

GENDER STEREOTYPES IN HIP HOP AND RAP MUSIC IN THE U.S.A.

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INTRODUCTION

Tout d'abord, je voulais faire le travail de recherche à propos du féminisme. Ma sœur et ma mère sont des féministes mais moi, par contre, je pensais que dans notre société les femmes et les hommes avaient déjà arrivé à l'égalité, et qu' « être féministe » c'était une tendance.

J'ai commencé à faire la première grande recherche et j'ai découvert que les femmes sont encore très discriminées par rapport aux hommes. Quelques exemples étudiés par l'ONU Femmes¹ :

Un 76% des hommes du monde ont un travail rémunéré, en tant que seulement le 49% des femmes l'ont.

Les femmes sont concentrées aux postes de travail avec les pires conditions : salaire plus bas, contrats moins sûrs et peu de représentation féminine dans les cadres de prise de décisions (seulement un 23% des parlementaires du monde sont des femmes).

En général, une femme en travaillant comme un homme, gagne le 23% moins.

Elles ont le 30% moins de possibilités qu'un homme d'avoir une pension d'après la retraite.

De plus, le 55% des femmes européennes ont vécu au moins une expérience de harcèlement sexuel, et un 32% de ces femmes l'ont reçu dans sa peau au lieu du travail.

Ensuite, avec toute l'information que j'avais trouvée, j'ai commencé à prêter plus d'attention à la vie quotidienne et à la vision du genre. Finalement, j'ai décidé de me focaliser par rapport à la musique : c'est un moyen de distraction qui est partout et qui nous envoie des messages subliminaux avec lesquels on apprend de façon inconsciente. Alors, pour me pencher un peu plus, j'ai choisi la musique du rap et du hip hop Américain, parce que c'est le type de musique que j'écoute et j'aime le plus.

Puis, dans ce travail j'ai étudié la vision de genre dans le mouvement musical du rap et du hip hop Américain de façon générale. C'est-à-dire, que j'ai pris les artistes et les chansons plus reconnues et populaires, et je les ai analysées, toujours d'après la perspective du genre.

Ensuite, j'ai analysé quelques chansons féministes, quelques articles de musique par rapport aux femmes dans le domaine du hip hop et j'ai analysé quelques prix de musique

¹ Publication du Décembre 2016.

Américains.

Finalement j'ai réalisé une enquête et deux interviews et j'ai tiré mes conclusions.

Le but du travail c'est de savoir si la figure féminine est encore discriminée par rapport aux hommes dans le rap, et trouver si l'évolution des femmes en ce qui concerne au rap a été positive, et aussi envisager si la société est consciente du degré de machisme dans les styles musicaux ciblés.

En outre, au préalable, j'ai formulée trois questions : la première c'est si la femme est encore discriminée par rapport aux hommes dans le domaine du rap; la deuxième est savoir si la situation de discrimination dans le hip hop a amélioré ou il faut encore beaucoup avancer ; et la troisième c'est si les gens ne sont pas complètement conscients des messages subliminaux machistes envoyés par le hip hop.

Du point de vu structurel, tout d'abord j'ai expliqué l'histoire du hip hop pour savoir d'où vient-il, ensuite j'ai analysé dix chansons, les plus importantes, et quatre chansons de hip hop féministes. De plus j'ai réalisé une enquête et deux interviews, et finalement j'ai tiré les conclusions.

HISTORY OF RAP

Before starting, I have to define what hip hop is and what rap is: there is not a clear definition for these concepts, but doing some researches I have come to a conclusion. Hip hop is « a subculture especially of inner-city youths who are typically devotees of rap music »², and rap is « Rap is a type of music in which the words are not sung but are spoken in a rapid, rhythmic way »³. In conclusion, hip hop is the cultural movement and rap is its characteristic music.

HOW HIP HOP WAS CREATED

In this part of the project, we are going to learn how hip hop was created in the 1970's, how it evolved, what artists helped to evolve the music to what it is today, and how it went from being just a part of the underground culture, to being part of the mainstream.

The hip-hop music was created on the 1970's in New York City, specifically in the Bronx. In the late 60's and early 70's the Disco music movement arrived but it was part of the rich culture, and excluded the African-Americans from it. At the same time, on the poorest side of the city, and where most of the African Americans lived, there were lots of fires and murders that were happening because of the rivalry between the different gangs that were formed based on the neighbourhood they lived, because they wanted to protect their apartments and projects so they helped each other out. So, each neighbourhood had a gangs which had a leader, and they had to show off to the other crews that they were the best. As this was happening, on August 11th 1973 Kool Herc threw the first hip-hop party, which would be called as a "block party". Basically he spread the word that he was doing a party, and what he did that nobody else had done before is grabbing two copies of a record in vinyl and did the "marry-go-round", which is grabbing one song and by turning the vinyls on the turntable back and forward to create a new song. The other new thing that he was doing is that he wasn't playing disco songs that sounded on the radio. Instead, he was always playing the breakdowns of soul, hip hop, funk and other types of music. Following up to these "block parties", break dance started to appear. And the best dancer of

² The Merraim-Webster Dictionary, definition for "hip hop".

³ The Collins Dictionary, definition for "rap".

each neighbourhood, which were called “b-boys” or “b-girls”, would do dance battles to demonstrate who was the best. Also, in those “block parties” there were drugs, but the main thing was still the music and the base that had everyone in the room dancing.

Later on, Coke La Rock⁴ started going to the “block parties” and he would be an MC, which was grabbing a microphone and start making shout outs to his friends and saying simple rhymes to keep the crowd moving by doing calls and responses: that is when rap music started to form.

In 1976 Afrika Bambaataa⁵ started hosting hip hop parties, using the term “hip hop”⁶, as he was part of the Black Spades' gang, which became the strongest gang in the city thanks to him as he would recruit people from other gangs. But later on he created «a culture movement»⁷ called the Zulu Nation⁸ which united different gang members who enjoyed the same music, hip hop music. And this unification lead to a decrease on the violence that was happening in the Bronx, because the leaders of the gangs would meet up and discuss their troubles. So, the Zulu Nation's parties were taking place at The Bronx River, and Afrika Bambaataa was still playing with two turntables and had a man who would do the shout out to the public.

After some time, DJ Hollywood, known as the first rapper ever, appeared. He was influenced by artists like Frankie Crocker⁹, Ken Spider¹⁰ and Pigeat Markham¹¹ among others. But even though he was really well-known, there was lots of debates because some said that what he was doing was part of the hip music, and some said that hip hop was just about the breakdowns.

All these starting hip hop artists, before the commercial explosion of this type of music, they would record themselves in cassettes tapes and distributed among their friends and fans. Later on a new DJ¹² arrived, The Grandmaster Flash, who was the best in the game at the time, and he added a mixer to the two turntables. What he also did is to put a microphone in front of the crowd so everyone who wanted could do the shout outs themselves. Thanks to that, he found five men who really liked rapping, and so they created the group “Grandmaster Flash & The Furious Five”. Even though they rapped, they would call

⁴1973, New York City. Known for being the first MC (Master of Ceremonies) in the hip-hop history.

⁵1957, New York City. His real name is Lance Taylor and his artistic name comes from the Zulu's chief, Bhambatha.

⁶Even though the originator was Lovebug Starski, a DJ from the Bronx.

⁷Netflix, Hip Hop Evolution, documentary.

⁸The name comes from the epic war film “Zulu” (1964) inspired from the Anglo-Zulu war.

⁹1937 - 2000, New York. A really well known radio DJ.

¹⁰1947, Canada. Member of the band “Streetheart”.

¹¹1904 Durham - 1981 New York. A comedian, singer, dancer and actor.

¹²DJ stands for Disc-Jockey.

themselves MC¹³'s because what they did wasn't just rap, it was also a show. But little by little the DJ went from being the main person on stage to being at the back, and the MC went from saying simple rhymes and being the secondary person on stage, to "rapping" and being the centre of the show.

Concerning the rap, it «has always been there»¹⁴, because essentially it is all about the rhymes or to «talk smooth»¹⁵, and that is in every song. But also, in some radios of New York there would be a person who talked over the DJ who was playing hip hop, like in the block parties. One of the most influential radio DJ was Frankie Crocker, and he and other artists like Pigeat Markham and Rudy Ray Moore inspired the first "rapper" ever.

DJ Hollywood is known as the "Father" of the hip hop style, but there is still a debate because some people say that hip hop is just about the breakdowns of a song turned into a new song (how DJ's would play at the block parties), and some say that hip hop is the characteristic music with a rapper on top (like DJ Hollywood did).

From here on, «hip hop was going somewhere»: Grandmaster Flash & The Furious Five were playing all around the world making themselves and hip hop music famous, The Jacksons appeared, Rick James also became famous, etc.

In the late 70's the main hip hop group was the Grandmaster Flash & The Furious Five: they were traveling around the world playing their music and people in the hip hop community wanted to be like them. The problem was that to be an MC you had to have money because you needed microphones, mixers, turntables and speakers, and that was expensive.

So, in 1977 there was a two-day blackout in New York, and in the Bronx everybody went to the stores to steal DJ equipment, and there was an MC explosion. There were lots of new artists and groups. But, as they had to stand out from all the other artists, they started to compete and do battles. The Furious Five were the best hip hop group, but they were travelling. So, in New York City "The fantastic five" and the "Coldcrush Brothers" were the best in town that time. In 1981 in the Harlem World¹⁶, one of the most epic battles took place. They took it really serious, and the prize was a thousand dollars. The crowd decided the winner, depending on how loud they would scream, so each artist would "recruit" as much people as they could to come to the battle, and that night it was full of people. So, that night The Fantastic Five won, as they were interacting a lot more with the crowd. And because there were a lot of females in the crowd, and the MC's of The Furious Five were attractive. So, at that time, women would go to the parties and to the battles, but they would rarely be

¹³MC stands for Master of Ceremonies.

¹⁴Netflix, Hip Hop Evolution, documentary.

¹⁵Afrika Bambaataa: Netflix, Hip Hop Evolution, documentary.

¹⁶A historical club in New York.

the artist on the stage.

The way that groups would make money and be more known was by recording themselves in cassettes and selling them. But the cassettes from the Fantastic Five were nothing like the battle, so people started seeing that their rhymes were not as good as the Grandmaster Caz and the Codcrush Brother's. So then, roles changed and they became the strongest. What the Grandmaster Caz and the Codcrush Brother did as a new thing was that they were using slang in their lyrics, and people could relate to that. So, Grandmaster Caz was a sensation, and he would write rhymes like nobody could. His influences were white-culture artists like the Beatles and the Rolling Stones.

From 1973 to 1979 it was the "old school" era, where there is not much documented as the pioneer artists did not make records or even record themselves: it was all about the live shows, not making records.

But in 1979 the first ever hip hop commercial record arrived: it was The Rapper's Delight by The Sugarhill Gang. This record was actually produced by Sylvia Robinson, a Platinum Record artist. Because of that song, hip hop exploded worldwide. But, the thing is that people from the outside of the hip hop community really loved the record, but in the hip hop community everybody hated it: they stole rhymes from other rappers, especially from Grandmaster Caz. They made it seem like they were the "inventors" of hip hop, when hip hop had been going on for several years. Even in the music video, there appear just white people dancing around, and that is not at all how the rap community where they came from was.

After this hit, everyone out of the hip hop community thought they could rap. And there appeared several white people who released rap songs: Rappin' Rodney, Rappin' Duke, Mel Brooks, Rapper De Klep, etc.

A member of the Fab 5 Freddy asked Afrika Bambaataa to play at one of his parties in Manhattan (the uptown part of New York), and that was the first time that actual hip hop met the not-hip-hop-community. Also, the punk music community, which was the alternative to rock, and the hip hop music community, that was the alternative to disco, started to identify with each other. So, then, hip hop and punk community people started to enjoy the same parties. And, at that time, you did not have to go to the Bronx to listen to hip hop music: you could be a high class white-cultural person and go to a hip hop music party.

In 1980, a really famous white singer called Blondie made a rap song called "Rapture" about Grandmaster Flash. Everyone wanted to know who that was, so she opened a huge door for the hip hop music into the industry.

Then the MC's started to mix different music, they started to use music from the white culture, like pop, rock, punk, etc. So the audience in the Uptown could identify with something.

The Soulsonic Force started to use an electro-punk sound, and they recorded the song "Planet Rock" in 1986 which became a hit. It was the first time that anyone used electro tunes, and the first time they used the Roland TR-808 Rhythm Composer. After that, a lot of hip hop artists would use electro sounds in their music.

That is when the Grandmaster Flash and the Furious Five became a sensation, with the hit song "The Message". This song was not a party song like all the other hip hop hits, but it talked about The Bronx, so this song had the rhymes, it had the beat, but it also had the meaning. So, this is when conscious rap was born: the song's hook says "It's like a jungle sometimes", talking about the violence, the drugs and the unemployment in the Bronx. So, this was the first time that the urban America appeared in the music industry, but this was just the start.

Russel Simons grew up in Queens where drugs were a big part of the community, but moving to the Harlem, he started listening to The Furious Five, Grandmaster Caz, Eddie Cheba, The Cold Crush Brothers, DJ Hollywood, etc. So, instead of selling drugs he started promoting parties. After some time in the industry, he became Kurtis Blow's manager. He decided to let Frankie Croker know their music by playing it at a club where he used to go. So, Frankie Croker really liked his record called "Christmas Rappin", and he started to play it on the radio. It went really famous, and it was played all over the world. Kurtis Blow was the first solo MC of the new era.

But Russel Simons wanted to bring again the roots of hip hop, and he created a group called Run-DMC. They made the song "Sucker M.C.'s", but it had no guitars or bases on it. It was just like in the old days, where it was just a breakdown that went on and on. So it was not an R&B song, to them it was a truly hip hop song. It was different to the commercial hip hop, but it was familiar to the hip hop community. So they were a hit in the hood. And they were not wearing the disco clothes any more like Kurtis Blow, but they were wearing clothes that were the coolest at that time in the hood: Adidas, jeans, and chains. So the people from the underground community could identify with the way they dressed and the way they talked. In 1986, Run-DMC made a song called "My Adidas". They showed the power of branding. And this song became so viral that Adidas endorsed Run-DMC.

On the other hand, The Grandmaster Flash and The Furious Five were dressing like superstars: with really expensive clothes that did not look anything like what people normally wear.

In 1984 Rick Rubin, T-La Rock and Jazzy Jay made a record called "It's Yours". But what was new is that Rick Rubin was a white man, while the other two were black. So, hip hop started to open the doors and be more multiracial. Because of the exit of this record, Rick Rubin met with Russel Simons, and they started to work together.

LL Cool J was young when he started to make demos in his house, and he found Rick Rubbin's number. So, he send him his demos of all the songs he had been working on, and he called Rubbin to ask him if he had listened to the demos. After lots and lots of insistent calls, he finally listened to the demos. In 1985 the LL Cool J's song "I need a beat" was released.

At that time, Russel Simon was managing the Run-DMC, Rick Rubbin and LL Cool J's. He got an offer from the EMI¹⁷ record company, but they decided to make their own record company called Def Jam. So, in the Def Jam there was LL Cool J's, The Beastie Boys and Slick Rick. The purpose of that record company was to fill up the space in the hip hop community for white people, as they were not accepted.

In 1975 the group Aerosmith released the song "Walk this way", a really important hip hop artists like Afrika Baambaata were rapping over it. So, all the staff from the Def Jam liked the downbeat of the song, so they collaborated with the Aerosmith, and the group Run-DMC released a version of the same song with the same lyrics but turned into a hip hop song. That is when hip hop music went finally on the mainstream, because they were now playing with a group that had white people listening to them. Run-DMC was the first ever hip hop group to be on the cover of The Rolling Stones Magazine, and a lot more. This song was a giant hit. At that moment, Run-DMC was well seen in the underground community but also in the upper-ground community.

Marley Marl instead of using standard stock drum machines, he started using stock sounds in a drum machine and sampling techniques that nobody else had done before. He totally changed the style of hip hop and brought a new era with new sounds.

Big Daddy Kane was an MC that was inspired by Marley Marl, and he started as an MC in rap battles but started rapping in 1982. And the topics he would rap about were punchlines, which he learned from the battles, but also about women.

Erik B. & Rakim were specially influenced by John Coltrane, and Rakim, the rapper, he would have great short clear and visual rhymes. With a big level of consciousness.

And, from that point of time on, consciousness in lyrics was a big part of the hip hop music, it was not just party lyrics: Boogie Down, Queen Latifah, Jungle Brothers, etc. And they were taking this consciousness to the masses.

Rick Rubin heard the song "Public Enemy Number One" by Chucky D and contact them, and they finally collaborated. But Chucky D wanted to make conscious rap about the racism that was happening, especially from the police. So, the group Public Enemy (where Chucky D was in it) made the song called "Fight The Power".

¹⁷One of the most important record companies that was working with The Beatles, Pink Floyd, Paul McCartney, Coldplay and John Lennon among others.

On the other side of America, in L.A. the rap and hip hop culture still had a long way to go. At that time, there was not racism but there was poverty, and mostly partying and women. The main music that was played was technologic music. And the parties were just groups like Uncle Jam's Army that would go around the city to play some techno music with the turntables.

The Uncle Jam's Army was the biggest group composed by Dr. Dre, DJ Yella and Lonzo. And it was the era of Prince, Vanity Six and Morris Day. But every Friday night, all the young people could not wait to the parties and watch The Uncle Jam's Army mix.

In LA the main scene was not the hip hop music, it was the drugs and the gangs, because music in the west coast at that time was just techno. Ice-T was in a gang, but he did not like the violence, so he decided to be the "entertainer" and he started making little rhymes until he wrote the song "5 'n the morning". That song was like a street anthem because it talked about the reality that was going on at the streets (drug dealers, violence, etc.), and nobody had ever done that before in LA. But Ice T was inspired by Schoolly D., one of the original gangster rappers who made the song "P.S.K."

At that time a big cocaine wave came to the streets of LA, and violence increased by a ton: the streets were not safe and you could get shot at any time. To fight this scene, Dr. Dre, DJ Yella, Easy, Ice-Cube and two other men formed a group called N.W.A.¹⁸, and they made their most famous song "Boyz-N-The Hood" which also talked about their situation in the streets. After that song, they made another one, which is in the top ten list, and it's called "Straight Outta Compton" and also talks about the situation in the streets of their city: poverty, murder, police, drugs, etc. And it became very famous, especially in the US, and because of the lyric content it became renowned. That is when, in 1985, the government made a law saying that every music CD has to have the label "parental advisory explicit content" on it if the lyrical content was violent.

Because of the repression from the police, N.W.A. made a song called "Fuck the Police", witch obviously had a lot more controversy that the last song. After that point, the government hated the band, because they were making the police look weaker, and now they were saying what a lot of people in the streets wanted to say but were too afraid of doing. So, the FBI forbade them to play that song, but in a concert in Detroit they did play it and they had to leave running because the police wanted to arrest them.

In March 3rd 1991 Rodney King, a California citizenship was brutally attacked by four white police officers, and he denounced the case after knowing that he had got the fight video recorded. He lost the case in 1992, and from that moment a whole movement started against

¹⁸ N.W.A stands for Niggas With Attitude.

the repressive police: fires, manifestations, detainees for no reason, etc. So, at that moment the song "Fuck the Police" was the perfect song to fight against the oppression that the black people were facing against the white police officers.

Right then, LA was on the spot light, and Dr. Dre took advantage of the situation and he separated himself from N.W.A. to release his solo album called "The Chronic". But this album was not about the cruel reality of the streets. It was about partying and enjoying the time. One of the songs that was in the album was "Nuthin' But a 'G' Thang", and it was the first time that hip hop music had put melody in the song, it was not just a base. Thanks to that funk and groove, hip hop was finally accepted in the mainstream: rappers became stars, the underground became mainstream.

In conclusion, at the start hip hop was, as Afrika Bambaataa did it, a way of gathering the gangs' people together to fight united against the violence and the poverty, but it has become a career path to achieve fame. In fact, from the 90's until now, many artists have walked through the hall of fame: from Snoop Dog, to Jay-Z, to Nas, to 2Pac, to Notorious B.I.G., to Kanye West, to 50 Cent, to Lil' Wayne, to Eminem, to Drake, to Kendrick Lamar, to J. Cole, to Chance The Rapper, to Macklemore, and we could go on and on. But still, female artists are not recognised or acknowledged as much or at all.

THE FEMALE ARTISTS

As in the history of hip hop the female artists are not acknowledged, and that is my main concern in this work, I researched some of the most important American female rappers that were definitely pioneers in the hip hop industry.

Even though in the 70's there were cassettes going around in New York of artists like Sha-Rock of Funky 4+1, the Mercedes Ladies, Lisa Lee, Pebblee Poo, etc., The Sequence were the first hip hop female group to reach ears outside from local sensation. They signed to the Sugar Hill Records and released their single called "Funk You Up" in 1979, which was the «first rap record released by a female group and the second single released by Sugar Hill Records»¹⁹.

One of the first female hip hop solo artists to appear was Roxanne Shante, who at 14 years old, in 1984, made a song called "Roxanne's Revenge" as a response to the song "Roxanne, Roxanne" of the UTFO's group. This song went really popular, and she sold over 250 000 copies.

Salt-N-Pepa were also one of the first all-female rap groups known because they «changed the look of hip hop»²⁰ : they did not conform to the way women used to dress in music videos (with very sexy clothing), they talked about sex (one of their most famous songs is "Let's Talk About Sex") and they also talked about their thoughts on men.

Mc Lyte was the very first solo female rapper to release a complete album called "Lyte as a Rock" in 1988.

Queen Latifah is one of the best-known female hip hop artists. She started beat boxing for the group "Ladies Fresh", but in 1989, when she was just 19, she signed with Tomy Boy Records and she released her first album called "All hail the Queen" the same year. But after releasing four hip hop albums she changed to more traditional singing from 2003 to 2009. And then she went back to hip hop music releasing her album called "Persona", where Missy Elliott appeared featuring one of the songs.

Yo-Yo was backed up and supported by the rapper Ice Cube in her career, as she

¹⁹ The Sequence, 2017, Wikipedia.org.

²⁰ Salt-N-Pepa, 2017, Wikipedia.org.

appeared on his first album in 1990. She then released her first solo album called "Make way for the Motherlode" in 1991. In her music she takes special attention to denounce the frequent sexism in the hip hop industry.

Bo\$\$ was one of the first gangster female rap artists who debuted with the album "Born Gangstaz" in 1993, but her career had to suddenly slow down because of the Wall Street Journal article where they explained how she came from an upper-middle-class family and had gone to a private school.

Lauryn Hill is also one of the most important female hip hop artists of all time. She released her first and only album called "The Miseducation of Lauryn Hill" in 1998, it debuted as number one in the U.S. Billboard 200, and has sold about eight million copies²¹.

Lil' Kim released her first album in 1995 with her group called "Junior M.A.F.I.A." with the album called "conspiracy". Besides Missy Elliott, she is the only female rapper to have three Platinum albums.

Foxy Brown started her career releasing her first album in 1996 called "III Na Na". She's still active, and it is expected that she releases her fifth album in 2018. Until now, she has sold over 15 million records²².

Eve first signed with Dr. Dre's record company in 1998, but she did not receive much promotion, so in 1999 she released her single called "What Ya Want" and became a major success: it was number 40 in the Billboard 200. During the next years she worked with artists like Missy Elliott, Gwen Stefani and Dr. Dre.

Missy Elliott is one of the biggest female hip hop artists of all time. She started her career in 1990 as part of the Sista music group, and later she was part of the Swing Mob group. But in 1997 she released her first solo album called "Supa Dupa Fly" which debuted as number three in the Billboard 200 («the highest-charting debut for a female rapper at the time»²³). In her whole career she has released six albums and sold over 30 million records just in America²⁴. Also, she is known as the «best-selling female rapper of all time»²⁵.

Nicki Minaj released three mixtapes from 2007 to 2009, and she signed with Young

²¹Wikipedia, Lauryn Hill.

²²Wikipedia, Foxy Brown.

²³Hunter, Karen, 1997. "Missy to the Max How a Regular Homegirl Became Hip Hop's Freshest Princess"

²⁴Wikipedia, Missy Elliott.

²⁵BET.com, A History of the Female Rapper.

Money Entertainment (Lil Wayne's record label). Since then, she has released three albums, and the two first ones reached to number one on the Billboard 200. In 2010 she became the first ever female artist to have seven singles in the Billboard 100 chart simultaneously. She was called to be «the most influential female rapper of all time» in the New York Times²⁶, and also “The New Queen Of Hip Hop”²⁷ in the Rolling Stones Magazine.

²⁶Staples, Brent. "Nicki Minaj Crashes Hip-Hop's Boys Club". The New York Times, 2012.

²⁷ “Nicki Minaj: The NEW Queen Of Hip Hop”, The Rolling Stones Magazine, 2010.

TOP TEN

Clearly, there is not just one top 10 list that has the truth of what are the best hip hop songs of all time, because the taste in music is subjective. But I have chosen the google list of the "10 best hip hop songs" as it's a mixture of the different lists that I have seen, it's a mixture of old and new, and I think it's the most reliable of all.

10. COOLIO, "GANGSTA'S PARADISE" 1995

First of all, in this conscious rap the artist talks about his life being «raised by the street»: there appears religion, gangs, murders, drugs, money and power. But at any time he does not mention any girls or prostitutes. In fact, there is just one moment in the song (verse 1 line 4) where he refers to a women who is, in this case, his mother. And he just names her to emphasize that everyone notices that he is out of his mind, even her.

Additionally, in the music video Coolio is rapping to the actress Michelle Pfeiffer, and she is full-on dressed and looks powerful as she listens to him. There is not even a moment when we can see a misogynist sign.

[...] 'Cause I've been blastin' and laughin' so long / That even my momma thinks that my mind is gone [...]

9. N.W.A, "STRAIGHT OUTTA COMPTON" 1988

First of all, this gangster rap is a really violent song because of the language the artist uses, but also because of the practices that he says he will do if somebody messes with him: he talks about murder with graphic language. Basically, the topic of the song is that «If you ever fuck with me» he will do terrible things to you.

Up until the first verse he doesn't even mention any female figure, but when he arrives to the second verse (lines 10 to 14) he talks about women with a very disrespectful tone using words such as "pussy", "bitch" and "ho". He basically doesn't care about any woman's feelings, and he talks about her like she was a piece of meat.

Also, in the third verse (lines 2 and 3), he tries to scare anybody who thinks of messing with him by saying that he will kill his mother and play with his sister's feelings: he will use women to hurt him.

Finally, 3 verses before finishing the song, the artist goes over the top when referring to women as «bitches» and saying that if he cared about a woman, he would be a «sucker». This is a clear example of the gangster rap, where the artist looks down to, what could be, his enemies (the men from other gangs) to grow himself. But, because caring about a woman means being a loser, he talks about them with a really disrespectful tone.

Meanwhile, in the music video there are no signs of misogyny.

[...] I find a good piece o' pussy, I go up in it / So if you're at a show in the front row / I'm a call you a bitch or dirty-ass ho / You'll probably get mad like a bitch is supposed to / But that shows me, slut, you're composed to [...] Is a brotha that'll smother yo' mother / And make ya sister think I love her [...] So what about the bitch who got shot? Fuck her! / You think I give a damn about a bitch? I ain't a sucker! [...]

8. TUPAC SHAKUR, "CALIFORNIA LOVE" 1996

First of all, when the artist released this song, there was a rap rivalry between the east coast and the west coast: on the east coast there was Notorious B.I.G. while on the west coast there was Tupac Shakur. This feud led to their separate murders.

So, this is another gangster rap but it is subtle: the artist uses a non-violent language, and he just admires how «California knows how to party», from Sacramento to San Diego.

In the first verse there is just one moment where Tupac talks about women, and he uses the word «honeys» which is not an insulting or disrespectful word. And he talks about them just to describe a specific time (in the late 70's) when the pants from the brand Sassoon were a big fashion trend for them.

Later on, a new part of the chorus that appears twice during the song says «shake it baby» and «shake it mama», which is a really common way of objectifying women in songs.

In the next verse (lines 2 and 3) Tupac uses a flippant word to describe women which is «hoochies»: a synonym of “bitch”, “hoe” or “slut”, but more contemptuous. He says how they are all craving for money and alcohol, like they were a group of animals craving for food.

Moreover, in the video there is not even one misogynist scene. In fact, by the end of the video a man jumps on an ATV²⁸ where there is a group of women, and they push him out of it with. So, in the music video, they make women look strong.

[...] I been in the game for ten years making rap tunes / Ever since honeys was wearing Sassoon [...] Shake, shake it baby, shake, shake it / Shake, shake it mama, shake it Cali²⁹ [...] Soon as I stepped on the scene, I'm hearing hoochies screaming / Fiending for money and alcohol [...]

²⁸ All-terrain vehicle, also known as “quad”.

²⁹ Cali refers to California.

7. WU-TANG CLAN, "C.R.E.A.M." 1993

First of all, the name of this song, C.R.E.A.M., stands for Cash Rules Everything Around Me, as the song says. And this conscious rap is about the life «on the crime side» of New York, which is, in this case, the Park Hill projects, where «drugs, money, guns, prostitution»³⁰ are very common.

So, in this song, the artist doesn't actually talk about prostitutes or women in general. The only female figure he mentions is his mother, who left (she «bounced») the house because the rapper's father was a drug addict.

Also, in the music video there appears nothing related to women or misogamy.

[...] At second hands, mom's bounced on old men [...]

³⁰Raekwon, member of the Wu Tang Clan. This is my NY Minute #05, Vimeo, 2010.

6. DR. DRE FEAT. SNOOP DOGGY DOGG, "NUTHIN' BUT A 'G'³¹ THANG" 1992

First of all, this gangster rap talks about how «unfadeable»³², gangster and, mostly, good rappers are Dr. Dre and Snoop Dogg, the rappers in the song. They are both from the California State, so they also praise their home land.

In the second verse, Snoop Dogg talks about a very important topic during the 80's and mostly the 90's (when the song was released): the HIV or AIDS epidemic. He says how he is really conscious about using protection when having sex, but he talks about it as if it was the girl's fault. He uses very contemptuous vocabulary, such as «bitch», «hookers», «hoes» or «pussy».

In the third verse Snoop Dogg grows himself by saying that he has lots of girls and makes lots of money like a movie character. He uses the word «hoes» again.

And finally, Dr. Dre says that if anybody makes him mad, he's going to use violence. But, again, for referring to everyone he uses the word «bitches».

Moreover, during all the video there are not many misogynist scenes, but there is one specific moment of the video when a bunch of people (men and women) are playing volleyball together, and while every man is wearing full-on clothes, a woman is wearing a pair of shorts and a bikini top. When she jumps to catch the volleyball, a man from her team takes her top off and she starts to chase him. This is the only misogynist scene in the video, but it is a really shocking and disrespectful.

[...] And before me dig out a bitch I have to find a contraceptive / You never know, she could be earning her man / And learning her man, and at the same time burning her man / Now, you know I ain't with that shit, Lieutenant / Ain't no pussy good enough to get burnt while I'm up in it / And that's realer than Real-Deal Holyfield / And now you hookers and hoers know how I feel [...] Pimping hoers and clocking a grip, like my name was Dolemite³³ [...] And if you bitches talk shit, I'll have to put the smack down [...]

³¹When saying G in the song, it refers to Gangsta.

³²Unfadeable means that nobody can knock him out (literally and figuratively).

³³The main character from the 70's movie Dolemite.

5. MOBB DEEP, "SHOOK ONES, PART II" 1995

This gangster and conscious rap talks about the thug life in the public housing complex of Queensbridge in New York, a very conflictive area where violence, guns, gangs and drugs are perfectly common. And because of all these things that the people who live there have to go through, they have to grow up really fast: «I'm only nineteen but my mind is old». Regarding to women, during the whole song there is not even a reference to any of them.

4. 50 CENT, "IN DA CLUB" 2003

This entertaining rap talks about partying in the club, having fun, but also involving drugs, sex and violence.

First of all, in the intro 50 cent uses «shawty» to describe an attractive or sexy female, which is not disrespectful but either really respectful. And he uses that word just to say that he is going to party like it is her birthday, even though it is not.

Later on, in the hook, the artist says that if the girl wants ecstasy he has some, but he wants to have sex with her but just for fun. So, he is exchanging drugs for sex as if he was buying her. Also, he refers to her as «mamma».

In the first verse he says how women (calling them «hoes») want to be with artists just when they sell their albums like Eminem (one of the best-selling rappers until now³⁴), so, when they have money. And then, by the end of the verse, he explains how there was one time when he met a girl that liked him. He doesn't use any disrespectful words to talk about her, the girl makes her own choices and he respects it.

Later on, in the next verse (line 6), 50 Cent says that if he winks at a boy's girlfriend (referring to her as a «bitch») and she smiles back, she will leave her boyfriend to go with 50 Cent. The way he says it, seems like by him just winking, he can make a girl come to him, just like a lap dog.

Moreover, in the video there are many misogynist characteristics: first of all, at the start of the video the rapper is being "created" by a high-intelligence centre, and we can see how the main doctors are all men, and the nurses and the secretary are women dressed in tight, short dresses. Then, during all the video, 50 Cent is in a club surrounded by women dancing for him, caressing him and giving him a lot of attention while he raps to the camera.

Go, go, go, go go, go, go, shawty³⁵ / It's your birthday / We gon' party like it's yo birthday [...] Look mami I got the X³⁶ if you into taking drugs / I'm into having sex, I ain't into making love / So come give me a hug if you into to getting rubbed [...] When you sell like Eminem, and the hoes they want to fuck / But homie ain't nothing change "hoes down, G's up"³⁷ [...] Now shawty said she feeling my style, she feeling my flow / Her girlfriend want to get bi and they ready to go [...] I wink my eye at ya bitch, if she smiles she gone [...]

³⁴He has sold more than 172 million albums and he is the sixth best-selling artist in the USA. Wikipedia, Eminem.

³⁵Shawty means attractive female.

³⁶"X" in slang language means ecstasy, the drug.

³⁷A popular ecstasy brand in Jersey.

3. EMINEM, "LOSE YOURSELF" 2002

First of all, this rap is a mixture of gangster and conscious rap, because Eminem tells his story of how he entered in the rap game being a white boy, but he also lets everyone know that «I was playin' in the beginnin', the mood all changed», so do not mess with him.

In the first verse he only references a female and it is his mother, but in this case he just uses this word to make a rhyme.

Then in the next verse he says how having fame among everybody, also bring fame in women, but he refers to women as «hoes». But then, in the same verse, he says how the «hoes» will stop wanting him when he is “out of style”, and how they will go to the next hot rapper at the time.

Later on, in the next verse, Eminem explains his situation of having to keep providing for his family by working, but, at the same time, becoming famous and building his rap career. So, he talks about his daughter Hailey, and also about his «baby mama» (the mother of his daughter), but in a pretty respectful way and carrying for them.

And finally, some lines later, he says that he loves his mother, but how he thinks that the trailer where they live has to go.

In sum, in this song Eminem is respectful towards the women in his family, but when he references women in general he uses the word «hoes» and sees them as if they just want men who have money.

Additionally, the music video is made from different scenes of his movie “8 Mile”, and the only time that a woman appears is when Eminem tells goodnight to his daughter. So, there is no misogynist content in the video.

[...] His palms are sweaty, knees weak, arms are heavy / There's vomit on his sweater already, mom's spaghetti [...] He blows us all over, these hoers is all on him [...] His hoers don't want him no mo, he's cold product / They moved on to the next schmo who flows, he nose dove and sold nada [...] and I can't provide the right type of / Life for my family [...] See dishonor caught up between bein' a father and a prima-donna / Baby mama drama screamin' on and too much [...] Mom, I love you, but this trail has got to go, I cannot grow old in Salem's lot [...]

2. EMINEM, "STAN" 2000

First of all, Eminem wrote this conscious rap, which is not a true-based story, to “teach” his fans that what he says or does is not always true, and that they don't have to imitate it all. Because, at the end of the day, he is just a human. So, the first three verses are the letters the imaginary biggest-fan, Stan, sends to the artist with a really obsessive tone that keeps increasing. And in the last verse, Eminem is writing a letter to him when he realises that Slim committed suicide.

In the first three verses, when Stan is writing to Eminem, the way he talks about his daughter is always with respect and care. But when talking about his girlfriend, as he gets angrier during the song, he starts having less and less respect, until it gets to the point when he wants to commit suicide, and he has her girlfriend (which he calls «bitch») tied up in the trunk of the car. But the artist's point is to make Stan look crazy and sick of his mind, and that is why Eminem makes him talk as rudely.

Otherwise, in the last verse where Eminem talks, he uses the word «girlfriend» all the time, and he tells Stan to get some help and treat her girlfriend in a kindness way.

So, in this song, Eminem as he is, talks about the female figure with respect and equality. But when he writes like he was Stan, he emphasises his craziness by using this type of language and disrespectful tone. But, even though Eminem himself talks about women in a respectful way, the fact that he has this song and his fans rap these violent lyrics, in my opinion, it does influence in a negative way.

Despite of that, approximately 75% of Eminem's songs, one of the bestselling rappers of all time, have misogynist and sexist content³⁸.

Also, the music video is the performance of the lyrics, so we can see the aggressive treatment that Stan's girlfriend gets from him.

[...] (Stan) How's your daughter? / My girlfriend's pregnant too, I'm 'bout to be a father / If I have a daughter, guess what I'ma call her? / I'ma name her Bonnie³⁹ [...] I had a friend kill himself over some bitch who didn't want him [...] See, I'm just like you in a way; I never knew my father neither / He used to always cheat on my mom and beat her [...] My girlfriend's jealous 'cause I talk about you 24/7 / But she don't know you like I know you, Slim, no one does / She don't know what it was like for people like us growin' up [...] See, Slim--shut up,

³⁸ “Gangsta misogyny: a content analysis of the portrayals of violence against women in rap music”, Journal of Criminal Justice and Popular Culture, 2001.

³⁹Eminem uses that name in the song “97 Bonnie & Clyde” referring to her daughter.

bitch! I'm tryin' to talk / Hey, Slim, that's my girlfriend screamin' in the trunk / But I didn't slit her throat, I just tied her up, see, I ain't like you / 'Cause if she suffocates she'll suffer more / And then she'll die too [...] (Eminem) You said your girlfriend's pregnant now. How far along is she? / Look, I'm really flattered you would call your daughter that [...] I really think you and your girlfriend need each other / Or maybe you just need to treat her better [...] And had his girlfriend in the trunk / And she was pregnant with his kid [...]

1. THE NOTORIOUS B.I.G., "JUICY" 1994

First of all, this conscious and gangster rap compares the life of the artist before and after being famous: before, he was living in Brooklyn, New York, he had struggles to get money to feed his daughter, he was wearing whatever he could afford, etc. But now he is «far from cheap». Also, this song shows the history of rap, as he says «you never thought that hip hop would take it this far», because it was part of the underground, but it became so popular that rapping involved lots of fame and money.

Concerning the gender view of the song, the very first line starts with someone yelling «fuck all you hoes», and Notorious B.I.G. responds «get a grip, motherfucker», which means “try to control yourself”. So, in this line, he is being really respectful towards women.

In the next verse, where he is comparing his life before and after being famous, he says how the girls didn't want him, but now that he is famous, the same girls want to be with him. So, he does a comparison and says that now, he is inseparable with women like butter is with toast. Also, he can now give diamond earrings to his girlfriend. During this verse, he uses words that are not disrespectful to name women such as «girls», «honies» and «baby girl». In the third verse, he explains how now, his mother has a luxurious car and wears expensive clothes. But he says it in a totally respectful way.

Furthermore, in the music video there appears men and women on the back dancing by the pool, but they are all in bathing suits moving their hands and having fun. There is no objectification at any time. The only time a sexist message appears is when another men's voice appears while the artist is rapping towards the end and says: “money, hoes in the club”. At this moment he is objectifying women by putting them at the same level as money.

(Fuck all you hoes) Get a grip motherfucker. [...] Girls used to diss⁴⁰ me / Now they write letters 'cause they miss me [...] Now honies play me close like butter played toast [...] Puttin' 5 karats in my baby girl's ear [...] Now my mom pimps a Ac⁴¹ with minks on her back / And she loves to show me off, of course [...]

⁴⁰ In slang language, to diss means to disrespect.

⁴¹ Abbreviation for Acura, a luxury car from the Honda brand.

CONCLUSIONS

First of all, with the analysis of these ten songs, I have come up with a simple classification of three different types of rap: first of all there is the “conscious rap” which is characterised by the artist denouncing any issue; in second place there is the “gangster rap” which is a tool to make people respect the artist. This type of rap is usually applied by making the enemy feel less; finally there is the “entertaining rap” which does not contain any important meaning in the lyrics and it usually talks about partying, drugs, prostitutes, money, cars, etc. Therefore, 6 out of 10 songs were conscious rap, 5 out of 10 songs were gangster rap, and 1 out of 10 was entertaining rap. Adding all the numbers we see that it gives us a total of 12 songs, but that is because two of the songs were a mixture of gangster and conscious rap. Thus, we can see that the conscious rap is the better evaluated by society, but that does not mean that sexism is not present.

In fact, 6 out of the 10 songs had misogynist messages in them, even though ones had more than others.

Also, just 3 out of the 10 songs’ music videos had some sexist content. I would say, though, that today a higher percentage of music videos from hip hop songs are characterized by the rapper being surrounded by female models with fairly clothes on them as decoration. So, I would say that there has not been an improvement regarding to the misogyny in the music videos. A great example of this is the music video of the song called “I’m The One”, which is a collaboration of five very important artists at the moment: DJ Khaled, Quavo, Chance the Rapper, Lil Wayne and Justin Bieber. In the video there are a lot of women fairly dressed dancing in the back while the rappers are having fun, rapping and dancing.

Also, if we put in chronologic order the ten songs (9, 6, 7, 1, 5, 10, 8, 2, 3 and 4) and we analyse the misogyny in them, we can see that the evolution is not really positive: the two first songs have some misogynist elements in them, then the four following ones do not have any sexist elements in them, and the last four songs do have misogynist content. So, even though getting the data of the evolution just from 10 songs is not very accurate, we can definitely see that the evolution is not for the better.

SOME EXCEPTIONS: WORKING FOR THE FUTURE

As the top 10 list of Google is in general pretty sexist and it is just from male artists, I wanted to analyse four more songs that are feminists. Three of them are written by very important female pioneer artists, and the last one is a more modern song from a male artist.

These songs are just a few examples of what I expect to be more recognized and successful in the future, and I really hope that these are the type of songs that we are going to be listening to on the radio in the future as more and more female artists get in the music industry.

LAURYN HILL, "DOO-WOOP" 1998

In the first verse the artist explains how women most of the time, to be part of the society and to be attractive, they have to change themselves, and they have to try to be more "feminine" and "sexy" by putting weaves, fake nails, clothes that show off their butt and their breast, etc.

In the second verse she talks to men, and she criticises all of those who act like they are mature, and like they can get any girl they want when they enter in the club.

During the hook she tells (first to the men and then to the women) that they have to be careful because some people just want «that thing».

This song was in Lauryn Hill's only album called "The Miseducation of Lauryn Hill", and the song hit the number one on the Billboard charts, and she received two Grammys for it: one for Best R&B Song, and the other one for Best Female R&B Vocal Performance.

[...] It's been three weeks since you were looking for your friend / The one you let hit it⁴² and never called you again / 'Member when he told you he was 'bout the Benjamins?⁴³ [...] Talking out your neck⁴⁴, sayin' you're a Christian [...] Showing off your ass cause you're thinkin' it's a trend [...] You know I only say it cause I'm truly genuine / Don't be a hard rock when you really are a gem [...] It's silly when girls sell their souls because it's in / Look at where you be in, hair weaves like Europeans / Fake nails done by Koreans [...] The second

⁴²"To hit it" in slang language means "to have sex".

⁴³It is a reference to Diddy's song "All About The Benjamins" which explains how money attracts women.

⁴⁴In slang, "to talk out your neck" means "to lie".

verse is dedicated to the men / More concerned with his rims⁴⁵ and his Timbs⁴⁶ than his women / Him and his men, come in the club like hooligans / Don't care who they offend, poppin' yang⁴⁷ (Like you got yen⁴⁸!) / Let's stop pretend, the ones that pack pistols by they waist men / Cristal by the case men, still in they mother's basement / The pretty face men claiming that they be the big men / Need to take care of they three or four kids / And they face a court case when the child support late / Money taking and heart breaking, now you wonder why women hate men [...]

⁴⁵ An area of the wheels of a car that you can costume in different colours.

⁴⁶ The shortened way for Timberland, the shoe brand.

⁴⁷ A way of saying "talking trash", or saying things that are not true just to make it look cool.

⁴⁸ The Japanese currency.

SALT-N-PEPA, "NONE OF YOUR BUSINESS" 1993

Just by the hook of this song we can see that it is a really daring song, but it was a Salt-N-Pepa thing. They wanted to express their sexuality just like man did in the industry, and they had this I-do-not-care attitude that wasn't very well received: the song was nominated twice in the MTV music awards in 1995, but they did not win either of them.

So, what the song basically says is that any women should have the right to take anyone home and not be judged. Because if men can do it, they can do it as well. And my favorite verse is the last three lines that I left here, that say that we should not judge.

[...] If I want to take a guy home with me tonight / It's none of your business / And she want / to be a freak and sell it on the weekend / It's none of your business / Now you shouldn't even get into who I'm givin' skins to / It's none of your business / So don't try to change my mind, I'll tell you one more time / It's none of your business [...] / I can't do nothin', girl, without somebody buggin' / I used to think that it was me, but now I see it wasn't / They told me to change, they called me names, and so I popped one / Opinion's are like assholes and everybody's got one [...] I treat a man like he treats me / The difference between a hooker and a ho ain't nothin' but a fee [...] How many rules am I to break before you understand / That your double-standards don't mean shit to me? / I know exactly what you say when I turn and walk away / But that's ok 'cause I don't let it get it to me / Now every move I make somebody's clockin' / Don't ask me nothin', will you just leave me alone? / Never mind who's the guy that I took home, to bone [...] So the moral of this story is, who are you to judge? / There's only one true judge, and that's God / So chill, and let my Father do His job [...]

QUEEN LATIFAH, "U.N.I.T.Y." 1993

In this song Queen Latifah really confronts the sexism that exist mostly in the poorest neighbourhoods but in our society in general, where men disrespecting women, by cat-calling or touching their butts, is a sign of masculinity and power. She also denounces how lots of women, by the fear of being alone, let men treat them wrong and make them feel less that what they are: «I guess I fell so deep in love I grew dependency». And in the last verse, the artist explains how the idea of being a «hard» or masculine men is to invade the women's privacy and objectify them as a sexual object.

[...] Everytime I hear a brother call a girl a bitch or a ho / Trying to make a sister feel low / You know all of that gots to go [...] I bring wrath⁴⁹ to those who disrespect me like a dame⁵⁰ / That's why I'm talking, one day I was walking down the block / I had my cut off shorts on right cause it was crazy hot / I walked past these dudes when they passed me / One of 'em felt my booty, he was nasty / I turned around red, somebody was catching the wrath / Then the little one said (Yeah me bitch) and laughed / Since he was with his boys he tried to break fly / Huh, I punched him dead in his eye and said "Who you calling a bitch?" [...] You put your hands on me again I'll put your ass in handcuffs / I guess I fell so deep in love I grew dependency / I was too blind to see just how it was affecting me / All I knew was you, you was all the man I had / And I was scared to let you go, even though you treated me bad / But I don't want my kids to see me getting beat down / By daddy smacking mommy all around / You say I'm nothing without ya, but I'm nothing with ya / A man don't really love you if he hits ya [...] I'm not your personal whore, that's not what I'm here for [...] You wear a rag around your head and you call yourself / a "Gangsta Bitch" now that you saw Apache's video⁵¹ / I saw you wilding, acting like a fool / I peeped you out the window jumping girls after school / But where did all of this come from? / A minute ago, you was a nerd and nobody ever heard of ya / Now you a wannabe... hard [...]

⁴⁹Extrem and violent anger.

⁵⁰An attractive women that a guy wants to get to know.

⁵¹In 1993 an artist called Apache made the song "Gangsta Bithc" that hit number 11 on the Billboard Rap Chart.

LUPE FIASCO, "BITCH BAD" 2012

Lupe Fiasco is one of three pioneer rapper of the conscious hip hop movement as he has multiple songs talking about social issues like terrorism, prostitution, religion, misogyny in hip hop and more. He is currently active, and he released his fifth album called "Drogas Light" this year of 2017. Also, he has been nominated ten times in the Grammy Awards, he has won a Grammy, and he has won an MTV award.

In this song, Lupe Fiasco talks about the word "bitch" as it is used so much in the music industry, and especially in hip hop. First of all, the title of the song is a game of word: the artist has changed the order of the words (as it is usually "bad bitch") to say that the word "bitch" is bad. He said that «the definition of her [the bad bitch] is very wide, is all depending on the person, you know, and their perspective»⁵², and he also clarified that this song was not about putting a definition on that word, but rather talking about it and starting this debate, but always being conscious of how the next generation, the kids, see it. And this song, he first explains the story of a four-year-old kid that listens to her mother sing along to a song that uses this word. In the next verse he tells another story of a group of little girls that are watching their favourite artist's music videos where the word "bitch" appears several times, and they are not only hearing the word, but they are also watching how the women on the video act.

In both situations there is a kid with his ideas of what is good and what is bad being formed, and they are all relating the words "bad bitch" to one of their role models, one of the persons who they will look up to and try to grow into: for one of them is him mother, and for the others is their favourite artist (characterised by «high heels, long hair, fat booty, slim»).

In the last paragraph, Lupe Fiasco takes the little boy and one of the little girls, both grown up, and makes a comparison: the girl thinks she is a "bad bitch" as a positive thing, just like her favourite artist said. On the other side, the boy thinks of a "bad bitch" as its real and negative meaning. So, there is a misunderstanding and confusion between them.

Now imagine there's a shorty, maybe five maybe four / Ridin' 'round with his mama listening to the radio / And a song comes on and a not far off from being born / Doesn't know the difference between right and wrong / Now I ain't trying to make it too complex / But let's just say shorty has an undeveloped context / About the perception of women these days / His mama sings along and this what she says / "Niggas, I'm a bad bitch, and I'm that bitch /

⁵²Lupe Fiasco, Genius, Verified Video, 2012.

Something that's far above average" / And maybe other rhyming words like cabbage and savage / And baby carriage and other things that match it / Couple of things are happenin' here / First he's relatin' the word "bitch" with his mama comma / And because she's relatin' to herself, his most important source of help / And mental health, he may skew respect for dishonour [...] Yeah, now imagine a group of little girls nine through twelve / On the internet watchin' videos listenin' to songs by themselves / It doesn't really matter if they have parental clearance / They understand the internet better than their parents / Now being the internet, the content's probably uncensored / They're young, so they're malleable and probably unmentored / A complicated combination, maybe with no relevance / Until that intelligence meets their favourite singer's preference / "Bad bitches, bad bitches, bad bitches / That's all I want and all I like in life is bad bitches, bad bitches" / Now let's say that they less concerned with him / And more with the video girl acquiescent to his whims / Ah, the plot thickens / High heels, long hair, fat booty, slim / Reality check, / I'm not trippin' / They don't see a paid actress, just what makes a bad bitch [...] Disclaimer, this rhymers, Lupe, is not usin' "bitch" as a lesson / But as a psychological weapon / To set in your mind and really mess with your conceptions / Discretion's, reflections, it's clever misdirection / 'Cause, while I was rappin' they was growin' up fast / Nobody stepped in to ever slow 'em up, gasp / Sure enough, in this little world / The little boy meets one of those little girls / And he thinks she a bad bitch and she thinks she a bad bitch / He thinks disrespectfully, she thinks of that sexually / She got the wrong idea, he don't wanna fuck her / He think she's bad at bein' a bitch, like his mother / Momma never dressed like that, come out the house hot mess like that / Ass, titties, breasts like that, all out to impress like that / Just like that, you see the fruit of the confusion / He caught in a reality, she caught in an illusion / Bad mean good to her, she really nice and smart / But bad mean bad to him, bitch don't play your part / But bitch still bad to her if you say it the wrong way / But she think she a bitch, what a double entendre [...]

THE EVOLUTION OF FEMALES IN THE HIP HOP INDUSTRY

In this section, we are going to analyse the representation of the women in the hip hop industry, in other words, we are going to analyse, first of all, different newspapers and magazines and, in second place, two different awards to see if women are now more present in the spotlight of the hip hop industry, or the male artists are still more frequent.

THE PRESS' POINT OF VIEW

Doing some research on magazines and newspapers such as The New York Times, the Rolling Stone's Magazine and the Billboard Magazine I have gathered some information about the female representation in the hip hop music industry.

First of all, since its creation «hip hop is primarily a celebration of black masculinity»⁵³, so for black women or white men is hard to get accepted in the hip hop community, but for white women it is still harder. In a study done in 2001, they found out that approximately the 22-37% of hip hop songs have misogynist content in their lyrics⁵⁴.

In the first place, the entertaining magazine Guff stated that «the prejudice and violence against women in hip-hop lyrics directly correlated to the way women were being treated in the real world»⁵⁵, so the lyrics explain the artists' lives which are usually characterised by being broke, dealing with drug addictions, violence between hoods, domestic abuse, no opportunities to succeed in life, etc.

For example, famous Dr. Dre, a really important figure for the west coast hip hop, has been denounced at least three times for physically abusing female. When he hurt a female journalist in January 1991 he said that if « somebody fucks with me, I'm gonna fuck with them. I just did it, you know. [...] it ain't no big thing – I just threw her through a door»⁵⁶. Another example is the rapper called Xxxtentation, who was charged for domestic violence in October 2016⁵⁷.

⁵³ "Challenging Hip Hop's Masculine Ideal", article from The New York Times, 2011.

⁵⁴ "Gangsta misogyny: a content analysis of the portrayals of violence against women in rap music", Journal of Criminal Justice and Popular Culture, 2001.

⁵⁵ "How to be a feminist and love hip hop", Guff.com, 2015.

⁵⁶ "Remember When Dr. Dre Bashed A Female Journalist's Face Against A Wall?", Gawker, 2015.

⁵⁷ "Xxxtentacion's Domestic Abuse Trial Delayed", Billboard.com, 2017.

A great example of where the misogyny in hip hop lyrics comes from is the song “money, cars, clothes, hoes” by Lil’ Wayne. Just by the title we can see how women are being objectified because they are put in the same level as material possessions. But in the rap community the amount of “money, cars, clothes, hoes” measure an artist’s success, and that is manifested also in the music videos.

On the other hand, J. Cole in his song “Role Modelz” says «then I thought back. Back to a better me, before I was a B-list celebrity⁵⁸. Before I started calling bitches “bitches” so heavily», as he realises how being a rapper really goes hand to hand on being sexist.

The billboard community observed how «women in hip-hop are consistently made to believe that you can play with all your girlfriends in the minor leagues, yet once you level up it’s time to fight. Meanwhile, we can live in a world where [the male artists] can all call themselves “kings” without the once-coveted G.O.A.T.⁵⁹ debate surfacing»⁶⁰. And that is true: when a male rapper is successful he can call himself “the best” and have no controversy or problems with any other rapper. On the other hand, when a female artist is famous and successful, she starts competing with the other female rappers.

In addition, in 1979 The Sequence music group made a song called Funk You Up which was «one of the very first hip-hop songs ever etched to vinyl»⁶¹. It hit number 3 in the Top 50 Billboard Hot Soul Singles but, as Angie Stone⁶² says, they were «never once acknowledged, not a spotlight, nothing came in our direction»⁶³. Cook⁶⁴ also says that «for everybody that has used our music, we should have been millionaires a long time ago»⁶⁵. Actually, the hook from their song “Funk You Up” was used without permission in Dr. Dre’s five-time platinum song “Keep Their Head’s Ringin’”. Stone concludes on how «we are legends. We’ve put down generations of work that we’ve not been paid for, we’ve not been acknowledged for [...] we’re tired of being mistreated»⁶⁶.

Another example of how misogynist rap is, in an article of the Rolling Stone’s Magazine⁶⁷ they selected 19 hip hop artists looking at album sales, YouTube views, awards, critic ratings, etc. But from the 19 selected contenders there is just one female artist, Nicki Minaj.

⁵⁸ A step before being an A-list celebrity or a really famous celebrity.

⁵⁹ G.O..A.T. stands for Greatest Of All Time.

⁶⁰ “Cardi B, Girl Power and the State of Hip-Hop”, Billboard.com, 2017.

⁶¹ “The Sequence: The Funcked-Up Legacy Of Hip Hop’s First Ladies”, Rollingstone.com, 2017.

⁶² Angie Stone, also known as Angie B., is one of the members of The Sequence.

⁶³ “The Sequence: The Funcked-Up Legacy Of Hip Hop’s First Ladies”, Rollingstone.com, 2017.

⁶⁴ Cheryl Coock, also known as Cheryl The Pearl, is one of the members of The Sequence.

⁶⁵ “The Sequence: The Funcked-Up Legacy Of Hip Hop’s First Ladies”, Rollingstone.com, 2017.

⁶⁶ “The Sequence: The Funcked-Up Legacy Of Hip Hop’s First Ladies”, Rollingstone.com, 2017.

⁶⁷ “Introducing The King Of Hip Hop”, Rollingstone.com, 2011.

However, Nicki Minaj, called “the new queen of hip hop” by The Rolling Stone’s magazine, is one of the most powerful and renowned female hip hop artist these days. She has had a lot of controversy for showing off her body in a sexual way, and there is a lot of debate wondering if she could be considered a feminist. Despite of what people might say about her, she says that «I have the same power as these boys. I have the same magic carpet. There's nothing different between me and them [...] I no longer feel lesser than; I don't want my girls to feel that way [...] if you grow up to be vice president of the company, you should earn the same thing the male vice president earned. You should demand the same thing». So, in the end, she does defend the idea of equality between men and women, and even in her lyrics she does empower women to «always feel in control. Because, [...] we're so capable»⁶⁸. She also states how «women in the industry are judged more. If you speak up for yourself, you're a bitch. If you party too much, you're a whore. Men don't get called these things»⁶⁹.

Presently, Cardi B’s new album called “*Love & Hip-Hop: New York*” has become the «first solo No. 1 from a female rapper in nearly two decades. (The last time was in 1998, when Lauryn Hill [became] the first female solo rapper to ever have a chart-topping single [with “Doo Wop (That Thing)”). Only three other female rappers have ever seen the top of the charts, but unlike Lauryn and Cardi, they didn’t do it alone»⁷⁰. This album has gone viral and it has set a new hope for a higher representation of female artists in hip hop in the future. Also, «Cardi B receives the praise from her peers that none have previously received, she may have given us all far more than just a hot song»⁷¹. In fact, she has received the support of really important female rap figures such as Missy Elliott, Lil’ Kim, Trina, and Nicki Minaj.

In conclusion, the Billboard magazine makes a positive evaluation of this year’s female representation in the hip hop community, and hopes a lot more for the future: «Cardi B has the No. 1 single. [...] Nicki Minaj is still iconic, and in fact sits in the Hot 100's top 10 this week alongside Cardi with her guest verse on Yo Gotti's "Rake It Up." Lauryn Hill is touring. Lil’ Kim is still performing. Remy Ma is churning out anthems. Newcomers like Leikeli 47, Princess Nokia, Kamaiyah, Young M.A. and more are still building their buzz»⁷².

⁶⁸ “17 Times Nicki Minaj Perfectly Shut Down Sexism”, mic.com, 2015.

⁶⁹ “17 Times Nicki Minaj Perfectly Shut Down Sexism”, mic.com, 2015.

⁷⁰ “Cardi B, Girl Power and the State of Hip-Hop”, Billboard.com, 2017.

⁷¹ “Cardi B, Girl Power and the State of Hip-Hop”, Billboard.com, 2017.

⁷² “Cardi B, Girl Power and the State of Hip-Hop”, Billboard.com, 2017.

THE GRAMMY AWARDS

The Grammy Awards, originally called as the Gramophone Awards⁷³, is organised every year by the NARAS⁷⁴ (also called The Recording Academy) which is an American organisation of musicians, producers and recording engineers who study all the music that is sent to them, and they classify every album, song, artist, etc. and vote just five of each section (pop, R&B, rap, country, rock, classical, etc.). The 5 people of every category, which are called nominees, are published before the day of the ceremony, and they announce the winners (which were also voted by NARAS) live while the ceremony. The Grammy's have always been held in the U.S., and since 2004 they have been held in L.A.

YEAR	BEST RAP SONG	BEST RAP ALBUM
1959 - 1994	-	-
1995	-	Poverty's Paradise, Naughty By Nature
1996	-	The Score, Fugees ⁷⁵
1997	-	No way Out, Puff Daddy & The Family
1998	-	Vol. 2...Hard Knock Life, Jay-Z
1999	-	The Slim Shady LP, Eminem
2000	-	The Marshal Mathers LP, eminem
2001	-	Stankonia, OutKast
2002	-	The Eminem Show, Eminem
2003	Lose Yourself, Eminem	Speakerboxxx/The Love Below, OutKast
2004	Jesus Walks, Kanye West	The College Dropout, Kanye West
2005	Diamonds From Sierra Leone, Kanye West	Late Registration, Kanye West
2006	Money Maker, Pharrell Williams	Release Therapy, Ludacrist
2007	Good Life, Kanye West	Graduation, Kanye West
2008	Lollipop, Lil Wayne	Tha Carter III, Lil Wayne
2009	Run This Town, Jay-Z ft. Kanye West ft. Rihanna	Relapse, Eminem

⁷³ The Award is a statue of a gramophone.

⁷⁴ National Academy of Recording Arts and Sciences.

⁷⁵ **Lauryn Hill** was a member of the hip hop group.

GENDER STEREOTYPES IN HIP HOP AND RAP MUSIC IN THE U.S.A.

2010	Empire State Of Mind, Jay-Z ft. Alicia Keys	Recovery, Eminem
2011	All Of The Lights, Kanye West	My Beautiful Dark Twisted Fantasy, Kanye West
2012	N****s In Paris, Jay-Z	Take Care, Drake
2013	Thrift Shop, Macklemore & Ryan Lewis	The Heist, Macklemore & Ryan Lewis
2014	I, Kendrick Lamar	The Marshal Mathers LP 2, Eminem
2015	Alright, Kendrick Lamar	To Pimp A Butterfly, Kendrick Lamar
2016	Hotline Bling, Drake	Coloring Book, Chance The Rapper

By this chart, we can see that in the rap awards there has only been three times in 22 years when a female has received a winning awards. But all three times, the females were featuring other male rappers, they were singing the chorus, or as part of another group: the first time was in 1996, when the group “Fugees” won the Best Rap Album award, and Lauryn Hill was a member of the group; the next time was in 2009 when Rihanna was featuring Jay-Z and Kanye West in the song “Run This Town” which won the Best Rap Song award; and the third time was in 2010 when Alicia keys featured Jay-Z in the song “Empire State Of Mind” and also won the Best Rap Song award.

THE BILLBOARD MUSIC AWARDS

The Billboard Music Awards, also known as the BMA's, are held every year (even though the awards went dormant from 2007 to 2010) in May. They decide the nominees and the winners by tracking the album or song sales, the artist's streaming, the artist's radio airplay, the touring and social engagement, etc. during the whole year.

YEAR	BEST RAP ARTIST	BEST RAP SONG	BEST RAP ALBUM
1990-1992	-	-	-
1993	-	The Phuncky Feel One, Cypress Hill	-
1994	-	We Getz Busy, Illegal	-
1995	-	-	-
1996	-	-	-
1997	Sean Combs	I'll Be Missing You, Sean Combs ft. Faith Evans	-
1998	Mase	Déjà vu (Uptown Baby), Lord Taruq & Peter Gunz	-
1999	Jay-Z	Who Dat, JT Money ft. Solé	-
2000	-	-	-
2001	Lil Romeo	Bow Wow (That's My Name), Bow Wow ft. Snoop Dogg	-
2002	Nelly	Hot in Herre, Nelly	-
2003	50 Cent	-	-
2004	Kanye West	-	-
2005	50 Cent	Lovers and Friends, Lil Jon ft. The East Side Boyz ft. Usher ft. Ludacris	-
2006	T.I.	-	King, T.I.
2007-2010	-	-	-
2011	Eminem	Love The Way You Lie, Eminem ft. Rihanna	Recovery, Eminem
2012	Lil Wayne	Party Rock Anthem, LMFAO ft.	The Carter IV, Lil Wayne

GENDER STEREOTYPES IN HIP HOP AND RAP MUSIC IN THE U.S.A.

		Lauren Bennett ft. GoonRock	
2013	Nicki Minaj	Thrift Shop, Macklemore & Ryan Lewis ft. Wanz	Pink Friday: Roman Reloaded, Nicki Minaj
2014	Eminem	Can't Hold Us, Macklemore & Ryan Lewis ft. Ray Dalton	The Marshal Mathers LP 2, Eminem
2015	Iggy Azalea	Fancy, Iggy Azalea ft. Charli XCX	2014 Forest Hills Drive, J. Cole
2016	Drake	See You Again, Wiz Khalifa ft. Charlie Puth	Dreams Worth More Than Money, Meek Mill

From 1993 to 2012 there have been four times when a female artist has won an award, but as The Grammy Awards, all of them were featuring a principal male rapper. But, in 2013, Nicki Minaj won the Best Rap Artist award and also Best Rap Album award, so that was a big change. Then, in 2015, Iggy Azalea won the Best Rap Artist award and also the Best Rap Song award which was a song that featured another female artist. In fact, Iggy Azalea is not only a female artist, but she is also a white woman, and as the hip hop culture is usually a celebration of black males, this is a big step.

HIP HOP HONORS

The Hip Hop Honors is an event celebrated almost every year, except from 2011 to 2015 in New York which is aired in the VH1 television. They honour the most influential and outstanding artists or companies in the hip hop history. During the show there are performances of the old-school artists, but also of the new-school artists that have been inspired by the previous.

YEAR	HONOREES
2004	DJ Hollywood, Kool Herc, KRS-One, Public Enemy, Run-DMC, Rock Steady Crew, Sugarhill Gang, 2Pac, The Graffiti Movement
2005	Big Daddy Kane, Boyz n the Hood, Grandmaster Flash and the Furious Five, Ice-T, LL Cool J, The Notorious B.I.G., Salt N Pepa
2006	Afrika Bambaataa, Beastie Boys, Eazy-E, Ice Cube, MC Lyte, Rakim, Russell Simmons, Wu-Tang Clan
2007	A Tribe Called Quest, Missy Elliott , Snoop Dogg, Whodini, Teddy Riley and Andre Harrell, Wild Style
2008	Cypress Hill, De La Soul, Naughty By Nature, Slick Rick, Too Short
2009	Def Jam Recordings
2010	2 Live Crew, J. Prince, Jermaine Dupri, Luther Campbell, Master P, Organized Noise, Timbaland
2011- 2015	-
2016	Missy Elliott, Queen Latifah, Salt-N-Pepa, Lil' Kim

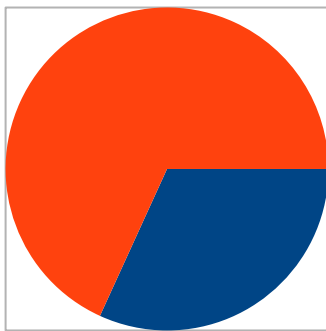
As we can appreciate from the chart, there are some important artists that have appeared previously in this project, such as DJ Hollywood, Kool Herc, Run-DMC, Grandmaster Flash and the Furious Five, Afrika Bambaataa, etc. Every year there are from one to nine honourees, but from 2004 to 2010 just 2 out of 43 honourees were female artists. But in the summer of 2016, the event decided to do a tribute to «the female pioneers of hip-hop», which they called “All Hail the Queens”.

POLL

With this poll I wanted to verify if people are aware of the misogynists' messages that hip hop music sends to its audience. Also, I wanted to check if people, in general, just knew what the music industry sold, which is mainly male artists.

In order to have a bigger range of polled people, I decided to take advantage of my summer trips, and I first passed the poll in to 12 French people, most of them aged from 14 to 16 years old. Then, I polled to 15 Italian people, and, in general, they were between 23 and 30 years old. The other 39 people were Spanish, most of them between 15 and 18 years old.

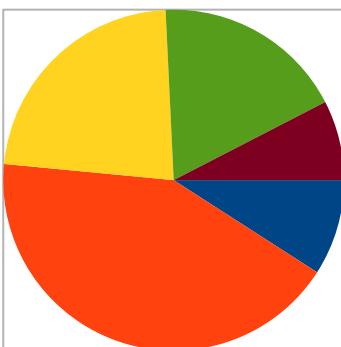
1. Gender.



1. Male
2. Female

Without doing it in purpose, there were more polled females (68.2%) than males (31.8%).

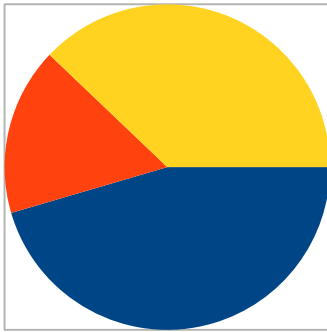
2. Age.



1. Less than 15.
2. Between 15 and 18.
3. Between 18 and 23.
4. Between 23 and 30.
5. More than 30.

As I expected, most of the polled people (42.4%) were between 15 and 18 years old, around my age. The other big part of polled people (22.7%) were between 18 and 23 years old. The 18.2% were between 23 and 30 years old, the 9% were less than 15 years old, and just the 7.6% were more than 30 years old.

3. When you listen to rap music, are you aware of the lyrics and what they say?

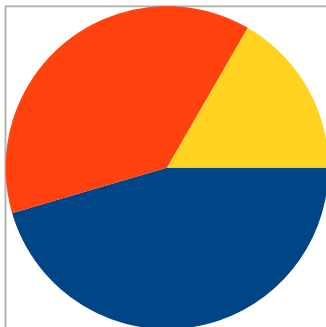


1. Yes.
2. No.
3. It depends.

For my surprise, 45.5% of the polled people said that they are aware of the lyrics when they listen to hip hop music. Then the 37.9% said that it depends. And just the 16.7% said that they did not pay attention to the lyrics of the rap and hip hop music

they listened to.

4. What do you think is the image that hip hop and rap give of women?



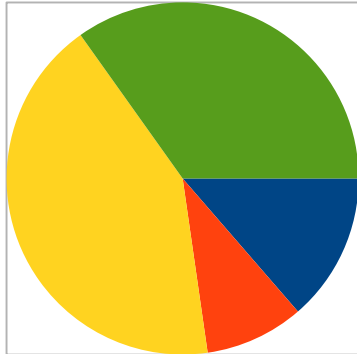
1. A woman with no abilities and passive.
2. A free and independent woman.
3. A manipulative woman who takes advantage of men.

As I was liking to see, most of the people (45.5%) said that hip hop music talks about females without skills and passive. But as a surprise of mine, 37.9% of the polled thought that the image they give is of independent and autonomous female,

and just a 16.7% thought that the image that hip hop music gives of females is that they are handier and take advantage of men.

After having done this work, I would say that what is mostly common as being the female image in hip hop music, is the woman being passive and not having abilities by herself: she is objectified as a sexual object. And we can listen it in the music lyrics but we can also see it in the music videos, where the women are sexually dancing with not a lot of clothes on, usually a pair of really short shorts, a crop top, and heels: like a decoration for the video. A great example is one of the most popular songs right now called "I'm the one" by DJ Khaled, Justin Bieber, Chance the Rapper, Lil Wayne and Quavo.

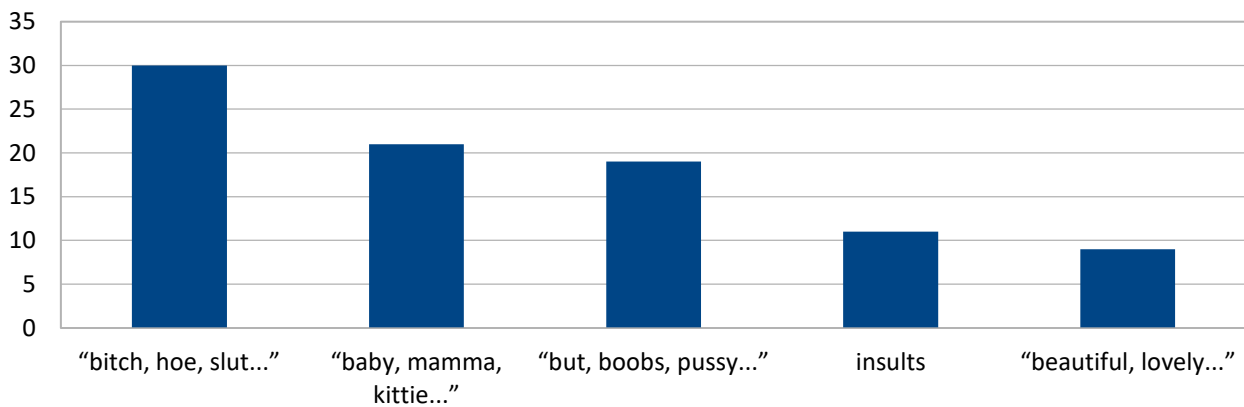
5. What do you think is the image that rap and hip hop give of the relationship between men and women?



1. A relationship of equality.
2. A relationship of superiority of the woman.
3. A relationship of superiority of the man.
4. A relationship of mutual use.

This question I think was the most accurate one as the 42.4% answered that the image hip hop gives is of a relationship where the man is superior, the 34.8% answered it was a relationship of mutual usage, 13.6% a relationship based on equality and respect, and just the 9% said it was a relationship where the woman in superior. So, I think this is exactly the order of the image that the majority of hip hop songs give about the relationship between men and women.

6. Thinking with the lyrics in rap and hip hop music, what are the most used words to describe women that come to your mind?

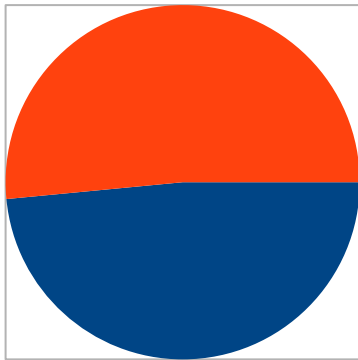


In this question I asked each polled to tell me a couple of words that they think are usually used to reference women in hip hop music, but as I had a lot of different words in different languages, I decided to classify them in five different groups. As I was willing to see, the word that appeared the most was "bitch" (in different variations). The next group of words that appeared were the different ways to call a woman: "baby", "mamma", "kitty", "signiorina", "nena", "mamassita", etc. I think this group of words is mostly used in the pop music movement, and the next group of words is the second most used in the hip hop music movement: the body parts. Usually the word "pussy" is very much used, even though it is a

very ugly word. Also, to describe women, words like “butt”, “ass”, “boobs”, “titties”, etc. are used as well in a lot of songs.

In my surprise, a lot of the polled people answered that insults like “motherfucker”, “possessive”, “jealous”, “turd” were used in hip hop songs to reference women. And also, words with a positive connotation like “beautiful”, “lovely”, “pretty” were answered.

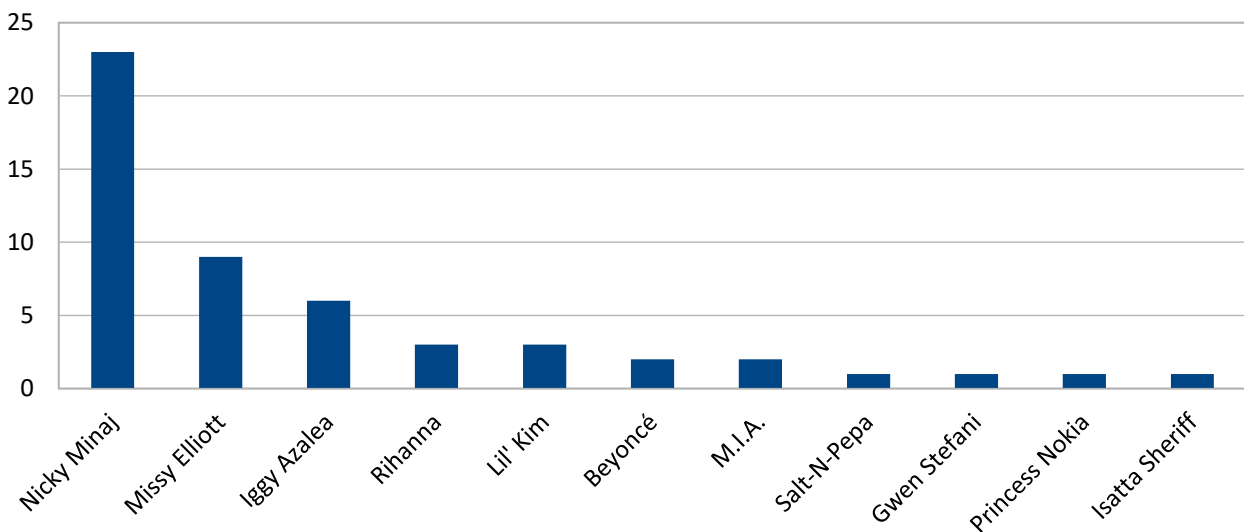
7. Do you know any female American hip hop and rap artists?



1. Yes.
2. No.

I was not expecting to have almost have of the polled people (48.5%) knowing American female hip hop artists, but it is great. The other 51.5% did not know any artists.

8. Who?



In this question we can see a lot of the important female artists that have appeared during this research work: Missy Elliott, Lil' Kim, Salt-N-Pepa, etc. But I was surprised that nobody mentioned Queen Latifah, as she is also much known.

By this graphic we can see how well-known as Nicki Minaj at the present time, because a lot of people would answer the question just putting her name.

INTERVIEWS

First of all, I wanted to do an interview to an institution very close to me that represents the fight for the feminism, l'*Institut Català de la Dona*, but I did not find anyone who could help me regarding to the hip hop subject. So, I did a search on their documentary database, but I also did not find anything.

Then, to have a more professional and specific opinion on the misogyny in American hip hop's subject I tried to interview Macklemore & Ryan Lewis, as I was going to their concert in July. So, I sent Macklemore & Ryan Lewis and its crew some emails to ask them to let me do the interview. As they did not respond to my messages, I decided to ask to the concert's crew if there was a way to talk to him after the concert, and they told me it was impossible. After failing at that, I decided to search for people who were easier to reach and that knew about rap. In the end I found two guys who were interested in helping me, and even though they are not professionals, they are informed and interested in hip hop. So, these two interviews helped me have diverse opinions on the subject, but also, more specific than the opinions in the poll.

On the first place, I interviewed Dani Cristobal, an old student from my high school, Narcís Xifra. He was born in 1999 in Cuba, and he has liked rap and hip hop. He mostly listens to Anglo-Saxon rap, but he also listens to Spanish rap.

- Who are your inspirations as artists?
I listen to Eminem, Tupac, Notorious B.I.G., N.W.A...
- In the Anglo-Saxon rap scene, is there more men or women?
I know more men. I know there are women, but... they haven't caught my attention.
- What female rappers could you name? Do you like them?
No one, I don't know any.
- What role do you think women play being rappers and being audience?
I think there are women who like it [rap], but it's like everything: the culture, we have not seen since we were little that rap is a thing for women. There are women that like it, but... For example, I have a lot of girlfriends that, if I send them a song, they tell me they don't like it. Or, for example, in the battles ["batallas de gallos"], there are a lot of women, well, there are not a lot. But the ones that are in the battles, I love to watch them because they have the necessary abilities, you know. And they give a

good image they also can, that it's a cultural thing.

- Do you think that a women, for example in the battles has more difficulties to reach the same lever of respect than a man?

No. Well, I would say that it is a lot more difficult for a women to reach that level, but not because she is not capable, it's because as there are less... That is, if there are 10 men and 1 woman, it's more possible that the best of the 10 is a man, just because there are more men. If there was 50/50, they would have exactly the same possibilities. But their capability is the same, they do it equally well.

- In general, what do you think is the vision that rap gives of female?

Bad, really bad. I don't know if now it has changes, but they [the male rappers] are constantly saying things like "my bitch", "your bitch", etc. It [the image that is given] is very bad.

- How would you say they describe them?

Like that, like their complement. Like their and their friend's complement.

- What do you think that the evolution of the female figure has been until now? Where do you think we are going?

I think we are going towards better, but not only in rap. I think that, as everything of this [the misogyny] is changing, it is not well seen anymore. Well, I don't think it has ever been seen okay, but before, it did not matter as much... I am talking about the 90's music, that it's what I listen to. I don't listen to the most modern music. But there are a lot of guys, in the battles for example, that promote the respect towards women and the homosexual collective. And now, because everything is liberalising, I think that it will improve. But simply because of people's taste. I don't think that a lot more women will participate in battles but simply because of the taste. I think that now, there is less misogyny.

- Could you tell me an example of those guys who promote respect towards women?

Arkano, yes. This guy defends it a lot. He talks about politics, and also... But mostly him. But not only that, not only that they directly give support to women and the minorities, but I can also see it in a lot of battles, that, when a women participates, they are encouraged.... A lot of times maybe they say a sentence equally good, but because she is a woman and you want them to cheer up and you want that there are more women... So then you cheer louder.

- And in the crown of these battles, are there more women or more men? Or equally?
It's surprising, but there are a lot of women. There are more men, but there are a lot of ladies.

- That is it, thank you very much!

- Thank you.

Secondly, I interviewed Eliseo Junior born in 1998 in Barcelona. He has always been involved and enjoyed hip hop music as he has “grown up listening and living on this music genre”. He has been writing his thoughts in songs since he was little, but does not aspire at being a famous rapper/singer. He has done 4 concerts during all his life, he uploads videos of his songs in YouTube, and he has a music group with a group of friends called “La Rebelión Mental”. He enjoys Catalan rap the most, then Spanish rap, and finally Anglo-Saxon rap.

- Who are your inspirations as rappers? Who do you listen to and like the most?

I mostly follow rap in Spanish, I also listen to American rap and I know all urban culture from all his points of view. I even like to listen to rap in other languages that I wouldn't normally frequent, like French and others. But for me, the Spanish rap is the one that I listen to the most. So, the rapper that I like the most is Natch: I have grown up with him, when I was little my brothers would play me hip hop and Natch was the one that we listened to the most, and so I have grown up with him, for me he is a great artist as his lyrics are amazing and I have connected with them a lot. Another rapper that I also like is Rafael Lechowski: it's amazing how he makes art. And also, I am a big fan of Lauryn Hill: she is an old American rapper, and she is also a hip hop referent for me.

- Could you name some female rappers? Do you like them?

As you will probably know, the hip hop culture, like the majority of things in this society, is sexist. So, the lyrics and the songs and just rap in general have the tendency to be made from a male perspective, and so it has avoided the female figure. But, there have been a lot of female rappers that have not been as relevant because of the masculine privilege in this society. But I could name some female artists that I like: Keny Arkana, Lauryn Hill, Le Fay, Que Te Calles, Sombra Alor... There are not a lot of female rappers, but it's because it's harder for female rappers to get to a position of prestige.

- What is the role of female as rappers? And as audience?

As rappers, I think women play the role of making art just like men do it: making music with the same abilities. But there is a difference between men and women as rappers: men start from a position of prestige, for example if a man makes a song and a female makes a song, I'm sure that for the man it will be easier to reach a position of prestige. Because he always has the representation in the public sphere. I think that in a urban culture like hip hop, as it come from a origin that has not suit the feminine collective,

makes that people refuse, at first, a female's work, or that they look at it with prejudice. On the other hand, the audience that listens to hip hop is masculine in the majority. So, women have a place as an audience, but it is not manifested as much. For example, in a concert of rap, before there were just men. Now you can find a lot of women, but there is still that difference of roles between men and women in the audience.

- Do you think for a female it's harder to get to the same level of respect and recognition in the hip hop community?

Yes, but it is true that the social evolution of females entering in the hip hop community, there has been an incentive because there are more females leading this musical scene. And those prejudices of men leaving apart women, are fading down because they are feeling closer and more identified with this musical genre. It has been really important that women take this space to make it their own and they use it as a weapon to empower themselves and break these roles that were established.

- In general, what do you think is the vision of the female figure that rap gives? How do they treat them? How do they describe them? How do they talk about them?

It is usually associated to rap the typical strong and aggressive men that does drugs and is the baddest. It is true that hip hop was born in this type of environment, but there are a lot of kinds of rappers: there are rappers that don't have any respect towards women, but there are also rappers that do have respect. But, in general, I know there is a lot of discrimination. We can see that in attitudes and comments that have the role inculcated, men have to act that way to be a good rapper. There are even women who also act a certain way regarding to this established role: very aggressive...

- What do you think that has been the evolution of the female figure until now? Where do you think we are going?

I do think that the female figure has massively evolved from not having any space in the audience and in the stage, to having a lot of figures like Nicki Minaj or Rihanna (that makes a mixture of R&B and hip hop) or Sombra Alor... So, I do think there has been an evolution, back then there were no female rappers, and now there are some female rappers. There is more awareness, and there are also male artist like Arkanó that try to change those roles of the rap culture. I think and I hope we are going to evolve to a more equality situation. And I will try to help on that from my position.

- Thank you!

You are welcome.

CONCLUSIONS

Dans ce travail de recherche on a envisagé la vision de genre dans la musique du hip hop et du rap plus reconnu et célèbre. Au début du travail on s'est posé trois questions : tout d'abord, si les femmes étaient encore discriminées en tant que la représentation des artistes féminines, mais aussi en tant que les paroles des chansons ; ensuite on s'est demandé si la situation du traitement de la figure féminine a amélioré dans le hip hop ; et finalement, on s'est questionné si les gens en général étaient conscients du sexisme.

Tout d'abord, en étudiant l'histoire de la création du hip hop, on a vu que dès le début de ce style musical, en 1970, la majorité ont été des artistes masculins noirs qui expliquaient la réalité caractérisé par la force (qui est le pouvoir), la faible éducation, la pauvreté, les drogues, les armes, les gangs, et aussi la violence domestique dans les maisons. Cette dernière caractéristique c'est un des plus importants déclencheurs du machisme dans le hip hop.

En analysant les 10 chansons plus célèbres du rap de tout le temps selon Google, on a vu que tous les artistes était des hommes, et aussi que 6 sur 10 chansons avaient un contenu machiste à plusieurs niveaux. Personnellement, au début, j'aurais pensé que le pourcentage aurait été plus haut.

En second lieu, quand on analyse les 10 chansons plus importantes de tout le temps, ordonnées chronologiquement, on voit comment le contenu des paroles et des vidéos n'a pas significativement amélioré par rapport à la discrimination de la femme.

Aussi, quand on analyse les Grammy Awards on constate que les artistes féminins ne sont pas aussi reconnues que les artistes masculins. Par contre, dans les Billboard Music Awards et les Hip Hop Honours les artistes féminins il y a quelques années qu'elles sont valorisées également aux hommes.

Un autre bon exemple de l'amélioration de la situation de la discrimination de genre au monde du hip hop c'est le fait que le groupe féminin de hip hop The Sequence, qui avait eu un grand succès en 1979, n'avait été « jamais reconnues, jamais le centre d'attention, rien n'est venu à notre direction »⁷⁶, et, contrairement, dans cet année 2017, la nouvelle artiste Cardi B a été félicité par son 1^{er} lieu dans le Billboard 200 par Missy Elliott, Lil' Kim, Trina, Taylor Swift, and Nicki Minaj.

Aussi, il est évident que s'il y a des artistes féministes comme Lauryn Hill, Queen Latifah,

⁷⁶ "The Sequence: The Fucked-Up Legacy Of Hip Hop's First Ladies", 2017, Rollingstone.com.

Salt-N-Pepa et Lupe Fiasco qui revendiquent la situation de discrimination des femmes dans le hip hop, c'est parce que celle-ci existe et il faut l'améliorer.

En plus, avec l'enquête j'ai pu constater comme, le public général (à peu près le 60%) n'est pas complètement conscient du sexisme relié au hip hop et suit ces artistes qui lui sont présentés, c'est-à-dire des artistes masculins : environ le 50% ne connaît pas d'artistes féminines.

Finalement, avec les deux entretiens j'ai constaté que les gens qui sont intéressés et connaissent bien le monde du hip hop, sont très conscients de l'inégalité de genre dans ce domaine, mais ils sont aussi conscients que la situation est en train d'améliorer.

En conclusion, j'ai pu confirmer mes trois hypothèses :

Tout d'abord, les artistes plus reconnus sont majoritairement des hommes qui ont une vision machiste qui se reflète sur sa musique (aux paroles et aux vidéos). Bien qu'il ait des artistes féminines et des artistes masculins féministes, il faut chercher beaucoup plus et ils ne sont pas tellement valorisés, ils sont secondaires.

Ensuite, la figure de la femme dans le hip hop a été de plus en plus reconnue et respectée (aux prix et à la presse), car c'est une musique assez jeune, mais le processus d'arriver à l'égalité et le féminisme au hip hop est très lent.

Finalement, les gens qui écoutent du hip hop, en général, ne sont pas complètement conscients des messages sexistes, soit directes, soit subliminaux, qui nous apprend, et cela n'aide pas à avancer vers le féminisme dans le domaine du hip hop.

Pour finir, je peux affirmer qu'avec ce travail de recherche j'ai beaucoup appris à comment envisager un travail aussi grand et long comme celui-ci. J'ai découvert l'importance de savoir délimiter le sujet sur lequel on va travailler, et aussi avoir les objectifs clairs dès le début pour ne pas aller hors sujet. Aussi, j'ai appris l'importance de choisir un thème pour lequel on est passionnée, car il faut avoir cette envie de chercher plus et plus d'information pour pouvoir approfondir, et je m'ai rendu compte que un travail de recherche c'est seulement le début de ce que pourrait être une grande étude qui répond aux hypothèses avec plus de précision.

Pour résumer, je peux dire que j'ai beaucoup appris sur le hip hop mais aussi sur la discrimination des femmes dans tous les domaines. Et j'ai aussi appris sur le processus et les méthodologies pour faire une recherche.

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