewsk & Hunt, 2014). According to Greene (2009), black masculinity in current rap music is being characterized by sexual promiscuity and sexuality. Hooks (2004) argues that society marginalizes Black men career-wise thus some of them tend to use sexual superiority as a privilege to gain ground in patriarchal masculinity, and that rap music mirrors sexist behaviours that identify with hegemonic masculinity. Although rap music raised as 'the voice of African Americans', it does not represent every Black person (Morgan, 2005; Pough, 2004). More specifically, black females, who are a part of hip hop culture, are presented as individuals who controlled by male dominance (Kelly, 2016). Black females in rap music are presented in a dichotomy of either a 'mother' or 'sex symbol' role model. They are not treated as equal individuals but as people who have an exclusive attribute that defines them. In both cases, women's ideas and beliefs were not taken into account (Collins, 2000). The dichotomy will be explained thoroughly in the theoretical framework.

Today, rap music constitutes one of the most popular music genres worldwide and approaches multi-variety target groups thus not only young people enjoy rap music (Xie, Osumare, & Ibrahim, 2007). Hooton's (2015) opinion piece, he states that a worldwide music streaming platform, the "Spotify", indicates that rap music is the top genre globally, regardless of geography or language. Furthermore, according to a survey conducted in 2018 in the U.S.A., 48% of teenagers listen to rap music while young adults reaching also a peak with 54%. Therefore, it is crucial to examine the content received by such a wide audience.

This paper aims to examine the depicted masculinity in hip hop culture during 1990-1995 and 2005-2010. These eras are characterized by change of rap lyrics. During the 90's the content altered from political to sexist (Kontos & Brotherton, 2008). During the '00s the content focused on the materialistic approach of life. In the former era, masculinity was associated with sexual intercourses and immoral behaviours while in the latter, masculinity was linked to the acquisition of material possessions and wealth (Keyes, 2005). The following research is going to analyse the alteration of rap lyrics within the aforementioned periods. The researcher chose

those periods because both are characterised by alteration of content and it would be interesting to investigate which criteria led to this change.

More thoroughly, during the 1990s gangsta rap flourished which fostered stereotypical 'role models' that engaged in immoral behaviours such as crime, and abuse of women or treating them as subordinate (Herd, 2015; Kubrin, 2005). According to Gray (1995), at the time gangsta rap emerged; Black men in mass media presented as emotionless individuals who adopt deviant behaviours related to crime, violence and hypersexual intercourses. The subgenre concerned the political world regarding the criminality in schools while parents preoccupying about the effects of lyrics to their children (Fried, 1999). Also, psychologists explored the negative impacts to rap listeners as well as scholars supported that rap music can lead to acceptance of violence into gender relations (Fried, 1999). On the other hand, the supporters of rap music argue that rap lyrics expose a protestation for those who were unable to follow the "American dream" while also it can raise consciousness about social issues (Mc Laren, 1995). Jackson (1992) points out that the popularity of rap music could be a means to attract the attention of the middle class in order to comprehend the rage of the impoverished communities. Nevertheless, the media focused exclusively on the negative impacts of rap music while at the same time media kept displaying rap music videos (Fried, 1999).

However, rap music was not the only genre that was judged by previous generations. Scholars argue that is a common phenomenon that popular music will be disparaged by adults (Binder, 1993). Metal music was accused of promoting inappropriate content in lyrics such as suicidal behaviours and deviant sexual acts. Binder (1993) analysed how media represents metal and rap songs which they considered to have immoral content. According to his research, metal music concerned the media as regards as anti-authority acts and considered a danger to society. Also, rap music was blamed by the media for promoting violent acts. Nonetheless, the point is that the media used different frames to demonstrate the "white" genre of heavy metal that they used to discuss rap music (Binder, 1993). The writers who supported that both genres are harmful were not that concerned about the impacts of heavy metal but they stated their worry about the genre that followed by Black youth as a threat to society. In other words, the dominant belief was that Black teenagers pose a threat to society instead of 'their own kids'. The research indicated that the media writers used vocabulary based on racial discrimination (Binder, 1993).

As mentioned before, the lyrics of rap music changed direction over the years. Immoral behaviours related to crime and violence towards women were not

the main concept of the songs. The new era of hip hop and its popularity commodified (treat as a product) the genre which focused mostly on materialism (Hunter, 2011). The wealth and the seduction of women via material things are the predominant ideas at the beginning of the 2000s (Balaji, 2009; Hunter, 2011). This process is based on the popularity that gained the genre over the years. According to Lena and Peterson (2008), the industry-based genres (the genres that are based on the music industry in order to thrive and increase their income) attempt to appeal more listeners and for this reason, they tend to foster products which are related to the certain music genre. The assumption is that by promoting material possessions the audience will purchase more in order to identify with the ideology of the genre (Lena & Peterson, 2008). Since the listeners augment the purchases, the industry will augment its profits (Lena & Peterson, 2008).

Again, during the '00s materialism was the main topic of rap songs (Podoshen, Andrzejewski & Hunt, 2014). That change happened because the music industry attempted to advertise material possessions in order to enlarge the revenue (Lena & Peterson, 2008). In other words, the new era of rap music promotes materialism and also the idea that women can be seduced by wealth and luxury products; thus gender relations went from violence to bribe of women (Balaji, 2009; Hunter, 2011). Although the content of the lyrics changed, the depiction of black men in media regarding hypersexuality and misogyny did not alter (Conrad, Dixon & Zhang, 2009).

1.2 Relevance and research questions

Music plays a significant role in the everyday life of individuals, by listening to music the audience is able to get in touch with its feelings (Travis, 2013). According to the research of North, Hargreaves & O'Neill (2000), music satisfies the emotional needs of adolescence and portrays an image of the world. Today, one of the most preferable genres to adolescence is rap music. Smith (2005), through theoretical analysis, argues that the main consumers of rap music are teenagers and young adults between 16 and 30. The scholar supports that the audience tends to identify with the role models presented in music (Smith, 2005). So, in other words, young adults may identify with the 'role models' in rap and may subsequently adopt their beliefs and behaviours presented in rap music (Smith, 2005). Stephens and Few (2007) pinpoint that social identity is being built during the development from childhood to adulthood. Hence, the lifespan during adulthood is a significant period in which teenagers set their disciplines and the peer influence is the core of this procedure (Stephens & Few, 2007). Since the content of rap songs presents mostly

role models associated with the domination of men (Cundiff, 2013) the social identity of the listeners will be influenced by sexist behaviours. Most of the rap songs present gender inequality which will potentially affect the gender relations of the listeners. Media may affect youth's norms and values (Curran, 2010) thus the producers could also choose to balance out certain representations regarding gender relations and gender inequality so young consumers have a less sexist treatment of women and adopt as normality the gender equality. "Therefore, studying rap music's content is imperative, considering it can shape young adults' views on gender roles and gender interaction in society.

As regard as to academic contribution, the following research aims to complete the academic gaps. First of all, most of the research has focused on the content of gangsta rap. However, no contemporary scholar has compared this era with 00's rap. Second, the most common way of analysing rap music was through music videos hence the investigation of the lyrics will enrich the visual analysis (Herd, 2015). The lyrical analysis is going to get an insight into a deeper meaning of the words. At this point, it is necessary to mention that historically rap music was well known about its lyrics. Hip Hop is well-rooted to rapping which consists of verbal expressions. (Bryan, 2008; Moras & Rebello-Gill, 2012). However, intellectuals have realised that artists of rap music create certain techniques in order to externalise complicated feelings and messages to society (Belle, 2014; Chaney, Cassandra & Krista, 2014). Some of these methods and techniques contain informal speech such as slang, different spelling of words, colloquial language and even semantic inversions (Neilson, 2010). For this reason, it is very important to comprehend the meaning of the lyrics by avoiding to lead to conclusions solely from visual materials. Last but not least, most content analyses have been conducted with a quantitative approach (Craig, 2016; Herd, 2015; Rebollo-Gill and Moras, 2012). Using a qualitative the researcher is able to delve into definitions of rap so to decode them and interpret the idea behind it. Masculinity in rap music is a prominent theme thus it is of great significance to track its progress over the years

Considering previous research about the promotion of masculinity through sexism in rap music in the 1990s, the fact that some lyrics do promote stereotypical and sexist behaviours against females (Kubrin, 2005; Rebollo Gil & Moras, 2012; Weitzer & Kubrin, 2009) and the commodification of the genre in the first years of the Millenium by focusing mostly on the material wealth (Brown, 2006; Hunter, 2011) emerges the following research question:

RQ: How is Black masculinity constructed in raps' song lyrics from 1990-1995 and rap songs from 2005-2010?

To explore the topic in detail and gain as much as possible a well-rounded view, the following sub-questions have been formulated:

SQ1. *How is Black masculinity constructed in rap song lyrics from 1990-1995?*

SQ2. *How is Black masculinity constructed in rap song lyrics from 2005-2010?*

SQ3. *How did these lyrics alter over time? What are the most noticeable similarities and differences between these two eras?*

Since it has not been examined in previous research it would be intriguing to investigate the alteration of the lyrics over these years. Given the aforementioned theoretical concepts, the analysis will focus on the construction of masculinity in both eras. The foundational themes of the research are going to be analysed in the theory section. The topic of misogyny is the common theme of the two periods and also the lack or existence of concepts regarding love and affection between the genders. Additional themes will be revealed in the theoretical framework.

The findings of the research will provide deep insight into the question and bridge the academic gap. A concrete indication of the alteration of rap lyrics' content will be achieved while the research question will be answered with academic proof. In the next section the researcher is going to provide information about the history of Hip Hop culture, theories of the construction of masculinity and theories of feminism.

2. THEORY

In this chapter, I will discuss the central theories of this study. First, the researcher will discuss the historical background of Hip Hop culture and the process of commodification of its musical expression 'rap music'. Second, an explanation of theories concerning masculinity, Black masculinity, and masculinity in rap music is presented. The researcher discusses the eras of masculinity in rap during the '90s and the '00s because these are the periods that are going to be analysed in the paper. After that, it will be discussed the representation of masculinity from the view of critical feminist theories.

2.1 History of Hip Hop culture and commodification of rap music

2.1.1 The rise of Hip Hop culture

In the period of deindustrialisation, in other words, during the 1960s and in the first years of the 1970s, the reduction of industrial capacity caused negative circumstances in social and economic aspects. These socioeconomic issues affected the African American working class in the Bronx (Bonnette, 2015; Love, 2013). This neighbourhood altered into an impoverished area, lacking the required social service programs such as after school programs (Chang, 2005); these incidents created economic and social instability for Bronx citizens. Essentially, the unemployment, the continuing poverty and the violence motivated African Americans of both genders to create Hip Hop culture in order to portray their feelings in words (Rose, 1994). Hip Hop artists made rhymes in order to express themselves. This art form, 'rapping', is deep-rooted in African music in which people shared their stories and traditions orally. The storyteller was called griot and was an important figure for the community since he expressed common beliefs and morals. Modern African American artists have been characterized as modern griots who share their hardships about life with an audience (Tang, 2012).

Another important cause of Hip Hop culture was to reunite Black and Latin populations that were divided due to the hostile environment and the collision of governments because of the lack of economic resources (Chang, 2005). Thus, Hip Hop culture emerged in the 60s in New York City among Black (and Latino) youth as a form to protest against economic and racial inequalities in impoverished neighbourhoods. Rap music constituted the main means of promoting the rights of Black (and Brown) people through the content of the rap songs; it was an outlet for individuals to express themselves (Herd, 2015). Next to its musical expression, rap, Hip Hop culture also consists of other features, such as 'dj-ing', 'breakdancing', and 'graffiti art' (Washington, 2018). In the last four decades, Hip Hop went from a local

movement to a global phenomenon by appealing to various supporters with different genders, ethnicities, economic or religious statuses (Price, Iber & De León, 2006; Osumare, 2007). This music genre plays a vital role in people's life since it is an entire culture which combines music, dance, graffiti art and fashion. However, the content of the lyrics altered during 1987-1993. In detail, It did not mention the hardships of everyday life such as discrimination and social inequality but focused on lyrics which promoted 'hypermasculinity' and misogynistic behaviours. The principal content of the lyrics highlighted the superiority of men over women while illustrating violent behaviours including abuse, rape and murder (Weitzer & Kubrin, 2009).

Hip Hop culture is an artistic phenomenon that attracts mostly young audience all over the world. It started as art from that highlighted the inequality in society and the hardships of daily routine. Therefore, some youth identify with Hip Hop culture because this genre mirrors social, economic, political and cultural issues in a comprehensible language (Aldridge & Stewart, 2005). However, the commodification of the music genre altered the main traits of Hip Hop. In other words, Hip Hop culture could no longer be defined according to the abovementioned characteristics.

2.1.2 The new era of Hip Hop culture

In the new era of Hip Hop culture, the corporation commercialised and even exploited the genre (Bonette, 2015). The music industry attempted to modify Hip Hop culture since it became more and more popular (Diamond, Bermudez & Schensul, 2006), into a profitable business. The aim was accomplished; namely Hip Hop culture transformed into a multi-billion dollar industry influencing not only the music industry but also the fashion industries, vehicle industries, television programmes, sports and other forms of mass media (Bonette, 2015).

It can be said that rap music is a profitable marketing product because the main traits of the rap songs are borrowed from other successful genres and songs. For instance, rappers used the music from jazz songs while enriching it with rhymes (Goodwin, 1991). In other words, the DJs used already successful beats from other popular songs and altered the sequence of the rhythm by combining two different tracks and by extension two turntables (Forman & Neal, 2012).

Besides, there is also a sociological explanation for the rise and commodification of rap music. Wilson (1987, 1996) argues that Black urban poverty is a result of the lack of well-paid jobs. so this is the principal issue that Black youth must confront. The Black working class is willing to work hard in order to gain the necessary income (Wilson, 1996), but job opportunities vanished, and unfortunately,

the public education system did not equip some young African Americans with essential knowledge and skills to be prepared for more demanding job positions (Wilson, 1996). Wilson (1996) therefore argues that due to their unemployment, some young African Americans in disadvantaged neighbourhoods were led to adopt abnormal behaviours and enter into illegal actions. This situation increased criminality so many Black men have a prison record which also contributed to the unemployment rate among young Black men (they are not able to gain their income by a legal job). Hence, some African Americans were attracted to music and having a career as a rapper. Nevertheless, in order to be a successful and popular artist, rappers should follow the instructions of the music industry (e.g. portray themselves as tough, violent, and misogynistic). This all helped the industry by increasing its profits (Randolph, 2006; Wilson, 1996).

So Hip Hop culture turned out to be beneficial for the music industry, and since African American youth are still the main producers they have the advantage to cater more specifically to the needs of their (mostly Black) audiences (Collins, 2006). Thus, some young adults who embrace Hip Hop culture are more willing to consume products promoted by this culture such as cars and lavish brand names. African American culture is popular in the modern global market and also in global media (West, 1993), so more people receive this message of materialistic greed. Again, during the early days of rap music, the audience of Hip Hop culture was identified with the need to protest against political and social inequality (Kelley, 1994). But by commodifying Hip Hop culture, rap artists gained an efficient income to purchase material possessions in order to fulfil the sentiment of poverty that some of them used to have (Keyes, 2002) and by extension, they bragging about material objects in order to display proudly about their wealth, and perhaps, show youth with you can achieve when you work hard.

Thus, over the years, Hip Hop culture became an identical notion with materialism and wealth. Rap music altered from an underground genre to a profitable commodity which main focus became the promotion of materialism (Brown, 2006). Lena and Peterson (2008) conducted a research in which they classified music genres. In order to comprehend in detail the focus on materialism, it is necessary to refer to the results of the research. Initially, rap music used to be a *local genre* that was played in the neighbourhoods (Lena & Peterson, 2008). In this type of music genre, the style of clothing was significant to the audience which adopted a common stylistic way so to display that they belong to a certain music genre. Nevertheless, according to the research, rap music evolved into an *industry-based genre* (Lena & Peterson, 2008). In the latter, the artists were depended on industrial businesses, so

they had to appeal to audiences and adhere to the terms of corporations (Lena & Peterson, 2008). The music industry was interested in artists who augmented the corporation profits, so the musicians had to promote products to the audiences (e.g. certain clothing brands in music videos). In other words, artists sponsored certain products in order to increase the income of the businesses and by extension; they created a strong bond between themselves and the industry. It is unavoidable to mention that in industry-based genres the aesthetics linked to the genre is considered necessary because that will attract more and more audiences who desire to be an integral part of the genre. For this reason, the listeners are willing to consume products that represent a certain genre (Lena & Peterson, 2008).

In the next section, I will explain the concept of masculinity and how commodification processes of rap music affected the way that Black masculinity in this genre is represented. I start with the definition of masculinity, which is being presented from a sociological standpoint. Then Black masculinity will be explained. To relate masculinity to this research, the construction of masculinity during the '90s and then during the '00s will be analysed.

2.2 The (social) construction of masculinity

2.2.1 (Hegemonic) masculinity and its representation in mass media

The definition of masculinity coincides with the notions of manhood, male identity and men's roles (Tan, Shaw, Cheng & Kim, 2013). Masculinity is defined as the traits and attributes that men are expected to have and it is a social construct, a 'performance'. One type of masculinity, hegemonic, was expressed two decades ago and affected recent thinking about men, gender and social hierarchy (Connell & Messerschmidt, 2005). Connell and Messerschmidt (2005) state that hegemonic masculinity can be defined as the current behaviour, such as role expectations, that promotes the men's dominance over women. Furthermore, scholars argue that hegemonic masculinity suggests that all men pursue as much as possible, career-wise, in order to establish their social status (Tan et al., 2013). According to Tan (2013), it is the most desired and acceptable form of masculinity in western society. In other words, a man feels that he should prove his manhood by attaining goals such as a high paying job, in order to cater social status and welfare to his family which is an indicator of complying with the social more (Anderson, 1999).

Hegemonic masculinity is also being displayed in mass media (Craig 1992; Goffman 1979). For example, it constitutes one of the main topics in the American movie industry which is the principal source of worldwide culture and often promotes violent male role models (Kareithi, 2014). The dominant role models of Hollywood are

presented through local film and television industries globally, such as Bollywood of India and Nollywood of Nigeria (Beasley, 2008). In addition, the music industry promotes hegemonic masculinity via music videos while at the same time, sports and the military foster the 'ideal masculinity' when it comes to male body types, which entails muscularity (Kareithi, 2014). Mass media present mostly descriptions of hegemonic masculinity which has its principle the patriarchy and the physical strength of men (Trujillo, 1991). The point is that mass media expose images of Black masculinity exclusively as 'hegemonic'. Black men are being labelled unexceptionally as violent, sexual hyperactive individuals (Jackson, 2004). Media prefer to expose characters of Black masculinity that are linked to criminality, violent acts and jeopardize society (Jackson, 2004).

2.2.2 Hegemonic masculinity, Black masculinity, and Black men in mass media

In society, there is a field of masculinities (multiple types of masculinity) (Coles, 2009). Black masculinity is the type that is going to be analysed thoroughly. To start with, Black masculinity is part of the marginalised type and is expressed by the patriarchal and heterosexual basis of male privilege regarding gender and sexuality (Gray, 1995). This relates to hegemonic masculinity since Black masculinity borrows traits from the latter (Gray, 1995).

However, Black men are not able to perform the Western type of hegemonic masculinity due to their marginalisation. The marginalization of Black men was a result of prejudice and racism against them. Black men were considered to be violent and sexually aroused; hence this stereotypic approach coupled with racism prohibited them to have a regular job (Collins, 2005). Additionally, the depiction of Black men in mass media encouraged the existence of such stereotypic thoughts of Black men. Namely, the representation of Black men in mass media is reduced to a few stereotypes: 1) deviant behaviours, 2) criminality, 3) violent and 4) sexually aggressive (Brooks & Hébert, 2006). Some argue that these stereotypes were reproduced in the subgenre of 'gangsta rap' (Brooks & Hébert, 2006).

Hooks (2004) argues that based on the patriarchal model of masculinity, some Black men aim to dominate women, even if violence is needed. Kubrin (2005) asserts that most of the young men, no matter their race tend to, in some degrees, identify with the masculine, aggressive and violent behaviours that are depicted in gangsta rap (Kubrin, 2005) Many gangsta rappers construct an idea about Black masculinity which is related to violence and domination (Oware, 2011). Gangsta rappers who adopt deviant behaviours aim to present themselves as tough and undefeated (Oware, 2011). Oware (2011) argues that the need to boast about their strength

derives from the social marginalisation. Since some of them are not able to adopt the Western type of masculinity and financially offer to their families what is necessary to survive, they assume the attitude of the strong men.

2.2.3 Black masculinity and its representation in the 90s (commercial) gangsta rap

Gangsta rap is a subgenre of rap music which started in Los Angeles and became popular for the descriptive storytelling about acts of gangsters (Fernando, 1994). A gangster can be defined as someone who adopts deviant behaviours and considers to be a part of organized crime. Gangsta rap has been heavily scrutinised for its misogyny (Gray, 1995). Misogyny is described as a disdain for women which is a trait of hegemonic masculinity (Gray, 1995). Roberta Hamilton (1987) argued that this is part of a wider social system. Misogyny is not a definition to describe a random behaviour but this notion depicts attitudes and behaviours that are deeply rooted in social relations. Hence, misogyny constitutes a part of a wider system which is firmly connected to social, cultural and economic angles by supporting and perpetuating the ideology (Hamilton, 1987).

Misogyny in gangsta rap promotes supports and justifies oppressive ideas about women (Adams & Fuller, 2006). This genre, especially during the 1990s, thought of women as inferior human beings that are used as sex objects (Smith, 1991). In rap songs, there are implicit or even explicit stereotypical characterisations regarding women. One way or another, the listeners receive the message that women are inferior. These beliefs build and instil ideas with the stereotypical bias against women (Adams & Fuller, 2006).

The content analysis of Adams and Fuller (2006) showed that misogynistic lyrics in 90s commercial gangsta rap usually consist of at least one of the following six topics: 1) insulting comments about women's sexuality, 2) violence against women in sexual and non-sexual situations, 3) women are mentioned to cause issues to men with their behaviour such as economic dependence 4) the existence of statements that men use women 5) references that women are inferior to men and last but not least, 6) mentions which support that women are usable and discardable (Adams & Fuller, 2006). Music songs which refer to one or more traits that are mentioned above are considered to be misogynistic (Adams & Fuller, 2006). Even though the themes are not thorough, the categorisation mirrors the main topics of the music genre.

In order to have a clear view of the existing knowledge related to this topic, it is highly important to discuss another content analysis with regards to 'Black masculinity and gangsta rap'. Scholars Weitzer and Kubrin (2009), stated that rap music from the 90s has been characterised as a reaction against the feminist movement and promotion

of genders' equality. They conducted an analysis of 406 songs, from 1992 to 2000, in order to examine to what extent the music songs were misogynistic. The findings indicated that gangsta rap opposes to the feminist movement by fostering inequality of genders and promoting the superiority of men over women in the lyrics. The research proved that most of the rap artists adopt anti-feminist behaviours in their lyrics. However, not only the rap artists perpetuate stereotypical ideas, but the music industry as a whole contributes to the promotion of gender inequality. The latter encourages sexist lyrics by nominating explicit songs to music ceremonies. These attitudes are then adopted by artists who have a low probability to gain social and economic success, thus they think that the only way to gain ground in the industry is to use offensive content in their songs (Weitzer & Kubrin, 2009; Adams & Fuller, 2006). Weitzer's and Kubrin's (2009) content analysis also showed that misogyny does not completely describe rap music but the majority of the songs.

Another content analysis of 90s gangsta rap indicated that 36% of the 169 songs depicted positive images concerning gender relations while 45% depicted negative ones (Chepp, 2015). The researcher concludes that the sexual acts are presented as a common desire of both genders and the discrimination between the genders is not that obvious in 90s rap. Additionally, the sexuality of women is presented as normative and the women's satisfaction is a theme of the songs (Chepp, 2015). However, there is a percentage of the songs that Black hegemonic masculinity is not lacking and it constitutes a topic that is to further investigated (Chepp, 2015).

Furthermore, it is of great significance to estimate what themes are lacking in 90s commercial gangsta rap songs. The content that is missing the most is the description of independent and caring women who are well educated and work as professionals. Even the songs which lack misogynistic content are not able to present women in an equal position in society. That is to say that the absence of offensive content on the songs does not equate with a positive depiction of women (Weitzer & Kubrin, 2009).

Nonetheless, research suggests that gangsta rap music from the 90s also depicts positive images (Conrad, Dixon & Zhang, 2009). Kubrin (2005) found that more than 50% of gangsta rap aims to promote the idea of respect between the genders. Furthermore, the idea of respect and solidarity are mentioned as often as violence (Kubrin, 2005). However, violence against women constituted the rest of the percentage (Kubrin, 2005). Rose (1994) stated that African Americans can use positive messages as a motivation for social movement and for the unity of the community not only to express their superiority.

2.2.4 The forces behind misogyny in gangsta rap

Gangsta rap is not produced in a vacuum. Intellectuals argue that artists who criticise women in their song are instigated by social forces which are prejudice about gender relations (Kubrin, 2005). One of those social forces is the stereotypic ideas about the inferiority of women. Conservative beliefs are dominant in a society where it is believed that women are inferior to men (Weitzer, & Kubrin, 2009). Conservative theories support that men should promote a masculine status in which they have authority in gender relations, and females must comply with their demands. This way of superiority illustrates women as inanimate objects which are being exploited by men abuse (Rebollo Gil & Moras, 2012). These behaviours have roots in social inequality and based on sexist beliefs which claim women's inferiority.

Furthermore, some intellectuals have tried to explain the link between misogyny and the socioeconomic background of some rap artists. They believe that messages of rap music have its roots in societies where men could not achieve socioeconomic success and dignity, in those spaces some men tend to live by the codes of the street. For this reason, men lack the essential morals to treat women as equal human beings (Liebow 1967; Bourgois 1996; Anderson 1999). Furthermore, in the disadvantaged neighbourhoods, the youth abides by the rules of the peer groups. Within the peer groups, the young adults are able to prove their masculinity and gain their status by adopting dangerous habits and at the same time, by talking boastfully about their sexuality while tending to avoid the conventional family ties (Anderson, 1999). The street code promotes immoral behaviours as social power and sex as a symbol of social prestige (Kubrin, 2005). While men who internalize those street codes attempt to achieve social status, women are being treated as sexual objects. Women's body is being objectified thus young men must take the most of it so as to attain superiority over women (Anderson, 1999). The incentive that leads to sexual intercourse does not come from love but from a need for control over another individual. In this case, the control of men over women (Kubrin, 2005). The ultimate aim of sexual triumph is to seduce the young woman (Anderson, 1999).

The last force worth discussing is the mechanisms in the music industry. According to Herd (2014) artists attempt to project misogyny through the content of their lyrics in order to appeal to music agents and producers. They encourage artists to scandalise the audience and promote shocking content in their songs. The main point is that listeners are intrigued by offensive content which also drives artists to use offensive language and produces demand provocative content (Herd, 2015). According to Herd (2014), artists who refrain from such methods are being rejected by the agencies. Thus, sales derive from offensive content and from immoral

behaviour against the female community. The artists tend to fascinate the audience with their sexist and misogynistic behaviour in order to increase sales and obtain a constant position in the music industry (Herd, 2015; Adams & Fuller, 2006). In addition, the entertainment industry is a contributory factor for the cultivation of sexist content in music tracks while praising the artists who present those role models with wealth and international rewards (Weitzer & Kubrin, 2009). Over the years, the misogynistic ideas in music were in the spotlight. The society is surrounded by misogynistic images, also from folk and rock and roll music. The point is that the music industry promotes these ideas since they are beneficial for companies (Adams & Fuller, 2006). So, in other words, the music companies that foster rap artists already knew that provoking and insulting content is profitable (Adams & Fuller, 2006).

2.2.5 Black masculinity and its representation in 00s commercial rap

It is of great importance to describe the massive transformation of lyrics' content a few years before the new Millennium and during the new Millennium. The emerged genre was the commercial rap (or playa rap) which is originated in New York City and was a response to Los Angeles'90s gangsta rap. Randolph's (2006) indicates that the rivalry between the East Coast, New York, and the West Coast, Los Angeles, began when the L.A rappers dominated the rap scene with gangsta rap. The East lost popularity of the political rap, thus they needed to counterattack for their loss. This competitive atmosphere became personal between Tupac on the West coast and Notorious B.I.G. on the East. In the end, both rappers were murdered and rappers attempted to spread the rivalry through the coasts (Randolph, 2006). However, due to the deaths of Tupac and B.I.G., the music industry did not support gangsta rap anymore; it was not profitable anymore because this genre turned 'too gangsta' for some companies and audiences (Randolph, 2006). At this time, playa rap gained popularity and outnumbered the popularity of gangsta rap (Randolph, 2006). The first entertainment company was the "Bad Boy Records" (Hess, 2009). The main topic in Hip Hop songs became 'materialism' and the tendency to purchase material things (Hunter, 2011). Playa rap focuses on the way you spend your money and not how you earn it, which was characterised as a 'feminine trait'. The need to boast about material possession stems from the fact that most Hip Hop artists are raised in neighbourhoods stricken by poverty (Keyes, 2002). The new era also introduced a different method to indicate the superiority of men over women, by providing wealth to women. This approach can be seen as the 'commodification of gender relations', thus the suggestion that men are able to

acquire women. These portrayals relate to gender stereotypes in some Western societies. More precisely, masculine societies in the West (Hofstede, 2001). In these type of societies men are valued for their financial status and is expected that they take care (financially) of their partner. In turn, women are expected to look at and value women for their appearance (Busse, 2006). Moreover, according to Kubrin (2005), the ability to consume material wealth provides the foundation of male self-esteem and confidence. Hence, the representation of Black masculinity in 00s commercial rap mirrors these social gender relations: men are wealthy and capable to purchase lavish products and women are good looking and attractive individuals (Busse, 2006)

Furthermore, Conrad, Dixon and Zhang (2009) conducted a content analysis to examine the objectification of women in rap songs produced from 2000-2006. The findings indicated that the main themes of post Millennium rap music videos are 'materialism and misogyny'. This means that Black masculinity is expressed through high financial status and material possessions. Balaji's (2009) content analysis of music videos from 2007 found that Black masculinity and self-definition in commercial rap is expressed by consumerism (Balaji, 2009). More specifically, Black artists tend to boast about their masculinity which is equivalent to wealth and to the ability to offer material possessions to females. Additionally, Hunter (2011) examined 41 best-selling music videos between 2007 and 2008. The findings indicated that money constituted a means that links men to women. The main topic of the music videos is related not to the personality of men but to his ability to purchase and to consume products. In a nutshell, according to Hunter's (2011) research, materialism is the central subject of rap music videos (Hunter, 2011). The researcher sets an example of the song 'Whatever you like' by T.I. in which the artists attempt to persuade a woman to date him and he will provide her with any material things that she desires. The content of the song sets in the spotlight the fact that their interpersonal relationship is based on the wealth (Hunter, 2011). Nevertheless, the impact of rap music has been debated by various scholars.

2.2.6 The impact of rap: Audiences and criticism

Contemporary Hip Hop music emerged as a commercialised business through which the acquisition of material assets determined status and authority. Given that music is a way of self-expression, it may influence the everyday attitude and behaviour of Hip Hop music consumers. By adopting behaviours affected by Hip Hop culture, these audiences will probably embrace consumerism and pursuit material wealth. These habits focus on superficial wealth, avoiding moral principles

(Brown, 2006). As a result, the audience may relate to the artists' attitude by also adopting over-consuming behaviours. Hip hop supporters are able to absorb the culture while obtaining clothes, cars, and Hip Hop magazines with pornographic material (Hunter, 2011). Rap music gained a large number of fans, thus the music industry attempts to promote products besides music (Lena & Peterson, 2008). In this case, the listeners are attracted by the material possessions which are connected to the rap ideology. The music industry exposes role models that choose to over-consume in order to increase product sales. Nevertheless, Balaji (2009) argues that this phenomenon of role models is linked to the interpretation of the audience and the way each individual comprehends the exposed commodification of Hip Hop. This is a result of the personal experiences of each person. However, Balaji (2009) did not mention any effects regarding the way of interpretation of these role models. Further, Dixon et al. (2009) indicated in their research that the exposure of sexist content does not create beliefs that women are inferior to men, at least consciously.

Nowadays, Hip Hop has been globally criticised from those who strongly supported the genre and found a way for self-expression regarding social justice (Dyson, 2007). Since the topic of the genre changes over the years, the audience that followed Hip Hop culture as a way to protest against social inequality is being judgmental concerning the increase of artists who praise violence, misogyny and consumption (Podoshen, Andrzejewsk & Hunt, 2014). The new era of Hip Hop glorifies narcissism and materialism through which men tend to seduce women (Podoshen et al., 2014). Scholars state that the initial mission of Hip Hop has been lost over the years. The pursuit of wealth is the ultimate aim which will bring social status and women in men's life (Hunter, 2011). There are plenty of contemporary commercial rap artists who demonstrate their luxury possessions in public in order to emphasise their economic and at the same time, social status (Burkhalter & Thornton, 2012).

The aim of the study is to investigate how Black masculinity is constructed in the lyrics of rap. However, discussing how femininity is constructed in popular culture and the role of the Black feminist movement and female rappers is of great meaning. Generally, love and sex are central themes in rap (Ward, Hansbrough & Walker, 2005). Therefore, it is necessary to deeply understand how the depictions of women relate to images in popular media and how feminists respond to these images

2.3 Femininity, Black feminists and rap

2.3.1 Social construction of femininity in popular culture

Feminist scholars claim that the cultural system and ideologies linked to femininity mirror a gendered power hierarchy in which women are inferior to men. Women, in order to bridge this gap, try to attain higher social status (Cole & Zucker, 2007). Collins (2004) distinguished five traits of the dominant femininity which are beauty, obedience, marriage arrangements, sexuality and (white) race. These features of femininity are well known in Western societies and are being replicated through social networks and cultural institutions such as mass media, educational system and families (Cole & Zucker, 2007). Hence, all women seem to be forced to adopt the feminine ideal in order to act according to the social norm that symbolises the female gender. The depiction of men as dominant and women as weak is a constant belief that exists over the years within popular culture (Kalof, 1993). A study found that media expose messages that women are inferior to men in society but also within male-female relationships. Men are presented as powerful, while women are exposed as over-sentimental who pursue their happiness in romantic scenarios (Kalof, 1993).

Several scientists of popular culture analysed feminine content and the impact of music television. The results indicated that more than the half of music videos presented on the music channel MTV portrayed women in stereotypical roles (Aubrey & Frisby, 2011; Brown, Campbell & Fischer 1986; Ward, Rivadeneyra, Thomas, Day & Epstein, 2013). Furthermore, it was frequent for women to be presented as objects, and the videos which depicted women equal to men were scarce (Kalof, 1993; Ward et al., 2005). Moreover, Aubrey's and Frisby's (2011) study indicated that the viewers connected the content of the music videos to their personal experiences. More precisely, teenagers, especially young women, highlight that they find similarities to the music videos regarding the treatment they faced by other men (Abt, 1987; Aubrey & Frisby, 2011, Ward, Rivadeneyra, Thomas, Day & Epstein, 2013). In the next sections, I will focus on Black feminists and women since rap music is inherently related to African American culture and adversarial gender relations. Rap artists have depicted various types of relationships concerning women. Plenty of the songs are referred to love and sex by constructing positive images about women. Nonetheless, sexism and misogyny is not an exception of rap's lyrics. In a nutshell, it is a necessity to investigate Black women's regarding rap music.

2.3.2 *Black feminism*

Cleage (1993) defines feminism as the idea that women are equal human beings to men, capable of being a part and leading in the full spectrum of human activities. The notion of human activities includes the intellectual, political, social, sexual, spiritual and economic field (Cleage, 1993). In other words, feminism opposes the ideology and the wider social movement that places women to an inferior position by facing sexism in multiple areas of everyday life (Collins, 1996). Black feminist theory is a school of thought that supports the rights of Black women (Taylor, 1998). Specifically, the first wave of Black feminism is linked to the abolitionist movement. While in the second wave the equal civil rights for both men and women were on the spotlight (Taylor, 1998). Typically, Black women had to face certain stereotypes which were another reason to protest about their rights. The common Black female stereotypes, such as the Mammy and Jezebel which both promote sexist inequality in society and judges Black female's sexuality, stem from slavery and labour of previous generations in which Black women were mistreated by white men in order to satisfy their sexual desires (Collins, 2000). The Mammy stereotype was characterised by lack of sexuality and non-feminine styles but with deviant behaviours in social and financial needs. It was also believed that these women were dependent financially by male individuals or public assistance. The stereotypical notion that African American women are unattractive is based on the 'Mammy' stereotype in which females are presented in media and culture (for example in movies: *The Help* and *Imitation of Life*) exclusively as obedient mothers or nannies (Brown, Givens & Monahan, 2005).

Contrary to the aforementioned archetype is the idea that Black women reflect sexiness and are always available to be involved in sexual practices (Jezebel stereotype). Also, some white men used this stereotype as an excuse for their harassments of (enslaved) Black women (Pilgrim, 2002). This stereotype is represented in the 90s and 00s rap (for example *Nuthin but a G thang* by Snoop Dog and *Tip Drill* by rap artist Nelly). According to several scholars African American women are forced to normalise racism and sexism as part and parcel with social inequality. Taking into consideration the above-mentioned stereotypes of Black women, Black Hip Hop feminism escalated radically. For example, female artists promoted in their songs women's rights as regarded as the sexual fulfilment of women. Collins (2000) argues that Black femininity is considered a radical movement because Black American women have been alienated from society while facing economic exploitation, stereotypical behaviours and lack of the right of legal protection due to their race. Research has shown that Black women feel

disadvantaged related to white women as regards the social portrayal of femininity (Cole & Zucker, 2007).

2.3.3 Black women in Hip Hop culture and rap music

Black female rappers attempt to work under and against the dominant narratives concerning sex and race in Hip Hop (Rebollo Gil & Moras, 2012). Scholars firmly support that successful artists require more talent in order to sell more records. Additionally, it is necessary to spend more money, working hours and also aggressive marketing and networking campaigns (Smith, 1995). Music industry claims that female artists of rap music are not treated equally compared to male artists regarding the financial support that they receive (Smith, 1995). More specifically, according to Rebollo Gil and Moras (2012), female artists are financially more unstable than men, and the music industry demands them to be already successful in order to deal for a record contract and share their work globally. The latter situation is not feasible because in order for an artist to be successful should have a record contract first and not vice versa. To be more thorough, female rappers' voice is more likely to face difficulties. Furthermore, their artistic side, the way that they present themselves, confronts multiple contradictions. 'According to Smith (1995), a female rapper should be soft but hard, lovable but serious, sexy but reputable strong but also pretty weak. Women artists and also every casual girl has to mix her self-presentation with precision (Smith, 1995). Moreover, the content of songs of female artists usually is being judged as invalid and exaggerated by the audience. Thus, the music industry and listeners tend to identify with men's version of reality (Rebollo-Gil & Moras, 2012). As a result, the public tends to prefer male artists and marginalise women rappers. Usually, the minority of female artists who manage to be heard and reach an audience with their music are forced to face rumours that they have rejected their feminine side (Smith, 1995).

In this chapter, I outlined the construction of masculinity in rap music. Literature from a variety of disciplines, such as sociology and psychology proved that the content of Hip Hop songs has been altered over the years (Adams & Fuller, 2006; Herd, 2015; Hunter, 2011; Randolph, 2006). The 'ideal' role model of Hip Hop used to be the violent, 'gangsta' individual who adopted sexist, violent behaviours against women and supported sexist attitudes in order to demonstrate their masculinity. However, this 'role model' modified when commodification of Hip Hop changed the gangsta' behaviour. The content of rap music glorified misogyny until the late '90s and in rap after 00s misogyny 'looked' differently in commercial rap. The central theme altered to materialism, the attraction of women through wealth, and treating

them as sex objects and eye-candies. Thus, sexism and hypersexual behaviours is still a part of this era. Women in this era are usually half-naked and are being treated as sexual objects: misogyny is not lacking in this period, but it is expressed differently (Adams& Fuller, 2006). Even if violence against women is not the central topic, women are being portrayed as individuals who please the sexual tensions of men by being bribed by them.

In chapter 3, the researcher is going to analyse the methods that were used in order to give an answer in the research question. The research design, the data collection and the foundational themes are going to be discussed.

3. METHOD

In order to investigate how masculinity is constructed in rap song lyrics from 1990-1995 and rap songs from 2010-2015, a qualitative analysis will be conducted. Songs from each period will be analysed thematically with the deductive method. In this chapter, the researcher will explain thoroughly the methods that will be used in the research.

3.1 Research design: qualitative content analysis, thematic analysis

The qualitative analysis explores in-depth insights into social phenomena. To be more specific, qualitative research contributes to the understanding of the world while individuals interpret social issues or questions and gain a comprehensive perspective of the surroundings and the societal circumstances (Tracy, 2019). The content analysis offers a way to interpret data, as when it comes to text data, interpretation of the meanings is inevitable. In order to do so thematic content analysis will be employed; thematic content analysis provides flexibility and accessibility to the researcher (Braun & Clarke, 2012).

Qualitative content analysis can be used either in a deductive or an inductive way (Elo, Kääriäinen, Kanste, Pölkki, Utriainen, & Kyngäs, 2014). The deductive manner was utilized to conduct the analysis. This method enabled the researcher to tune identify themes derived from the theory and investigate the emerged themes. Moreover, through this method, the researcher will be able to examine systematically and interpret the content. Hence, a thematic content analysis constitutes a suitable method for the analysis of rap songs from two eras, due to the ability to distinguish certain themes that other researchers have already documented. Further, by using deductive thematic analysis it will be more feasible to come to an encompassing conclusion regarding the topic. This method will give the researcher the information needed to prove or disprove the assumption that is derived from the theory concerning misogynistic content (Elo, Kääriäinen, Kanste, Pölkki, Utriainen, & Kyngäs, 2014). To be more specific, the researcher assumed based on the theoretical framework that the lyrics in both eras have misogynistic content. The analysis led to conclusions in order to demonstrate or disprove the initial assumption (Braun & Clarke, 2012).

3.2 Data collection and sample

3.2.1 Data collection

The most popular hip hop/rap song from each year from 1990-1995 and 2005-2010 were selected, 12 songs in total. The collection of the data occurred via

the Billboard hip hop/rap charts. The researcher found the most popular song of each year released exclusively by male artists, according to the Billboard charts. Billboard is a worldwide platform that classifies the most successful songs of each year. In this occasion, the selection happened from the hip hop/rap charts since the topic refers to rap music. The researcher had access to the songs auditorily via <https://www.youtube.com/>, and visually via <https://www.azlyrics.com/>. There were no printed copies of the lyrics since the analysis happened through technological means. In order to clarify the slang expressions, the researcher made use of the following website <https://www.urbandictionary.com/>.

3.2.2 Sample

Below the 12 songs are presented.

Release Year	Billboard position	Track name	Artist	
1990	1	Knockin boots	Candyman	Sexual song by 1 artist
1991	1	Just the two of us	Chubb Rock	Sexual song by 1 artist
1992	1	Flex	Mad Cobra	Sexual song by 1 artist
1993	1	What's my name	Snoop Dogg	Gansta content by 1 artist
1994	1	Tootsee roll	69 Boyz	Party song by 1 artist
1995	1	Hey lover	LL Cool J	Lovesong by 1 artist
2005	3	There it go	Juelz Santata	Sexual song by one artist (is No 3 because the previous song was performed by women)
2006	1	Shortie like mine	Bow wow ft Chris Brown & Johnta Austin	Love song performed by 3 artists

2007	1	Good life	Kanye West ft. T-Pain	Song about luxury performed by 2 artists
2008	2	Whatever you like	T.I.	Song about materialism by q artist (No 2 because the previous performed by women)
2009	2	Forever	Drake	Song about wealth by 1 artist
2010	2	No hands	Waka Flocka Flame	Sexual song by 1 artist

3.3 Operationalisation and foundational themes

In the theory section, the researcher detected that in the 90s rap the main themes were misogyny and gangsta behaviour (Adams & Fuller, 2006; Smith, 1991). Presumably, the analysis of the 90s songs will point out themes concerning misogynistic behaviours, sexist ideas and gangsta attitudes. However, research indicated that gangsta rap can also expose positive images about women ((Weitzer & Kubrin, 2009). Thus there is a likelihood to face songs that are related to love and supportive relationship between the two genders. In the analysis of the period 2005-2010, the themes will probably be related to materialism, materialistic gender relations, and the glorification of wealth (Hunter, 2011). In both theories, women are faced as objects which can be manipulated or bribed. However, it is intriguing to examine the contrast between the two situations and how Black masculinity is expressed in other forms. The researcher will also analyse themes that are not derived from the theoretical part since there are songs that may not exclusively refer to misogyny and materialism. In the following tables (see table 1 and table 2), the theory-driven themes along with the signs (words) that may indicate such themes can be found.

Era: 1990 - 1995

Table 1: Foundational themes in 90s rap

<i>Core concept:</i>	<i>Themes:</i>	<i>Words associated with:</i>
Black masculinity	Misogyny	Abuse Rape Sexism Violence Use Insults
	Gangsta behaviour	Violence Crime
	Healthy promotion	Self-love African pride Gender equality Respect

Era:2005-2010

Table 2: Foundational themes in 00s rap

<i>Core concept:</i>	<i>Themes:</i>	<i>Words associated with:</i>
Black masculinity	Misogyny	Sexism Objectification Offensive language
	Materialism to define themselves	Brand names Material objects Boasting about wealth
	Materialism to seduce women (materialistic gender relations)	Offers of luxurious possessions Boast about wealth (in order to attract women)

3.4 Data Analysis Procedure

The analysis started with categorizing the a priori codes. Thus, the (foundational) themes derived from the theoretical framework were first compared with the themes that were found in the songs (first step coding). Then, the emerging codes were detected (second step). Lastly, the researcher analyzed which codes/themes were absent; for example 'romantic' and 'supportive' expressions (third step). The study then carried on with the categorizing and identifying of the themes. This deductive method enabled the researcher to investigate a research topic by making use of already existent themes that derive from current theories (Guest, Mac Queen & Namey, 2011). Lastly, the data was, again, interpreted and compared to the foundational themes in order to prove or disprove the existent theories (Thomas, 2006). Further, findings were reported in order to come to a general conclusion and answer the initial research questions (Braun & Clarke, 2012). Below you will find the table that was used to analyze the 12 songs.

Table 3: Analysis table

Year	Track	Billboard position	Lyrics	Themes	Words associated

3.5 Validity and Reliability

As for the validity and reliability of the research, the researcher will follow certain steps. First, I will try to ensure the transparency of the study by documenting every step of the research. More specifically, regarding the qualitative content analysis, since the interpretation of the results relies on my own objectivity, I will attempt to be as persuasive, reasonable and convincing as possible in the data analysis process (Silverman, 2011). In addition, after the interpretation of the results, I will try to be objective in the reflection on my role as a researcher. Secondly, the sampling that will be used is also going to be ensured that it is appropriate and accurately represents the social phenomenon which this study aims to investigate. Finally, the researcher will account for all the data set by reporting on the cases that do not fit the expectations of the dominant narrative as reported by previous studies. By documenting even the deviant cases I will enhance the transparency and thus the credibility of the overall research (Silverman, 2011).

4. RESULTS

This research aims to examine the construction of Black masculinity from 1990-1995 and 2005-2010. In this section, the results of the analysis of the 12 songs will be discussed. Thus, the research questions that drive this paper will be thoroughly answered. The central themes of the '90s are sexual objectification of women, gangsta behaviour, healthy promotion of values and prowess about sexual performance. In the '00s the main themes are mostly different by containing sexual objectification of women, the glorification of materialism as a means to self-definition and to seduction of women and reference of love and respect. The researcher did find the same themes discussed in the theoretical framework in the 12 selected songs, but there were also additional (emerging) themes that stemmed from the analysis. The presentation of the findings will go as follows: First, the over-arching themes that emerged from the analysis of the 90s songs will be discussed (SQ1). Then, the over-arching themes that were found in the analysis of the 00s songs will be presented (SQ2). This chapter ends with a comparison of the two eras. The most striking differences and similarities with regards to the representation of Black masculinity will be discussed. This answers the last research question.

4.1. Period 1990-1995: Gangsta (rap) paradise

For this era, I analyzed the following six songs: 'Knockin boots' by Candyman (1990) which is a song about the sexual escapades of the artist with ladies and his personal satisfaction. The song 'Just the two of us' by Chubb Rock (1991) is about a man who boasts about his success and his sexual actions with females. 'Flex' by Mad Cobra (1992) is a song in which the artist encourages the girl to stretch her body in order to have sexual intercourse. 'What's my name' by Snoop Dogg (1993) is related to criminality and deviant behaviours and boast about his private parts. 'Tootsee roll' by 69 Boyz (1994) is mainly a party song in which the artist most of the time instructs the audience what dance moves they should do. 'Hey lover' by LL Cool J (1995) is about a confession of love at first sight and the daydreaming about dating and marrying the stunning woman. The over-arching themes that emerged from the analysis are 1) sexual objectification of women 2) gangster behaviour 3) healthy promotion of values 4) prowess about sexual performance. The first three coincide with the theory and empirical studies that were read. The other theme emerged from my own analysis.

The following research question will be answered in this section:

SQ1: *How is Black masculinity constructed in rap song lyrics from 1990-1995?*

4.1.1 1st wave of sexual objectification of women

During the analysis of the songs, the researcher found a specific type of misogyny in five of the six songs, namely sexual objectification of women. This entails the treatment of women as sexual objects in order to satisfy men's sexual tensions (Szymanski, Moffitt & Carr, 2010). This theme was also mentioned in the theory and in other content analysis of 90s songs. Their indication of this theme was words associated with forcing women to take part in sexual actions, sexual intercourses were only men are meant to be satisfied, use of women as objects that assuage the sexuality of men. Thus, women are only valued for their bodies. For instance, their personalities and the way they could love men are completely disregarded.

The sexual objectification of women in the five songs was displayed in the following manners. Men artists refer to women as objects that are going to fulfil men's sexual tensions. For example, in the song 'Knockin' boots' (1990), the main topic is the sexual acts between the two genders: "All ya'll girlies next to me. Talking sex to me". The phrase 'All ya'll girlies next to me' denotes the lack of faith to one sexual partner while glorifying polygamy. It very important to pinpoint that 'Knockin' boots' is an alternative expression for sexual intercourse. The following reference of the song indicates that in this specific song it is a given that females will sexually satisfy the opposite sex (the following phrase implies that the rap artist expects that women will put his private parts in their mouths in order to have oral sexual acts. "And I melt in your mouth, not in your hands". Even a reference of love ends up to be an explicit mention of sexual acts and it is a fact that the girl will obey " Tunnel of love is what I'm entering. When I mention it, you're surrendering. Giving it up like a good girl has to" The artist in the last phrase asserts that only good girls have to give in men which looks like psychological manipulation because whether the girl wants to be good she has to give in. In another song, 'Just the two of us' (1991) the sexual act is described explicitly, and women are treated as objects that are called to satisfy men's sexuality "he shouted and he plopped into the uterus". The reference of females' genitals indicates that they are treated as a place of reaching sexual climax. Also, "Half past what? Time to bust nut" is referred to the process of male's orgasm. The artist seems indifferent about the pleasure of the other person involved. In another part of the song, the male artist uses offensive language to describe the woman "Like a whore in the store", while in the following phrase "I told her I loved her and she did a solid" claims that he has feelings for the girl. Nevertheless, the overall idea of the song and the fact that he tells her about his love in order to do his favours disprove the sentiments of love. The song 'Flex' (1992) contains a lyric in which the artist

announces to a girl that it is time to have sex. This announcement points out that the girl is not going to be asked about the act; "Girl, flex time to have sex". By demanding from the girl to flex, it is clear that the girl is being asked to stretch her body in order to prepare herself for the sexual intercourse. This reference is an additional example of the treatment of females as sexual objects. Also, another verse indicates in the most apparent way the objectification "Before she reach I could smell her perfume. I could not wait to get her inna. Feel like a surgeon." The comparison of the sexual act to a surgeon denotes that the artist feels the sexual discourse as an operation in which he is going to penetrate a woman's body. The scene is so not romantic and it is not based on feelings but on hypersexual tensions. In the 1994 song 'Tootsee roll' the artist ask from a female to show him her nipples, this action highlights the insulting treatment over women "Let me see the Tootsee Roll". The last reference is an alternative way to mention the private parts of the body. The women's body becomes a sexual object that is used by men in order to activate their sexual stimulation. In the next verse, the artist indicates a sexual position in which both sexual partners are receiving oral sex "69 is the place to be". Additionally, "Keep rollin' that derriere" in this lyric highlights that the women have to move their hips so to please men. This is another example of the treatment of women as objects who can offer their bodies for pleasure by avoiding their personalities and their spiritual and psychological parts. The overall image of the analysis proves that sexual objectification (an important part of misogyny) is rooted in these 90's rap songs. The content of the lyrics is firmly connected to ideas which disparage women since they are not able to control their own body. The presence of a female figure is equivalent to sexual satisfaction for men. There is not even a reference related to women's satisfaction. The belief that women are obliged to fulfil men's sexual needs is firmly implanted to sexist ideas in which women are meant to be inferior to men and are not able to decide for themselves. Misogyny is a prominent theme in the 90s rap as it was proved by this analysis and highlighted in the theory section. Misogyny is part and parcel with masculinity in the abovementioned period (Gray, 1995). Some argue that the sexual objectification of women is connected to street culture because men from this culture are encouraged by society to prove their masculinity. The music industry also plays a part in this; as stated before, some executives have forced rap artists to display behaviours who appeal to more audiences (Bourgois 1996; Anderson 1999).

4.1.2. *Gangsta behaviour.*

The next theme is the gangsta behaviour in the songs which is equal to criminality and violence (Fernando, 1994). In order to investigate the theme, the researcher analysed words associated with criminality, murder, stealing and violence. One song out of six refers to deviant behaviours but criminality is the main topic of the song. In the song 'What's my name' (1993) the artist approves the criminal actions "Robbin motherfuckers then I kill them". The central motif is identical with the abovementioned. The rapper has a feeling of superiority over other individuals with who has the right to treat them the way he desires. Additionally, in the song, there is a repetition of the following lyric "What's my motherfucking name?" which means that his name is valuable, and he is able to do any legal violation. It signals pride and strength. He is not somebody to 'mess' with. Another example is the lyric "Cause I never hesitate to put a n*gga on his back" in which the artist admits that will not hesitate to murder someone. The following part reveals that the artist feels unbeatable and he will never get caught if he murders someone "Then I step through the fog". Additionally, the man is not afraid of killing a policeman "Mr One eight seven the mutherfucking cop" the code 187 is referred to the penal code which is related to the murder. Also, there is an obvious reference of gangsta culture "playing that G thing" the letter "G" is connected to gangsta culture which is adopted by the artist in the certain song. The main idea of this theme is that the men who adopt deviant behaviours feel undefeated and there is not any law that can restrain them. Gangsta behaviour constitutes a means of expressing hegemonic masculinity. This type of masculinity is featured by violence and criminality through which men attempt to enforce their feeling of superiority (Kubrin, 2005). The aforementioned features are part of street culture (Anderson 1999).

4.1.3. *Healthy male-female relationships*

The third theory-driven theme is the healthy promotion of values such as self-love and African pride. For the examination of this theme, the following words were analysed reference of love, respect and equality between the genders. However, the data does not contain any of these definitions, but the song 'Hey lover' (1995) looks like a romantic confession to a girl, and therefore 'healthy'. The artist flirts with the girl and expresses his feelings to her "you're all a real man could need. And could ever ask for baby. This is more than a crush." It is obvious that the man appreciates women and express his vulnerability. The content of the song creates an emotional environment for the female while the man expresses his love "I touched you gently with my hands" the movements over the girl are gentle and delicate. "Wish I could lay

you on your stomach and caress your back” the man expresses his deepest thoughts and is willing to provide the girl with affection since the mention of the contact is not sexual but is based on tenderness and affective touch. “I would hold you in my arms and ease your fears” this part of the song reveals the eagerness of the artist to support the woman sentimentally and provide her with a safe environment.

“Becoming my wife no longer my girl. Then you let your dress fall down to the floor. I kissed you softly and you yearned for more. We experienced pleasure unparalleled”. The male artist opens his heart to the girl who wants to be his wife. Also she makes a reference to her pleasure too, he seems to appreciate the girl and treat her equally while he desires to make love to her instead of superficial sexual act. True love is the main theme of the song “Undying passion unites our souls” while the female is being treated with respect and admiration. Interestingly, in the abovementioned song, the artist will be committed to his girlfriend. In the next example, the artist states that is thinking of the girl every day which shows a sentimental bond “And I'll be working out everyday thinkin' about you”. Even if the girl has another relationship the man is not violent and respects the woman “And I don't want to violate your relationship” while he is daydreaming the relationship with the woman “Still he can't stop me from having daydreams ”This finding contradicts with the previous ones which indicated that polygamy is the main trait of 90s rap. However, the rest of the analyzed 90s songs did not mention a healthy relationship between the two genders and it was based mainly on sex. There is a reference of love in the sexual song ‘Just the two of us’ (1991) “I told her I loved her and then she did a solid” but in this case, the artist attempts to persuade the girl that he does not exploit her in order to give him her body and with an ultimate aim to do him the favours. Another song that phrases affective words is ‘Flex’ (1992) “So weak I need yuh body next to mine. Can't eat nor sleep”. In this expression, the artist expresses his feelings to the girl. However, the ultimate aim is to have sexual intercourse and not to build an affective relationship since the rest of the song is about the sexual act. In other words, the man states to the girl what she wants to hear but it is not true hence the next lyric is about the sexual satisfaction of the man. Even though ‘sexual objectification’ was found in more songs than the ‘healthy theme’ of true love, and that it is assumed that misogyny is a predominant theme, there are also exceptions of popular songs that discuss values of love and care.

4.1.4. Prowess about sexual performance

The following theme was not discussed in the theory but is retrieved through the lyrical analysis. Generally, the sexual songs in which the artists referred mostly to

sexual acts also boasted about his sexual performance. For the needs of the analysis, the researcher was looking for words associated with reference of endurance during the sexual act and reference of private parts of the body. More specifically, in the song 'Knockin boots' (1990) there is a reference on man's stamina during the sexual intercourse "We knock boots till 6 o'clock, as we lay all night long". By referring this statement, the artist attempts to prove his sexual abilities and by extension his masculine attitude. The duration of the process is equal to his value as a man. In the same song, the artist enumerates the times that the sexual intercourse happened in order to highlight that did not happen once "Round two, I'm down to do, what it takes to make you understand I'm the Candyman". By calling himself a candy man he implies that his genitals are sweet which attracts females. In the song 'Just the two of us' the man pinpoints that he is 'born with the gift' which makes him feel unique and ready to satisfy his needs. Essentially the man feels gifted by having such amazing sexual skills. Another song that mentions the feeling of superiority because of the biological sex is 'what's my name' (1993). The artist in the following lyric likens his genitalia to a gun "Tic toc never the glock just some nuts and a cock". Also, the artist claims that the woman desires to be with him because he surpasses the other men as regard as the size of his private parts. Additionally, the man feels superior to other individuals because of the construction of his physical structure "She want the n*gga with the biggest nuts". This comparison leads the researcher to the conclusion that the artist feels like he has a weapon instead of organs, which means that he feels empowered and he has a status. Also, the aforementioned comparison can be interpreted as parallelism that the biological organs are as strong and unbeatable as a gun. The man seems to be overconfident because he owns this 'weapon'. The overall idea about sexual performance and pride about male's genitals is deeply connected to hegemonic masculinity. In the latter, men consider that they are superior because of their biological sex and they are proud of their parts of their bodies that make them distinguish over women. The pride for themselves in many cases mirrors sexist behaviours and tendency to dominate over women. Moreover, some men who have adopted the street code make use of their sexual skills in order to prove their masculinity and "feel like a man" (Weitzer & Kubrin, 2009).

4.2 Period 2005-2010: Money on their mind

For this era I analyzed the following six songs: 'There it go' by Juelz Santata (2005) is a sexual song in which the artist urges the woman not to stop the sexual acts so the man to reach a sexual climax. 'Shortie like mine' by Bow wow ft Chris Brown & Jhnta Austin (2006) is a love song in which the artist confesses his

irreplaceable girl. 'Good life' by Kanye West ft T Pain (2007) is about the good life that can be reached through material possessions. 'Whatever you like' by T.I. (2008) is a song in which the artist promises to a girl that she can have anything she wants so to seduce her. 'Forever' by Drake (2009) is referred to the richness of the artist and the girls that he is able to seduce. 'No hands' by Waka Flocka Flame (2010) is about a man who visits a stripper and offers her money to do sexual acts. The themes that stemmed from the analysis are 1) sexual objectification 2) materialism as self-definition 3) materialism to seduce women 4) love and affection. The first three themes correlate with the theory and empirical studies that were read. The other theme was discovered during my own analysis of 00s rap songs.

The following research question will be answered in this section:

SQ2: *How is Black masculinity constructed in rap song lyrics from 2005-2010?*

4.2.1 2nd wave of sexual objectification and 'naming'

The analysis of the songs of the era 2005-2010 revealed that there is a second wave of sexual objectification in the content. The words associated with the theme are offensive words, phrases related to the oppression of women in sexual acts, treatment of women for the sexual satisfaction of men. Two out of six songs referred to women as sexual objects that will satisfy men's needs but there are also offensive words against women (naming and shaming). According to Weitzer & Kubrin (2009), the words 'bitch' and 'ho' is not exclusively negative, but it depends on the overall content of the song. Generally, the aforementioned words are part of rap vocabulary. The song 'There it go' (2005) makes use of the word 'Bitch' in the first lyrics. It feels this word is being used to show men's superiority over women. However, in the next lyrics: "Baby, don't stop now. There it go." the artist calls the girl "baby". It seems that he does this to fulfil his sexual tensions, so this expression has mostly manipulative incentives rather than an expression of love. The last lyric of the song 'There it go' is about a man's sexual climax which will be succeeded by the contribution of the female. In other words, the male artist attempts to control the female for his personal satisfaction. At one point he also raps "Move your thang like a boomerang", the signals that the artist sees the female genitalia as a *thing* which denotes to what extend the male artist treats the female as an object. In addition, the artist order the girl to move for his satisfaction while she does not seem to be able to reject his words. Another part of the song that indicates the mistreatment of the female is the following: "Yes you can have a confess girl to the sunset girl, but first I gotta get ya undressed girl so take off dem clothes". It is obvious that the man promises to the woman that he will confess his love in a romantic manner, but only if

she will take her clothes off. In this case, the romantic confession is not based on true love but on sexual acts, the man tells the woman what she wants to hear in order to achieve his goal. Another point of sexual objectification is the treatment of females as 'eye candy' in which women are aesthetically pleasing but only superficially. This attitude concentrates in the physical appearance by avoiding the spiritual and moral values of individuals hence they are transformed into inanimate objects. The next song that refers to the aforementioned theme is 'Good life' (2007) in which the artist makes a selection of women according to their body types. "And she got that ass, I got to look" in this part of the song the artist chose a woman with the most impressive hips which only serves to pleasure the man. This is an additional form of behaviour of sexual objectification since the man desires to admire the female body and ignores the inner beauty. Moreover the song 'No hands' (2010) displays sexual objectification because the artist offers money to the woman to do whatever he desires "I'ma throw this money while you do it with no hands" the man treats the woman as a sex toy. "I love the way yo booty go. All I want to do is sit back, and watch you move" The artist looks to appreciate exclusively the appearance of the girl and use it for his sexual arousal. Even if strippers are paid in order to show their part, the artist promotes a superficial approach of the interaction between the genders. Consequently, the man seems to believe that women are important exclusively to be part in sexual acts. In the next part, the artist perceives oral sex from two girls "With two girls that swallow me" and fulfil his sexual desire while degrades monogamy and commitment to one person. Even the sexual acts aim to please man's needs and the girls are present for achieving this goal. By adopting this approach, women are being treated as things that offer sexual satisfaction and aesthetic pleasure by marginalizing their distinguished personalities. The overall belief is firmly connected to sexist ideas which set women to inferior positions in society (Smith, 1991). The tensions for sexual acts are not a result of love but of a tendency of men to control over another individual, especially women (Kubrin, 2005).

4.2.2 Materialism as self- definition

The era of the 00's is deeply connected to consumption and materialism as it was proved in the theoretical section. The following theme can be characterized as the most prominent in 00s rap. In order to examine this theme the following phrases and words were analysed: boast about wealth, brand names and material objects. The artists tend to promote their wealth and boast about their material possessions. Through this process men attempt to define themselves and show their eager to be a part of high society. The need for achieving high status in society derives from the

fact that most of the rap artists were raised in regions stricken by poverty (Keyes, 2002). The idea that money and luxury possessions are the means to gain prestige is dominant in the 00s. The following examples will be indicators of the theory driven theme of the materialism. The track 'Good life' (2007) is profoundly linked to glorification of material things. First of all, the 'good life' is solely reached by money and luxury items: "Shit they say the best things in life are free" is an ironic reference since the artist mentions lavish possessions that are reached with money. It is believed that the things and experiences that can be bought are the most important and make life more precious. The artist mentions some cities whose the living costs a large amount of money and he boast about being able to visit them. "The good life, it feel like Atlantalt feel like L.A., it feel like Miami It feel like N.Y." The artist looks confident because of the amount of money that he owns. "And if they hate then let 'em hate, and watch the money pile up, the good life Now I, I go for mine, I got to shine." The money that he possesses make them feel above all his haters while ignoring them in order to shine because of his big amount of money. In the next part, the artist aims to fascinate the listeners, and potentially make them jealous, by showing off. He asked them: "Have you ever popped champagne on a plane?" and "Having' money's the everything that having' it is". The dominant idea is that more money brings more happiness and status. The ultimate life purpose is to gain as much as possible so not only to have a better quality of life but also to boast about it. In the song 'Forever, (2009), the artist highlights his richness 'Richer than the richest' and aims to pinpoint all the actions that are able to do because of his wealth "Champagne diet. Spillin' while I'm sippin." This indicates that he can afford large amounts of (expensive) liquor and he isn't even afraid to spilt it and lose money. Furthermore, according to the artist, money defines who is a real man 'I'm da motherfuckin' man. I jus' want you to see. Come take a look." The wealth is equal to power and social status while the artist is proud of his money "Lamborghini's and the Bentleys on the V-set. Louis lens iced up with the black diamonds. Car of the year Ferrari the new Spider. No lie I'm higher than I ever been. Born rich born uptown born to win." Additionally, brand placement gives prestige to the artist because he seems that he owns vast amounts of money. Furthermore, the artist advertises the luxurious brands so to influence the listeners to consume more and more expensive brands. Subsequently, the global market will increase its profit which collaborates with the artist and he will also gain more income since the promotion of brands is efficient(West, 1993).In addition, in the next lyrics, the artist associates money with fame "They can't help it, And I can't blame 'em. Since I got famous. But bitch I got money to blow. I'm gettin' it in, letting these bills fall.' 'Well I get paid every 24 hours

money and the power. Come to V-I-P and get a Champagne Shower.” To sum up, money, wealth, and luxury items are firmly connected to self-definition. Self-definition to, for instance, gain self-respect, boost egos and make other people jealous. The artists attempt to prove that they are rich by their acts while wasting their money in luxurious activities. Wealth creates a sentiment of superiority since the dominant idea is that money can buy anything. For this reason, the artists who support these beliefs glorify consumerism in their music in order to influence the audience to consume more and augment the income of the market. Since the global market collaborates with the music industry, the artist will benefit from the raised sales (Randolph, 2006; Wilson, 1996).

4.2.3. Materialism to seduce women

The next theme is another aspect of materialism. In this case, the glorification of materialism highlights the seduction of women. For the examination of this theme, the researcher analysed words associated with offerings of money and offerings of luxurious possessions. The artists promote their financial status in order to appeal to females with the ultimate aim to be part of sexual intercourse. The first example of this theme is the song ‘Whatever you like’ (2008). The major content of the song refers to the good life that the artist lives which can provide him with any material possession he desires while apart from that he is able to offer to girls anything they wish. In the first verse, the artist mentions ‘the sugar daddies’. The latter are older men who date younger girls and offer them lavish material thing in exchange for sex. “You know the ol’ sugar daddies? They be trickin’, they tell them girls. I said you could have whatever you like (if you like).” In this part, the man is willing to act like a sugar daddy so to attract females. It can be said that the man attempts to give to the woman a price in which he is able to buy. However, on this occasion the woman looks to have a free choice since he mentions “If you like”, and it is not that oppressive as it could be. The following lyric, “Late night sex, so wet and so tight (tight). I gas up the jet for you tonight” is a typical example of the offer of money for sex. “And go in any store for any bag she want. And, no, she ain’t never had a man like that. To buy you anything your heart desire like that.” The man desires to fulfil the financial and material needs of the girl. Also, the desire for sexual practices is obvious in the following sentence “I want yo’ body. Need yo’ body” which proves that he needs a woman for his sexual tensions by avoiding the inner world of the girl. Last but not least, in the next reference, the artist offends the other men who do not have equal financial stability in order to persuade the girl to go with him “Tell them other broke n*gga be quiet” The next song ‘Forever’ (2009) exposes the seduction of

women through wealth in a more explicit way. The artist does not give to the girl free choice while he addresses to her in an offensive language. The man looks so powerful because of his financial status that he is able to insult the girl 'But bitch I got money to blow. I'm gettin' it in, letting these bills fall All over your skin.' In one hand, the man attempts to appeal to the girl by promising her that will aid her with financial responsibilities while at the same time he makes use of offensive words to characterize her. Both cases are mentioned to money so to spark the female's interest. Nevertheless, in the first example, the artist makes a gentle effort without being oppressive and overbearing. Contrary to that, the second example was set in that way like the woman was not able to have a choice. In the song 'No hands' (2010), the artist visits a stripper and offer her money in order to do sexual acts ". Then I'ma throw this money while you do it with no hands". The woman is being treated as a sex toy which will obey to the man's orders since he gives her money. As it was discussed, materialism is a principal topic in 00s rap and constitutes two out of four themes of the analysis. The following theme derived exclusively from the analysis.

4.2.4. Reference of love and affection

For this theme, the researcher analysed words linked to love, affection, respect and equality between the genders. One song that constitutes an exception in the aforementioned themes is 'Shortie like mine' (2006) which is a love song. As it discussed earlier, after Millenium the main content of the songs is materialism either for self-definition or seduction of females. In this song, the artist expresses his love and pride for his girlfriend, and he offers her anything but love. It is contradictory to the previous songs of the analysis in which men offer material possessions and money to girls in order to have sexual intercourse. The artist of the song shares his feelings about the girl and states that she is the only one that can make him happy "Only thing that keeps me up when I'm feelin' down." In addition, there is a reference about dedication in the relationship "I done looked out and searched, and it's hard to find another shorty like mine. " Shorty is an expression about a girl who is pretty and has a small body shape. Even the characterization reveals an emotional tone, namely, it is mentioned that he is not interested in other girls "Knew she would be the one to make me stop caring about other girls' which means that the existence of his girlfriend fulfils the sentimental gaps. At some points, he boasts about his relationship and he feels lucky for that 'I got her; don't be mad you can't get one holla" "I don't care what my n*ggas say. She been there every day for my drama. Some of the homies hate 'cause they want her wish they the ones that's datin' my woman" The

artist deeply appreciates his woman and understand how precious their bond is. He even tries to make other men jealous, not with money but with the amazing woman he has and how unique she is. "Search around the world, but you will never find another shorty like mine". In the next part, the man does not offer to the woman money of luxurious possessions as it was discussed above. Contrariwise, the artist offers to the girl his pure love 'All this love inside of me, and all I wanna do is give it to her'" What I'm about to say is straight up real talk; no cut, I don't play 'bout it. There ain't a price you can put on a girl" and he is totally honest to her. Finally, the man tries to keep her in his life because he believes that they have a unique relationship "I wanna give her the world, and I ain't even tryin' a lose her". As it was commented in the previous era, love songs are not the main theme of rap music, but they still exist to make an exception in a materialistic world of music. In the theory proved that other content analyses have found love as one of the main themes of rap songs in general (Chepp, 2015; Weitzer & Kubrin, 2009).

4.3 Gangstas vs. moneybags

In this part, the researcher is going to answer the third subquestion of the research.

SQ3. What are the most noticeable similarities and differences between these two eras?

Since the analysis has been completed and the results have indicated the themes that were found, it is necessary to compare the two eras and decode to how the content changed over the years. First of all, it is important to highlight that misogyny was present in both periods. To be more precise misogyny expressed as sexual objectification of women. In other words, females were equal to the sexual satisfaction of men. The latter ignores the females' needs and treats them as things which please the sexual tensions with or without their permission. It seems that misogyny is a prevalent theme in rap so even when the era changed, the topic still exists. On the other hand, the next common theme related to love which is the healthy promotion of love and affection between the two genders. In this theme, the men artists expressed their respect and commitment to the women and treated them equally. The only means they used to appeal to them was their feelings that seemed authentic since they mentioned anything about sexual intercourses. It appears that no matter how much the trends change over the eras some artists are keen on promoting love songs and balanced interaction between males and females. It is remarkable to refer that the common themes in each era are totally contrary to one another. From one point of view, the dominant theme of sexual objectification

appears in various songs in both periods “he shouted, and he plopped into the uterus” (1995) “I love the way yo booty go” (2010) in the most of the years. From the opposite point of view, there are songs that referred to love and affection even if they are minority “Becoming my wife no longer my girl” (1995) “I wanna give her the world” (2006). The difference in the lyrics is obvious, in the first occasion the men only attempt to take advantage of the girls while in the second they have true feelings and trying to provide them with emotional stability.

On the other hand, the main difference between the two eras is that in the 90s masculinity was equivalent to deviant behaviours and was founded on the actions of the gangsters, including prowess of skills in sex. While in the 00s the central construction of masculinity was built on wealth and material objects. The artists tended to boast about their money in order to demonstrate their superiority. After all, it can be said that materialism to seduce women is reasonably controversial. The seduction of women can be characterized as a type of objectification since men offer money in return they are not treated as equal individuals. On the contrary, they treated as objects which have a price even if it is high.

As discussed in the theoretical framework gangsta behaviour is a fundamental topic of 90s’ rap. Criminality constitutes a main feature of gansta behaviour and so does misogyny (Gray, 1995). The forces behind these behaviours are mostly social, the racial discrimination marginalised black community which attempted to find a way to be listened (Collins, 2005). In 00’s rap, the core of the songs was mostly materialistic for reasons that are explained in the theory section. Playa rap focused on the waste of wealth which would give social status and self-definition to artists (Hunter, 2011). Apart from the definition of themselves artists used materialism to appeal to women. This idea of the seduction of women through wealth has as its source on stereotypical gender relations in which men have to pay the costs of women which is against gender equality (Hofstede, 2001). To sum up, the lyrics seem to have altered over time according to the trend of each period. In the 90s’ rap artists attempted to be listened and increased their audience by socking them since it was the desire of the music industry. In the 00s’ the global market accepted rap as a main genre because of its popularity and transform it so as to take advantage of it and advertise products. It can be said that the industry of music and the global market influence in a great degree the genres that are based on industry.

5. DISCUSSION

At this point, the research has been completed and the research question and subquestions have been answered. In the last chapter of this paper, the researcher firstly is going to sum up the main findings of the research. Then the theoretical and practical implications are going to be discussed and finally, the limitations of the papers and the potential of further research are going to be mentioned.

5.1 Summary of findings

The paper has sought to investigate the construction of masculinity between 1990-1995 and 2005-2010. The researcher examined each era separately and in the end compared the periods with each other. In order to carry out the paper, qualitative research conducted in which the most popular rap song of each year analysed. Having a more thorough understanding of rap music, it can be said that the central theme of both periods is misogyny which is expressed through the sexual objectification of women as it also proved by the theoretical framework. The construction of masculinity in rap music is well-rooted in the tendency or male rap artists to prove their superiority. This idea was being communicated in different ways in each period. As regards as the central theme of 90s rap, it is clearly misogyny expressed as sexual objectification. The belief that men are superior to women is based on sexist stereotypes in which females are used only for sexual intercourse by avoiding the personality and the morals of each individual. The majority of the songs treats women as the means that will satisfy the sexual tensions of men. Additionally, women are illustrated as human beings that do not have the right to free choice. The second theme that was analysed in the 90s was the gangsta behaviour in which the artists glorified criminality and murder so to prove their masculinity and their power in society. The following theme derived from the analysis since was not discussed in the theory section. Prowess about sexual performance was also a dominant theme, in which men boast about their abilities and endurance during sexual intercourse. Last but not least, the healthy promotion of interaction of the two genders was not absent but still constituted an exception. It can be said that in the 90s the masculinity was constructed mostly by physical power and performance.

As it was mentioned above, misogyny in the 00s had not dissipated and there was still the reference of females' objectification accompanied by naming and it was a common belief that women are obliged to sexually satisfy men. However, the following themes have nothing to do about physical power but wealth. Men's superiority was defined by his richness. The first way to promote wealth was materialism to define himself in society hence the idea that money can bring a higher

social status is predominant. Another way to make use of money in order to construct masculinity is materialism to seduce females. This type of materialism has a dyadic approach. Initially, men offer women material possessions and financial security in order to be part of sexual intercourses. An alternative is to force women to do whatever men want because they offer them a vast amount of money and lavish objects. The last theme identifies with the 90s since is the reference of love which is also only one song with this topic. The results indicated that most of the themes were already retrieved by the theory section which proved sufficient to a great extent. The construction of masculinity in the 90s is connected to physical power and endurance while in the 00s to wealth and lavish possessions. The point is that in both periods masculinity is equivalent to the superiority of men over women and gender equality is a theme that does not appear to be considered.

Even if misogyny was prevailing in both periods, in the '00s the songs with reference to sexual objectification were fewer than the ones of the '90s. Nevertheless, sexual objectification is the theme that both eras have in common, but the frequency of misogynistic references has decreased in the '00s. The next similarity between the two periods is the reference of love which constitutes one song of each era. It is the only theme that was found exclusively in one song, in which there was a reference about pride, support and affection to the girl by asking nothing in return but love. Another common part of the two periods is the tendency of men to dominate over women either with their physical power or money. It is very apparent in the songs of both periods that male artists attempt to force women to obey their rules and norms. Various empirical research has proved the aforementioned statement in which masculinity in rap music mainly appears as hegemonic and the dominance of men is obvious (Busse, 2006; Oware, 2011). There is a general idea that women are trying to survive in a man's world and this statement can be found in the way that artists express themselves. For men, it is a given that they have the last word in everything, and the lyrics' content can prove that assertiveness and confidence.

5.2 Theoretical and practical implications

The paper is going to enrich the existent theory regarding masculinity in rap music and enhance the theoretical framework with additional themes of the prowess of sexual performance in the 90s and the reference of love in the 00s. The construction of masculinity in rap music is a topic that has been examined by scholars, especially 90s rap. This research is going to supplement the theory of the 90s and set the foundations in the theory of the 00s. Additionally, the track of

masculinity in rap over the years will set insight into the progress of the aforementioned social phenomenon. Taking into account the study, the mass media could promote gender equality and the decrease of sexist behaviours by displaying role models who respect both genders. Additionally, the music industry which pulls the strings of rap music could encourage music content related to gender equality in order to alleviate the outbreak of the social phenomenon.

5.3 Limitations and further research

At this point, it is reasonable that the research faces some limitations. First of all, the sample for each year is not sufficient. It would be more efficient to analyse more data from each year and by extension data from more periods. In other words, the same research can be occurred and examine rap songs of more decades and trace the development of masculinity of rap music over the years in order to delve into the construction of masculinity today. In addition, not only the most popular song should be analysed but also the songs that are predominated in the top 10 of Billboard charts for more than a week, or the most-streamed rap songs in music platforms which are a modern way to listen to music. It is significant that the researcher is up to date concerning the trends of each period and is well informed about the means that music can be played. It would also be interesting to investigate the same topic by the view of females artists and how they react to masculinity and how the construction of femininity is being influenced by the superiority of men.

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Appendix A: Song lyrics

The 12 songs that comprised the data and the lyrics are the following.

(1990) Knockin boots

Attention all ladies

Attention all ladies

The Candyman is on the prowl

And for those that wanna get busy

You gotta speak up now

This rhyme, this time

Is one of a kind, blowing yo mind

Like only the Candyman can

Like a heavyweight champion

Knockin'em out, another bout without a doubt

Once again you can scream and shout

When I rock the bells

Yell out my name

This is what you've been missing

Listen to my heartbeat, while I'm whispering

I know your suffering

So sweet a Candyman sweet nothings

Hugging and tugging and rubbing

Loving it all, having a ball

All ya'll girlies next to me

Talking sex to me

We can't do that yet, but I bet will chill

(Candyman telling'em the truth)

Will still end up knockin the boots

Ooh boy I love you so

Never ever ever gonna let you go

Once I get my hands on you

At each and every show, there's this groupie

Artis knows what she wants to do to me

She knows my name, knows every rap routine

But how she get in my limousine

Don't act fool, don't drool

I'm just a performer
I was cool but the room got warmer
Norma cornered me in
Her and a friend named Lynn, then
They checked me in to the Holiday Inn
I didn't let'em win, said my pockets was thin
She blew me a kiss
I knew she wasn't new to this
I didn't want to, but the devil made me do it
To the tic-toc ya don't stop
We knock boots till 6 o'clock, as we lay
All night long
And early in the morning she sang this song
Ooh boy I love you so
Never ever ever gonna let you go
Once I get my hands on you
Ooh boy I love you so
Never ever ever gonna let you go
I hope you feel the same way too
(Girl I do)
Tunnel of love is what I'm entering
When I mention it, you're surrendering
Giving it up like a good girl has to
Living it up
Eventually you ask to stay
You're gonna pay for this
Just rest your breast on my chest, yes I'm impressed
With the way you cold love me down
I don't wanna sit down, I just wanna get down
I'm on the ground, down on my knees
Like James Brown singing Please, Please
Round two, I'm down to
Do, what it takes to make you
Understand I'm the Candyman
And I melt in your mouth, not in your hands
Hard as rock, yes I'm no sucka
The boots I knock make me one bad mutha

(Unh Unh...giggling) *2
Knockin, while I'm a hip-hoppin
Many people say my lyrics are shocking
Just because of the simple subject
Everyone should love this
Cause everybody does it
Whether they admit it or if they deny it
You betta keep quiet
Or else you might have to see a few skeletons
But girl thats irrevelent
Break out the bottle of Asti Spumante
Pop off the top and rock wit my posse
Fila AI, Big Dill, and D Fly
We ask the questions, you give the reply
MC Chip, Big Rob and Bud
Rockin on the waterbed, knockin on the rugs
I'm just playing, what I'm saying ain't ill
Girl you should know I'm real
Candyman is on the prowl
And for those that wanna get busy
You gots to speak up now
This rhyme, this time
Is one of a kind, blowing yo mind
Like only the Candyman can
Like a heavyweight champion
Knockin'em out, another bout without a doubt
Once again you can scream and shout
When I rock the bells
Yell out my name
This is what you've been missing
Listen to my heart beat, while I'm whispering
I know your suffering
So sweet a Candyman sweet nothings
Hugging and tugging and rubbing
Loving it all, having a ball
All ya'll girlies next to me
Talking sex to me

We can't do that yet, but I bet will chill
(Candyman telling'em the truth)
Will still end up knockin the boots
Ooh boy I love you so
Never ever ever gonna let you go
Once I get my hands on you
At each and every show, there's this groupie
Artis knows what she wants to do to me
She knows my name, knows every rap routine
But how she get in my limousine
Don't act fool, don't drool
I'm just a performer
I was cool but the room got warmer
Norma cornered me in
Her and a friend named Llynn, then
They checked me in to the Holiday Inn
I didn't let'em win, said my pockets was thin
She blew me a kiss
I knew she wasn't new to this
I didn't want to, but the devil made me do it
To the tic-toc ya don't stop
We knock boots till 6 o'clock, as we lay
All night long
And early in the morning she sang this song
Ooh boy I love you so
Never ever ever gonna let you go
Once I get my hands on you
Ooh boy I love you so
Never ever ever gonna let you go
I hope you feel the same way too
(Girl I do)
Tunnel of love is what I'm entering
When I mention it, you're surrendering
Giving it up like a good girl has to
Living it up
Eventually you ask to stay
You're gonna pay for this

Just rest your breast on my chest, yes I'm impressed
With the way you cold love me down
I don't wanna sit down, I just wanna get down
I'm on the ground, down on my knees
Like James Brown singing Please, Please
Round two, I'm down to
Do, what it takes to make you
Understand I'm the Candyman
And I melt in your mouth, not in your hands
Hard as rock, yes I'm no sucka
The boots I knock make me one bad mutha

(1991) Just the two of us

Yoooooo!
Chubb Rock comin back hard for nineteen nine-TY!
Word up, word up
Kick this out to my man Rob Swinga, Hot Dog Dinky
Manager (?) Ev Lover y'knahmsayin? Dr. No, here we go..

[Verse One]

It's the Hitman, yes the Hitman, yo ya know it
The thirst quencher, the man on the sequencer
He was scared to kick a sixteen bar, he's not a rap star
Not saying that I am, but I'm the jam
I'm going to kick a little not a Dr. Sues riddle
No cats in hats, fox in some socks
But to the DJ jocks check your clocks
Half past what? Time to bust nut
Not a pistachio; he uses a Casio keyboard
And a Tascam board
To kick in the P-50, get nifty
Born with the gift, time to get rified
Not with the manufacturing of a spliff
He never rolled one; never sold none
The beats give me the high that brought fame to us
And, how we gonna kick it, How?

(Just the two of us!)

[Verse Two]

Chubb has been dope since he came out the shaft of his pops' wood

Yes I'm (*good!*)

Yo he shouted and he plopped into the uterus

And they knew this about me; was gonna be a dope MC

When I get on the mic my windpipe strikes and ignites

A lyric when you hear it you fear it and like

Chubb is not a man to get souped like Campbell

I'm the man with the plan and my jam sells

Like a whore, in the store, hardcore and more

On the tour makin money you never saw

I don't like dreaming, never ever beam and

Never involved with girls like like scheming

Or skiing or toboggan sledding, cause I'm shredding

Any thoughts of a wedding, so Helen, Keller

Listen to the rules and

Me and Hitman Howie Tee is all about coolin

She went buckwild, screamed, yelled, hollered

I told her I loved her and then she did a solid

Did it real good like a nice girl should

Back polish waxed up the hood

Yo Hitman Howie Tee you should have seen her on me

She got all Vanessa Del Rio on me

But after she slept cause I had nothin left

On the Martin Butler tip, yes half step

But yo cousin Howie Tee and me

Our love is all about making a dope LP

That will crush and sell and bum rush

Don't hush, how we gonna do it How?

(Just the two of us!)

(1992) Flex

Crying, moaning, just can't wait til morning
Waiting too long
Finally yuh come a long
Baby love
Explain yuhself, baby girl
Lead out! Lead out, lead out, lead out

Like a clock ticking on the wall
Seven days a week
So weak I need yuh body next to mine
Can't eat nor sleep
Like a club to a screw
Ooh I do you
So neat
Spread your feet

Lord (Hear wha' me tell di girl!)
Girl flex, time to have sex
Long time yuh have di rude bwoy yah a sweat
Girl, flex time to have sex
Look how long yuh have di rude bwoy a sweat

I rather wait out-a patience
Lovin she get that will be sufficient
I rather wait till I cyaan wait no more
X amount of lovin hardcore
Me a listen jus to hear she knock pon di door
Only to touch her me nuh want nothing more

Girl, flex time to have sex
Look how long yuh have di rude bwoy a sweat
Girl, flex time to have sex
Look how long yuh have di rude bwoy a...

Before she reach

I could smell her perfume
I could not wait to get her inna di room
Before she reach I could smell her perfume
I could not wait to get her inna...
Feel like a surgeon
Prepare di surgery
But I hope di likkle girl no charge me fi perjury
Action wit di injection
Worky, worky girl, according to plan

Girl flex, time to have sex
Look how long yuh have di rude bwoy a sweat
Girl flex, time to have sex
Look how long yuh have di rude bwoy a...

Now me ready
Gal tickle up mi fancy
Skin to skin perform di surgery
Now me ready ain't no wasting no time
Reach yuh climax girl anytime
Now me ready
Receive what me have a give
Good lovin every day that yuh live
Ready Gal lets go for it
Agony gal from start to finish

Girl Flex Time to have sex
Look how long yuh have di rude bwoy a sweat
Girl Flex Time to have sex
Look how long she have di rude bwoy a

Bet mi life
She nah go late again
When she remember what, where, or when
Bet mi life she'll be always early
For me to perform a longa surgery

Bet mi life I cyaan count on dat
Surgeon knife a slice it like a flechette

Girl flex, time to have sex
Look how long yuh have di rude bwoy a sweat
Girl flex, time to have sex
Look how long yuh have di rude bwoy a...

I rather wait
Out-a patience
Lovin she get
That will be sufficient
I rather wait
Till I cyaan wait no more
X amount of lovin hardcore
Me a listen
Jus to here she knock pon di door
Jus to touch her me nuh want nothing more

Girl flex, time to have sex
Look how long yuh have di rude bwoy a sweat
Girl flex, time to have sex
Look how long yuh have di rude bwoy a...

(1993) What's my name

Snoop Doggy, Dogg (the bomb)
Snoop Doggy, Dogg (Dogg)
From the depths of the sea, back to the block
Snoop Doggy Dogg, funky as the, the, The D.O.C
Went solo on that ass, but it's still the same
Long Beach is the spot where I served my cane
Follow me, follow me, follow me, follow me, but don't lose your grip
Nine-trizzay's the yizzear for me to fuck up shit
So I ain't holding nothing back
And motherfucker I got five on the twenty sack
It's like that and as a matter of fact (rat-tat-tat-tat)

'Cause I never hesitate to put a nigga on his back
(Yeah, so peep out the manuscript
You see that it's a must we drop gangsta shit)
What's my motherfucking name?
Snoop Doggy, Dogg (yeah yeah yeah)
Snoop Doggy, Dogg (the bomb)
(Dog)
It's the bow to the wow, creeping and crawling
Yiggy yes y'allin, Snoop Doggy Dogg in
The motherfucking house like everyday
Dropping shit with my nigga Mr Dr. Dre
Like I said, niggas can't fuck with this
And niggas can't fuck with that
Shit that I drop 'cause ya know it don't stop
Mr. One Eight Seven on a motherfucking cop
Tic toc never the glock just some nuts and a cock
Robbin motherfuckers then I kill them blood-clats
Then I step through the fog and I creep through the smog
Cause I'm Snoop Doggy (who?) Doggy (what?) Doggy (Dogg)
Snoop Doggy, Dogg (yeah yeah yeah)
Snoop Doggy, Dogg (the bomb)
(Dog)
Now just throw your hands in the motherfucking air
And wave the motherfuckers like ya just don't care
Yeah roll up the dank, and pour the drank
And watch your step (why?) 'cause Doggy's on the gank
My bank roll's on swoll
My shit's on hit, legit, now I'm on parole, stroll
With the Dogg Pound right behind me
And up in yo bitch, is where ya might find me
Laying that, playing that G Thing
She want the nigga with the biggest nuts, and guess what?
He is I, and I am him, slim with the tilted brim
What's my motherfucking name?
Snoop Doggy, Dogg (yeah yeah yeah)
Snoop Doggy, Dogg (the bomb)
(Dog)

Bow wow wow yippy-yo yippy-yay, bow wow wow yippy-yo (the bomb)
Doggy Dogg, Doggy Dogg, Doggy Dogg
Bow wow wow yippy-yo yippy-yay, bow wow wow yippy-yo (the bomb)
What is, his name? Snoopy Dogg, and the Dogg Pound
(Dog) (the bomb)
Oh, Snoopy Dogg, Snoopy Dogg, Snoopy Dogg (the bomb)
Yeah yeah (Dog) I know his name
C'mon Snoopy, c'mon Snoopy (the bomb)
And the Dogg Pound
Snoopy Dogg (the bomb) Snoopy Dogg
Snoopy Dogg (Dog)
(Dog, nasty dog, doggy dog)

(1994) Tootsee roll

The Butterfly, that's old
Let me see the Tootsee Roll
Yeah, 1994
69 Boys backed up by the door next to the DJ
(chorus 1)
Cotton candy sweet to go, let me see that Tootsee Roll
Come on, Tootsee Roll, just make that Tootsee Roll
Here we go, Tootsee Roll, yeah, Tootsee Roll
Let me see that Tootsee Roll
Get on the floor and make that Tootsee Roll
(Chorus 2)
To the left, to the left, to the right, to the right
To the front, to the front, to the back, to the back
Now slide, slide, baby, slide, just slide, baby, slide, baby, slide, c'mon c'mon
To the left, to the left, to the right, to the right
To the front, to the front, to the back, to the back
Now dip, baby, dip, come on dip, baby, dip
Dip, baby, dip, just dip, baby dip
Just dip, cotton candy free to go
Let me see the Tootsee Roall
I don't know what you've been told
It ain't the butterfly, it's the Tootsee Roll

A brand new dance
Grab a partner and get on the dance floor
And work them hips a little bit
Get to that dip a little bit
Oh yeah, you got it, no whips, baby, no butts about it
And you over there with the long hair
Keep pumpin' that hair up 'cause it ain't hard
Just a brand new dance for the 1991
69 is the place to be, AOC, is what we came to see
(Chorus 4)
I feel a whoop, domino, a whoop, domino
Say what, I feel a whoop, domino, a whoop, domino
Whoop, whoop, whoop, whoop
Whoop, whoop, whoop, whoop
Chorus 1, 2
I feel a whoop, domino, a whoop, domino
Say what, I feel a whoop, domino, a whoop, domino
5, 4, 3, 2, 1
Whoop, whoop, whoop, whoop
Whoop, whoop, whoop, whoop
Verse 1
The butterfly that's old

(1995) Hey lover

I've been watching you from afar
For as long as I can remember
You're all a real man could need
And could ever ask for baby
This is more than a crush
Yeah
It was Harlem at the Rukus
I saw you with your man, a smiling, huh
A coach bag in your hand
I was laying in the coupe with my hat turned back
We caught eyes for a moment and that was that
So I skated off as you strolled off
Looking at your legs, god damn, they look so soft (so fine)

I gotta take ya from your man, that's my mission
If his love is real he's got to handle competition
You only knew him for five months, that's right
Besides he drinks too much, and smokes too many blunts
And I'll be working out everyday thinkin' about you
Looking at my own eyes in the rear view
Catching flashbacks of our eye contact
Wish I could lay you on your stomach and caress your back
I would hold you in my arms and ease your fears
I can't believe it, I ain't had a crush in years
Hey lover, hey lover
This is more than a crush
Hey lover, hey lover
This is more than a crush, lover
Hey lover, this is more than a crush
Hey lover, hey lover
This is more than a crush
I see you at the bus stop waiting every day
Your man must think it's safe for you to travel that way
And I don't want to violate your relationship
So I'll lay back in the cut with a crush that's a trip
Still he can't stop me from having daydreams
Tongue'n you down with uh, vanilla ice cream
Kissing on your thighs in the moonlight
Searching you body with my tongue girl all night
I wonder one day could it be, I wonder
Simple dreams could turn into reality
Our love would come down so naturally
We would walk down the aisle of destiny
Would your man get his hustle on, got your type scared
Break your off a little chump change to do your hair
It seems to be enough to satisfy your needs
But there's a deeper level if you follow our lead
Hey lover, hey lover
This is more than a crush
Hey lover, hey lover
This is more than a crush, lover

Hey lover, this is more than a crush
Hey lover, hey lover
This is more than a crush
Last week I saw ya at the mall
Standing at the pay phone about to make a call
I had a vision it was me on the other end
Telling you come by and then you walked in
I touched you gently with my hands
We talked about traveling the distant lands
Escaping all the madness out here in the world
Becoming my wife no longer my girl
Then you let your dress fall down to the floor
I kissed you softly and you yearned for more
We experienced pleasure unparalleled
Into an ocean of love we both fell
Swimming in the timeless currents of pure bliss
Fantasies interchanging with each kiss
Undying passion unites our souls
Together we swim until the point of no control
But, it's a fantasy, you won't come true
We never even spoke and your man swears he loves you
So, I'm gonna keep all these feelings aside, that's right
Keep my dreams alive until the right time
Hey lover, hey lover
This is more than a crush
Hey lover, hey lover
This is more than a crush, lover
Hey lover, this is more than a crush
Hey lover, hey lover
This is more than a crush

Appendix B: Analysis table

The table below showcases the main themes per song and the corresponding lyrics that denote their identification.

Year	Track Name	Billboard position	Theme	Lyrics
1990	Knockin' Boots	1	objectification	<ul style="list-style-type: none"> • All ya'll girlies next to me. Talking sex to me • Hugging and tugging and rubbing • Loving it all, having a ball • And I melt in your mouth, not in your hands • Tunnel of love is what I'm entering. When I mention it, you're surrendering. Giving it up like a good girl has to
			prowess about sex	<ul style="list-style-type: none"> • We knock boots till 6 o'clock, as we lay all night long • Round two, I'm down to do, what it takes to make you understand I'm the Candyman'
1991	Just the two of us	1	objectification	<ul style="list-style-type: none"> • he shouted and he plopped into the uterus • Half past what? Time to bust nut • I told her I loved her and she did a solid

1992	Flex	1	objectification	<ul style="list-style-type: none"> • Girl, flex time to have sex” • 'Before she reach I could smell her perfume. I could not wait to get her inna. Feel like a surgeon
1993	What's my name	1	gangsta behaviour	<ul style="list-style-type: none"> • Robbin motherfuckers then I kill them • What's my motherfucking name • Cause I never hesitate to put a n*gga on his back • Then I step through the fog • Mr One eight seven the mutherfucking cop • playing that G thing
			proweess	<ul style="list-style-type: none"> • Tic toc never the glock just some nuts and a cock • She want the n*gga with the biggest nuts
1994	Tootsee roll	1	objectification	<ul style="list-style-type: none"> • Let me see the Tootsee Roll • 69 is the place to be • Keep rollin' that derriere
1995	Hey lover	1	healthy promotion of love	<ul style="list-style-type: none"> • you're all a real man could need. And could ever ask for baby. This is more than a crush • I touched you gently with my hands” the movements over the girl are gentle and delicate • Wish I could lay you on your stomach and caress your back

				<ul style="list-style-type: none"> • I would hold you in my arms and ease your fears • 'Becoming my wife no longer my girl. Then you let your dress fall down to the floor. I kissed you softly and you yearned for more. We experienced pleasure unparalleled • Undying passion unites our souls • And I'll be working out everyday thinkin' about you • Still he can't stop me from having daydreams
2005	There it go	3	objectification	<ul style="list-style-type: none"> • Baby, don't stop now. There it go • Move your thang like a boomerang • Yes you can have a confess girl to the sunset girl, but first I gotta get ya undressed girl so take off dem clothes
2006	Shortie like mine	1	reference of love and affection	<ul style="list-style-type: none"> • Only thing that keeps me up when I'm feelin' down • I done looked out and searched, and it's hard to find another shorty like mine • Knew she would be the one to make me stop caring about other girls • I got her; don't be mad you can't get one holla • Search around the world, but you will never find another shorty like mine • All this love inside of me, and all I wanna do is give it to her' • What I'm about to say is straight up real talk; no cut, I don't play 'bout it. There ain't a price you can put on a girl

				<ul style="list-style-type: none"> • I wanna give her the world, and I ain't even tryin' a lose her
2007	Good life	1	objectification	<ul style="list-style-type: none"> • And she got that ass, I got to look
			self definition	<ul style="list-style-type: none"> • Shit they say the best things in life are free • he good life, it feel like Atlantalt feel like L.A., it feel like Miami It feel like N.Y. • And if they hate then let 'em hate, and watch the money pile up, the good life Now I, I go for mine, I got to shine • Have you ever popped champagne on a plane? • Having' money's the everything that having' it is
2008	Whatever you like	2	seduction of women	<ul style="list-style-type: none"> • You know the ol' sugar daddies?They be trickin', they tell them girls.I said you could have whatever you like (if you like). • Late night sex, so wet and so tight (tight). I gas up the jet for you tonight”is a typical example of the offer of money for sex. • And go in any store for any bag she want. And, no, she ain't never had a man like that. To buy you anything your heart desire like that. • Tell them other broke n*gga be quiet

2009	Forever	2	self definition	<ul style="list-style-type: none"> • Richer than the richest' • Champagne diet. Spillin' while I'm sippin. • I'm da motherfuckin' man. I jus' want you to see. Come take a look • Lamborghini's and the Bentleys on the V-set. Louis lens iced up with the black diamonds. Car of the year Ferrari the new Spider. No lie I'm higher than I ever been. Born rich born uptown born to win. • They can't help it, • And I can't blame 'em. Since I got famous. But bitch I got money to blow. I'm gettin' it in, letting these bills fall. • Well I get paid every 24 hours money and the power. Come to V-I-P and get a Champagne Shower
2010	No hands	2	objectification	<ul style="list-style-type: none"> • I'ma throw this money while you do it with no hands • I love the way yo booty go. All I want to do is sit back, and watch you move • With two girls that swallow me