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OBJECTIFICATION OF WOMEN IN RAP MUSIC VIDEOS

by

Jamie O. Broadnax

B.S., Southern Illinois University, 2011

A Research Paper

Submitted in Partial Fulfillment of the Requirements for the
Master of Science

Department of Mass Communications and Media Arts
in the Graduate School
Southern Illinois University Carbondale
December 2019

RESEARCH PAPER APPROVAL

OBJECTIFICATION OF WOMEN IN RAP MUSIC VIDEOS

by

Jamie O. Broadnax

A Research Paper Submitted in Partial

Fulfillment of the Requirements

for the Degree of

Master of Science

in the field of Professional Media and Media Management

Approved by:

Dr. Kavita Karan, Chair

Graduate School
Southern Illinois University Carbondale
April 15, 2019

AN ABSTRACT OF THE RESEARCH PAPER OF

Jamie Olivia Broadnax, for the Master of Science degree in Professional Media and Management, presented on April 15, 2019, at Southern Illinois University Carbondale.

TITLE: OBJECTIFICATION OF WOMEN IN RAP MUSIC VIDEOS

MAJOR PROFESSOR: Dr. Kavita Karan

Misogyny in the hip-hop culture has played a major role in the representation of women in society, and their glorification as sex objects in music videos is becoming popular and inevitable. Women are often objectified in Hip Hop music and this research project presents how women are being used as targets for objectification in music videos and the violent treatment by men in these videos are analyzed. Author Murali (2010) mentions that black womanhood has become more closely connected to postmodern identity and resistance. The post hip-hop era, feminists and media critics brought up the idea of who controls the female body, the self-identity of black women in music videos and exploitation of their sexuality. The misconceptions of women being the main targets of misuse, abuse and violence in music videos causes problems among the blacks' market; meaning that black women need to set a higher standard for themselves to become a better asset to their communities. Rappers' bad lyrics and violent attitudes are issues that cause black women to feel powerless in society. Hip hop artists' goals are to become better rappers, make more money, and express lyrics without boundaries as part of the hip-hop industry at the expense of exploiting women. Thus study through a content analysis of music videos examines the portrayal and the extent of objectification of women in a sample of the music videos of famous rap artists.

ACKNOWLEDGMENTS

I would like to start by saying that this journey of my life was full of trials and tribulations in going through this process of developing new knowledge as a scholar and author. First and foremost, I want to thank God for strength, wisdom, and courage to help me get through this research because I struggled and still was able to accomplish my goals. Secondly, I want to say thank you to my committee chair, Dr. Kavita Karan who is a great professor, advisor, and scholar during my college career. Thank you so much, Dr. Karan, for your guidance, patience, and all you have done for me to make sure I succeeded at a higher level. Thirdly, thank you to my advisors that guided me in the right direction such as Jan Roddy, Carol Westerman Jones, and Dean of Professional Media Management Program Dr. Aaron Veenstra and Dr. Deborah Tudor, who all made sure I felt welcomed, motivated and inspired to complete all my classes. Thank you to all my Professors who encouraged me to do good work and to keep working hard throughout the years. Last but not least, Thank you to my family, friends, and my mentor Lauvenia-Hill Robinson who died a few years ago taught me never to give up on my dreams. My peers of the Professional Media Management Program for supporting me over the years, without you all this would have not been possible. Thank you all once again.

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HEADING 1

INTRODUCTION

Women are often objectified in Hip Hop music and this research project is how women are being used as targets for objectification in music videos and the violent treatment by men in these videos are analyzed. Author Emerson (2002) has extensively discussed the exploitation of misogyny in the hip-hop culture that have led up to problems with violence against women who are the major causes of victimization in society. (Emerson, 2002, p. 11) Misogyny in the hip-hop culture refers to rappers' lyrics, videos that support, glorify, and justify the victimization of women. Women to a large extent have been used as objects of desire in the hip-hop culture. Many women of different races and backgrounds are stereotyped through the media, both in negative and positive ways. Other problems that I will be addressing throughout this research project are the following; the use of bad lyrics by rap artists that present women in a negative light, settings of the videos such as nightclubs, beach, or house parties that contain men acting aggressively towards women and the images that rappers portray in society such as using clothing, money and cars to attract women.

Majority of music videos show women who are dancing half naked in front of the cameras with men. I would like to focus on the dimensions of black masculinity that overshadows the importance of sisterhood in the black community. Rap artists use their music to express emotions and power to gain self-respect in society. (Armstrong, 2001) The reasons why rap artists care about their identities are to impress other black males or other rap artists and that they are not afraid of hurting women emotionally, physically, and mentally. Recently, black leaders and activist like Cecily Tyson, Oprah Winfrey and Rev. Al Sharpton believe that African American women have become the main targets for being objectified in the media (Collins,

2011). Where is the black sisterhood? And how can black women reshape, reestablish, and rebuild their self-identities in society? These are all problems of concerns that will be addressed in this study.

HEADING 2

LITERATURE REVIEW

In the reading, *Women, Feminism and the media*, Francine Edwards (2014), discusses the portrayal of women in mass media and its impact on society. In a similar book, Authors like Harrison and Burggraf (2000) mention that the mass media have long been criticized for depicting unrealistically thin ideals of beauty and for contributing to body image disturbance among women. They emphasize that black women are reportedly more satisfied with their bodies, and less susceptible to develop eating disorders than are white women. (Harrison & Burggraf, 2000, p. 32). Hip-hop critics argue that the music only promotes misogyny, sexism, homophobia, and blatant hyper masculine performances. Hooks (2003) claims that there is certain validity to these claims; nevertheless, these destructive elements are weaved into the fabric of this capitalist, patriarchal society. In her book, *We Real Cool: Black Men and Masculinity* (2003), Hooks asserts, "At the center of the way black male selfhood is constructed in white-supremacist capitalist patriarchy is the image of the brute, untamed, uncivilized, unthinking and unfeeling," (Hooks, 2003, p. 289). When she conceptualizes black masculinity in hip-hop, she claims that there is a merging of intellectualism and the clichéd "thug." Hooks uses the term *thug* as a play on the stereotypical representations of black men and masculinity in the media that present the image that black men are too aggressive, violent, and angry. "Rappers often exploit this stereotype, playing into the gaze of the white mainstream imagination in order to make profits. Intellectualism refers to the sophistication found in the lyrics of many mainstream hip-hop songs such as Jay-Z and Kanye West's hit "Otis" (Jay-Z & West, 2011, track 4)," (Hooks, 2003, p. 289)

Scholars, Katy Khan and Patricia Hill Collins (2007,) argue that black popular culture via

mass media offers us the opportunity to explore the politics of gender, sexuality, and the ways that the new racism takes gender specific forms. She explains the important aspect of the new racism is its reliance on mass media and global technologies to disseminate hegemonic ideologies, which obscure the systemic aspects of racism and manufacture issues. Collins believes that "The disproportionate number of black people that suffer from traditional problems such as poor housing, poor schooling, lack of jobs, poor health, family disturbance and a host of problems all constitute variations of the negative effects of colonialism, slavery, and traditional forms of racial rule," The new racism reflects regimented or past-in-present racial formations from prior historical periods' (Collins, 2004 p. 54–5). Another point that Collins talks about is the images of today's black video vixen, she claims that ideologies replicate social inequality. Collins begins to recognize that the video vixen imagery is linked to historic controlling images of the wench and the Jezebel. The wench, commonly interchanged with "bitch", was used to refer to an en-slaved (and sometimes free) female, whose sexual behavior was deemed to be loose and immoral. She mentions that,

As this was the wench's 'natural disposition', the use of her body to produce wealth, labor, and slaves was justifiable. Similarly, Jezebel is closely related in that she is also loose and immoral; however, Jezebel is manipulative and uses her sexual alluring nature to exploit men. Today's pimped-out street-wise urbanely clad gangster black men is linked historically to the brute black buck of slave economy. The black buck or brute was hypersexual, good for breeding and impregnating the wench who reproduced the slave labor force, (Collins, 2007, p. 791)

Meantime, Collins argues that these ideas about sexuality are pivotal in the creation of interlocking systems of social inequality such as racism, sexism, classism, and capitalism.

Authors Stephens and Phillips (2003) argue that the basic stereotypes applied to black women historically, “Jezebel, Mammy, Matriarch, and Welfare Mother,” form the basis of the modern more sexually explicit and demeaning portrayals of black women as “Freaks, Gold Diggers, Divas, Dikes, and Baby Mamas” in rap music today. In fact, they argue that despite the availability of a diversity of images for black women, the substance of media portrayals has not changed over the past century. Furthermore, these authors state that hip-hop is a male oriented cultural space in which controlling images of black women are mediated through a patriarchal framework that includes sexism and both the physical and emotional abuse of women. (Stephens & Phillips, 2003. p 37). Another author, Belle, (2014) discusses how the evolution of hip-hop music and culture has impacted the visibility of black men and the black male body. As hip-hop continues to become commercially viable, performances of black masculinities can be easily found on magazine covers, television shows, and popular websites (Belle, 2014, p. 287).

Contemporary hip-hop has shifted in recent years to include a new subculture: the strip club and commercial sex work. Authors like Grem (2006) and Miller (2004) both mention that "Many recent hits have revolved entirely around the premise of women as sex workers including, 50 Cent's 2003 mega-hit "P.I.M.P." about pimps and prostitutes and Lil Jon and the Eastside Boyz' 2003 club favorite, "Get Low," about women working as strippers"(pg. 17). Another issue that they explain about is that rappers from all regions of the U.S. have created hits about strip club culture, but Southern rappers have become best known for raps about strippers, strip clubs, and prostitutes, earning them the now popular designation, the "Dirty South". The long-standing controlling image of the "jezebel," the hypersexual black woman, has been updated and, in today's hip-hop, is now represented as a stripper, and almost exclusively African American (Grem, 2006; Miller 2004, p.17).

In the article, *Shake it, Baby, Shake it: Consumption and the Gender Relation in Hip-Hop*, Hunter (2011) gives her opinion on the popularity of strip clubs being the main target for men to take advantage of women. Hunter points out that in today's hip-hop industry, strip clubs are not seen simply as cultural spaces but as economic ones as well. She describes that many potential rap singles are first tested by DJs in strip clubs. Sarig (2007) concludes that if the rap single is successful in the strip club, it often moves to regular club play and radio airplay (Sarig 2007, p. 17). He mentions that strip clubs play an increasingly important role in the hip-hop industry. They inform lyrical and video content and also serve as gatekeepers for more lucrative recording contracts (Hunter, 2011; Sarig, 2007 p.17).

Given this background, how are women portrayed in hip-hop videos? I would like to go in depth with research questions that focus on these issues of rap artists' attitudes towards women. Today, representations of women have gone downhill in mainstream rap music.

The following research questions are:

Research Questions

1. How are women portrayed in hip-hop videos?

Rap artists' respect towards women and their well-being poorly exists in lyrics, and music content. The real issue is that these artists are becoming more aggressive and more violent throughout their careers in the music industry. While watching rap videos we could see that women's body parts are being exposed and at times there is violence in the making of the rap videos.

2. What is objectification? How are women objectified in music videos?

To define objectifications means that is the act of treating a person as an instrument of sexual pleasure more broadly means treating a person as a commodity or an object, without

regard to their personality or dignity. Objectification is most commonly examined at the level of a society but can also refer to the behavior of individuals.

3. To what extent are rap artists' violent against women in their music videos? Rappers attitudes have become negative towards women such as grabbing, pushing, touching, or kissing. All these are unwanted feelings that women continuously deal with in the rap industry.

4. Are Black women comfortable with their bodies in rap music videos? Today, rap music videos show women in bathing suits, hardly with any clothes on that are covering their breast or buttocks. The level of nudity is seen throughout rap music videos and women are becoming more exposed. Women are either totally, partial, or semi- nude in music videos. Most women feel as if they dress a certain way such as wearing short dresses and revealing their body parts then rappers will accept them.

5. What are the treatments towards women? In rap music videos all artists tend to be controlling the women. Rappers like to touch, push, kiss, and grab women in their videos such as we see casual touching, rubbing, and sexual hugging between rappers and women.

Feminist theorists, like Carter, Steiner, and Zoonen (2004) believe that there is no dispute that media functions ideologically with other social and cultural institutions to reflect, reinforce, and mediate existing power relations and ideas about how gender is and should be lived.

Feminist theorists have long asserted that mass media serve as instruments to transmit stereotypical, patriarchal, and hegemonic values about women, which, in turn, make hierarchical and distorted sex-role stereotypes appear normal (Carter, 2004; Steiner, 2004; Zoonen, 2004).

Van Zoonen summarizes this "transmission model" as a media reflection on society's dominant social values that symbolically belittle women, either by not showing them at all or by depicting them in stereotypical roles (2004, p. 17).

Author Levande (2008) writes,

.... but sometimes, black women themselves put their images in the firing line of criticism when they agree to strip their dignity and engage in lurid dances wearing thin clothes barely covering their private parts. Experienced as well as inexperienced women deliberately sign up with male artists and agree to expose their bodies. This is one way in which black women participate in degrading themselves, although some women do see through the lurid and graphic sexual dances and realize that it is a mere pathway to imagined success. Sometimes the women manage to manipulate the system that commercializes their negative images. In other cases, women come out worse off with very little to show for the stints of self-immolation in which they engage (Levande, 2008, p. 265).

Black women create bad reputations for themselves in the music industry to gain success. Majority of rap videos show how black women are seen as degrading to society daily in hip hop culture. Why are black women blaming the rap industry for the way they are portrayed in videos? Levande included in her statement that black women should be held accountable for their own actions and not blame society.

In a recent study, researchers like Emerson and Johnson (2002) both agree that black women's thrusting and vibrating buttocks are the primary objects in many of today's videos. They mention that videos perpetuate the continued assault on the sexual integrity of black women's bodies. Simply, not only black women in music videos are looked down upon in the media, there are many famous women who are actresses in films who are used for sex objects. For example, consider the role that garnered actor Halle Berry an Academy Award. It involved an animalistic sex scene suggesting something primitive about the sexuality of black women.

(Emerson & Johnson, 2002) Where do black girls come into play with these problems? They are said to be the most vulnerable in society. A study recently published in the American Journal of Public Health found that black girls who view more rap videos are more likely to get into trouble with the law, take drugs and become infected with sexually transmitted diseases. “We can see there is some link, some association,” says study co-author Gina Wingood, an associate professor of behavioral sciences and health education at Emory University in Atlanta.

Another important point that the author Emerson (2002) gave was in the article *Viewing videos: Class differences, Black women and interpretations of black femininity*, by Harvey and Mills (2012) covers the issues with black women and feminist thoughts on images of Black women in videos and how they are portrayed. (Mills and Harvey 2012) They interviewed different researchers to complete their field of study that relate to the content analysis of rap music videos in which they offer a contrasting opinion to the work of many scholars who critique hip hop culture's representations of women. Based on textual analysis of music videos, Emerson argues that those videos featuring men may reproduce images of Black women as sexual objects but concludes that videos made by women artists may present a subtext of women's empowerment and solidarity. (Emerson, 2002 p. 347) As such, she calls for a more nuanced assessment of these videos, suggesting that women artists may use videos as a space to create and disseminate images of women's agency and unity. These studies establish that specifically racialized, gendered images of Black women are present in rap music videos. The author, Emerson suggests that music videos can be a space where women challenge these depictions, by and large; many argue that these videos depict Black women in ways that are consistent with gendered racist themes (Collins, 2000, 2004; Stephens and Phillips, 2003). However, researchers themselves offer competing, sometimes contradictory, assessments of whether these

videos are problematic or potentially empowering.

Similarly, Collins (2004) speaks more broadly about hip hop culture and suggests that it presents an important-and rare-space wherein Black women may connect the personal to the political and draw attention to particular issues that affect them. Both of these authors Emerson and Collins conclude that media representations of Black women are generally confined to "controlling images" that legitimize gendered racism in institutional spaces as well as in interpersonal interactions. Such images include but are not limited to representations of black women names; for example, Mammies, jezebels, matriarchs, bitches, or bad Black mothers. Collins (2000, 2004) argues that while these images vary by class, ultimately, they serve to legitimize public, economic, and social policy that perpetuates black women's disadvantage. Other feminist scholars argue that these controlling images and others are especially present in hip-hop culture, particularly in rap music videos (Cole & Guy-Sheftall, 2004; Pough, 2004; Rose).

Stephens and Phillips (2003) offers an analysis of the "pimp" image as both performance and hegemonic black masculinity, and argues how attendant images of black women as "hoes" or "hoed out" become, by extension, hegemonic black femininity and also argue that contemporary images of black women as "freaks" and "gold diggers" are modern controlling images that are especially prevalent in rap music, and that they depict black women as hypersexual and excessively materialistic. What is objectification? And how is it affecting black women in the music industry? Some studies consider rap videos influence young black women's perceptions of other areas of health, beauty, and relationships. For example, Stephens and Few (2003) focus on understanding how the images in hip hop culture shape young black women's attitudes about physical attractiveness and interpersonal relationships. These authors also contend that class may

also mediate young women's ideals about body image.

They posit, "High- and middle-income African American women appear to be more susceptible to unhealthy views of thinness and more likely to suffer from eating disorders than are African American women from low-income backgrounds" (Stephen & Few, 2003 p. 253). Their research suggests that the images in rap videos can and do influence the ways young black women think about relationships and body image. More generally, Higginbotham (2001) suggests that middle- and upper-class black women may adopt a "politics of respectability" wherein they enforce traditional ideals about appropriate gendered behavior among themselves and working class black women as a way of offsetting pervasive cultural stereotypes about black female sexuality. By "doing difference" in this unconventional way, these women reproduce multiple hierarchies of race, gender, class, and sexuality even as they strive to avoid being subjected to these stereotypes (Higginbotham 2001).

Keith Clark (2014) talks about in his blog about reality shows such as Atlanta Housewives, Basketball wives, and L.A. wives are all reality shows that are used to make women feel that they have to be accepted by rappers' popularity and society ideal of "Beautiful" has made it hard for most women to find their self-identities. Clark mentions black sisterhood and how women are discussing family, health, career and marriage that are shown less in reality T.V. (Black Enterprise, 2014). Respected artist Clifford Harris known as T.I. wrote the book *Power and Beauty* for the black women to understand their struggles and success in life. In the Reality show 'The family hustle' rapper T.I. describes the real meaning of family values and balancing family and career. In today's world of reality shows produced by different rap artists have not shown how African Americans are supposed to uphold themselves in a positive way. Majority of T.V. reality shows are similar to music videos except black women are trying to shape

actualization and rebuild their character in front of their audiences.

According to Arnett (2001), during adolescence a significant amount of leisure time is spent listening to music that tends to have large amounts of sexual content. She believes that surprisingly, a relatively small body of literature examining the relationship between music and music videos on the sexuality of adolescents exists. Arnett suggested that, on average, teenagers watch approximately 15 to 30 minutes of music videos a day. He also asserted that music videos, in general, tend to have well-defined demarcations of gender roles, especially in relation to sexuality. Furthermore, Arnett claimed that music videos tend to portray gender role–stereotyped behaviors. Rap videos are more likely to be sexist in that females are depicted as sex objects more in rap videos than in other genres of music videos. (Arnett, 2001 p.357) However, the authors Kitwana (2002) and Arnett (2002) explain that exposure to rap music and videos has been linked to attitudes and behavior among African American youth (i.e., political and social judgment, academic aspirations, violence, and sexual attitudes). Current research findings illustrate the relationship between rap music and videos and attitudes of African American adolescents. However, they do not assess the formation of attitudes as a sociocultural process that is shaped by socialization (Arnett, 2001; Kitwana, 2002 p. 359). Both authors believed that exclusion of the possible impact of psychosocial variables in these studies must be addressed. Kitwana (2002) attributes the angst between African American men and women of today’s hip-hop generation to a culmination of various sociocultural forces affecting the quality of life for African Americans. He also suggests that young African American men use rap music and videos as a means to voice their opinions about life and love. For instance, the contempt most young African American men have against racism, the injustice of the criminal justice system, and limited employment opportunities is also directed toward African American women.

Consequently, today's rap lyrics and images are littered with derogatory and misogynist views toward women. Examining the potential impact of repeated exposure to these negative lyrics and images are imperative. Adolescence is the period of development in which viewers of rap videos become especially vulnerable to stereotypic images (Arnett, 2001).

In the article, "You Don't Have to Claim Her" *Reconstructing Black Femininity through critical Hip-hop literacy*, author Lauren Leigh Kelly (2016) explores issues with African American youth and their identities in the Hip hop culture. There were many authors like Hansbrough, Richardson, and Walker (2005) who all agreed upon how the media through critical hip hop literacy has negatively impacted young African American youth. They emphasize how many young people derive ideas and understandings about the world for popular media. Morgan (2005) goes into deeper depth about how young black females who participate in hip hop culture are immersed in imagery of femininity that is largely controlled by male perspectives (Morgan, 2005 p. 531). In 2004, there was a big controversy surrounding female artists Nikki Minaj on the song "Anaconda" which features her and other women in a jungle scene wearing short shorts and tops as they are dancing throughout the video as artist Minaj raps about past sexual relationships. The song samples Sir Mix-A-Lot's classic tune "Baby Got Back," which expresses the desire for a girl with large buttocks. Female rap artist Nikki Minaj plays a crucial role in the representation of black femininity within dominant hip-hop culture, and the ways in which her messages are interpreted by young, black, female audience members will inevitably play a role in their own constructions of racial, gender, and sexual identities (Jeffries, 2007; Pough, 2004; Richardson, 2006).

Are Black women comfortable with their bodies in rap music videos? Let's take a look at popular icon singer Beyoncé Knowles who is a hip-hop icon. Another article "*CHECK ON IT*"

Beyoncé, Southern booty, and Black femininities in music video by Aisha Durham describes how body images can influence music videos. Author Watson mentions that Beyoncé Knowles has the perfect body image, skin tone, hair, and height that every Black woman would wish to be in her shoes. He adds that she is famous for her signature booty dance from Cd album, *All the Single Ladies* sensation that spawned television spoofs and viral videos, to her May–December romance with rapper Jay-Z, entertainment news concerning the diva proliferates the cultural circuit. She is dynamic. (Shane Watson 2004, p. 22) However, Beyoncé is a key figure for contemporary feminist media studies because she represents the production of celebrity, gender politics presently defined by hip hop, and the complex negotiations of self-image and sexuality for young women coming of age during postfeminist. Two authors Harrison and Gentles (2006) discuss that the proliferation of body studies in feminist communication research have not theorized thoroughly the centrality of Black female iconicity or the influence of the mediated Black female body with non-Black audiences, especially since the integration of hip hop on a global stage. Harrison and Gentles believe that decades of comparative research routinely report Black girls with a healthier body image than their White counterparts as a result of within-group appreciation for a range of body types and the relative exclusion of Black females from mainstream media. Melissa Campbell (2004) explains that White women express their sexuality through booty dances associated with Black women in rap music videos. She cautions feminist scholars about equating these dances with sexual freedom, considering freedom for one can be a form of containment for another. Through performance, Beyoncé calls attention to intersecting discourses of racialized sexuality and gender, and she highlights the particular constraints that exist for Black girls and women who also want to express their sexuality in a society where Black bodies are always already marked as deviant.

Another author Cecilia Cutler (2003) writes, “there is a powerful discourse within hip-hop that privileges the black body and the black urban street experience” (p. 212). She mentions that what is important to understand, however, is that there is a particular *gendered* Black body that is privileged in hip-hop. The body is of the urban Black heterosexual male, and his set of experiences shape not only the discourse, but also the language of hip hop itself. Simply put, in the hands of the Black heterosexual male, the mike is particularly potent. In hip-hop culture, the microphone represents duty to speak, to act on behalf of one’s self and community. It also represents power for the one who holds it, because it is their voice that is heard at the party, in the car, on the block, and on the radio far beyond the city limits.

Boyd (2004) addressed one of these concerns, arguing that while rap music once offered a social and political message, today it offers only glorification of life in “the hood.”

The reliance on this now clichéd narrative and the media’s eager embrace of the ghetto lifestyle encouraged the eventual transformation of the “hood” scenario from initially sublime to utterly ridiculous. Through the intense combination of media manipulation and artistic culpability, the issue of class struggle has been reduced to a mere spectacle...This genre of rap is becoming the modern-day equivalent of the 1970s “Blaxploitation” film” (Boyd, 2004, p. 327). In this case study, the author Cynthia Frisby mentioned that it has been known that music videos featuring male artists often sexually objectify women, and that the study showed that many female artists are objectifying themselves in their music videos. Frisby (2014) an associate professor of strategic communication in the university’s School of Journalism conducted the study with Jennifer Aubrey, an associate professor in communication from the university’s College of Arts and Sciences. The images coming from these music videos are very powerful and influential, stated the author majority of young audiences may interpret these sexually

objectifying images as important ways to be seen as attractive and valuable to society, especially when young adults are already facing pressure with other issues like sex and alcohol throughout our culture. The author found that there were numerous sexual stereotypes regarding black women in society. "They don't appear to objectify themselves any more or less than women of other races." stated the author. She believed that women as a whole have problems with objectification in society and that black women are not the only women of all races who are seen as sex objects.

Another factor that the author gives was that there are also others who directly or indirectly support an environment that allows gender stereotyping to continue, for example we see many advertisements in magazines which depict men and women in different ways, and gender discrimination in the workplace, television advertisements, cartoons and pornography. These feelings and ideas of seeing women no longer as human beings in music videos or reality shows are the issues as to why women are feeling less powerless in society. The Representation of women in hip-hop lyrics make viewers believe how women of all races should be portrayed in music videos. Also, another researcher that gave her opinion on this matter was Belinda Balraji from the University of Malaysia states not everyone in the West for example thinks that hip hop music has a positive impact on its listeners such as young boys and girls who are the main targets for listening to a variety of music videos. Some newspaper reports and online articles have commented and criticized that West coast rap artists such as Jay-Z, Snoop Doggy Dog, and Nelly have all used pervasive language into their lyrics which has also found its way into the music scene in Malaysia (Balraji, 2010). In this case study, the two researchers and authors gave various examples of all women being seen as sex objects and rap artists using lyrics to promote women as video vixens. In the case study it explained how rappers rap about violence and

misogyny as it is well accepted amongst listeners and music moguls. Rappers do not get payment or get their music on the radio if they speak righteously. This is another main reason as to why rappers use sexist language is because they sell millions of records.

Meanwhile, recapping back to T.V. reality and how rappers are using women as targets of objectification in their videos and programs is to make more money or to create bigger names for themselves. Rappers have an ideal woman who they want in their faces or in front of the cameras. Women of all races are trying to get on reality T.V. with big rap artists like Jay-z or Eminem to become popular in society is what matters to most women. Rap artists make women feel vulnerable and useless on national T.V.

Why are so many women falling to become a part of reality T.V.? Rappers' lives are exposing and women are not caring about how they represent themselves on T.V. This means that rappers on reality T.V. and music videos can say or do what they want to women to make them feel they are in control. Authors like Adams and Fuller (2006) define "misogyny as the hatred or disdain of women. It is an ideology that reduces women to objects for men's ownership, use, or abuse. This ideology is widespread and common throughout society "explain Adams and fuller (p. 939). These authors point out that rap music was not the first to use misogynistic lyrics. In fact, at its beginning, rap music was an attempt to deal with oppressive situations and was seen as a sort of protest song reminiscent of the songs of the civil rights movement. It was not until the late 1980s that rap music with overt misogynistic content was introduced. (Adams & Fuller, 2006 p. 939). Scholar, Rebecca Collins (2010) and researchers conducted a study that specifically talks about images of music rap videos that bring about negative stereotypes towards the African American communities in an article called *Content Analysis of Gender Roles in the Media: Where Are We Now and Where Should We Go?* These

authors believed that it is clear that women are underrepresented across a range of media and settings. Collins (2010) mentions, "When women are portrayed, it is often in a circumscribed and negative manner. Women are often sexualized typically by showing them in a scanty or provocative clothing". (Collins, 2010 p. 294) Researchers such as Downs and Smith (2010) add that the representation of thin women in rap music videos is equally common to White and Black female characters appearing in them. They both think that overall 59% of videos contained sexual content. Most characters did not wear provocative clothing, but those who did were more likely to be Black and more likely to be a woman. (Downs and Smith 2010 p. 294). Other finding was how women's and girl's self-esteem, body image, and emotional well-being may be adversely affected by exposure to media that are sexually objectifying. Rap videos lyrics and artists negatively impact young black women's self-esteem and identity.

In the article *Confessions of a Video Vixen I: My Autocritography of Sexuality, Desire, and Memory*, Amber Johnson discusses about the issues of black women becoming video vixens. Author Christopher Kendalls (2014) indicates that; Black women have long been portrayed as the vixen—loose, dangerous greedy, and morally corrupt—regardless of the director being male or female. Another author Tricia Rose reveals more complexity, suggesting that complexity as the ability to counteract negative stereotypes that occur throughout the history of Black women in music videos. Using artists like Queen Latifah and her desire to depict Black women positively, Imani Perry supports Rose's position, offering potentially new ways of being, living and understanding our (women's) roles in American society (95). However, none of these depictions are mutually exclusive or independent. Some women participate in legitimizing stereotypes of female sexual objectification by claiming to be bad bitches or using pseudonyms like "Super head" and "Queen B," while purposefully discussing the trauma, ills, and power

associated with such moves and branding. Perry suggests that one's ability to navigate cultural terrain previously patrolled by men indicates how the landscape of hip-hop music videos has changed over time, resulting in new discursive, cultural, and physical spaces (155).

In Shanara R. Reid-Brinkley's essay on the politics of respectability and Black women's negotiations of sexuality, she proclaims that the "articulation of class and sexuality at the intersections of race and gender provides a lens of interpretation that does not simply celebrate a discourse as resistant, but also seeks out the manner in which it disciplines and controls" (256). We police bodies that do not appear to be "good," thus, the answer to the aforementioned questions appears to be no. Being sexy means being "bad," which is then pitted against being "good," and the policing of bodies emerge. In an attempt to be good, respectable women instead of bad, not only do we devalue all women's bodies that assume some level of sexual performance, we also justify the ill treatment toward those women's bodies. However, Johnson (2014) gives her explanation on the definition of what and who is a video vixen in the music industry as she writes:

"The video vixen holds a special place in American society's underbelly. Good hair, firm breasts, round ass, slim waist, and pouty mouth, - she is beautiful according to the European and African American standards. She is both reprimanded and applauded for her roles as the model, the part-time prostitute when necessary, the vixen who steals married and taken men." (Johnson 2014 p. 181). This study further examines these images and roles of women in the music videos to find answers to the research questions.

HEADING 3

METHODOLOGY

In this study, I focused on analyzing the bad lyrics of rap artists that degrade women of all races such as Asian, Hispanic, Caucasian etc., but primarily the representation of black women in the rap industry. A content analysis of the videos was done to find out the extent of objectification of black women. To begin, I first collected 15 rap videos from the early 2000's to 2016 of popular rap artists and chose five top artists and five of their songs that showed women being the most vulnerable and rappers using bad language to describe women's identities. The videos selected were of these specific artists such as Cornell Haynes Jr Nelly, Nasir Jones known as Naps, Lathan Moses Little Sic, Samuel Benson Black youngster “Booty” and lastly Michael Ray Stevenson as Tyga. These videos were seen and listened to several times and found that all portrayed black women in a negative light that demoralizes their self-esteem and self-identity in society. I watched each of these videos for 60 seconds and would pause it every one minute when I see women being degraded or lyrics speaking bad about women. The content was coded into 17 categories to describe in detail about each video. The categories included, Artists, Songs, levels of nudity and objectification, Proximity of behavior (between men and women and between women and women), kissing and sexual behavior, Race, kinds of clothing worn by women in rap videos, Age teenagers 16+, adults and children in ages 3+ dancing. Drugs, alcohol, and money.

Sample: A selected a group of videos of five artists that objectified women and their body images in the rap industry were taken for collecting data. The following rap artists were selected for data collection:

1. Cornel “Nelly” Haynes, Jr
2. Nasir Jones “Nas”
3. 4. Michael Ray Stevenson “Tyga”
5. Lathan Moses “Little Sic”
6. Samuel Benson “Black Youngster”

HEADING 4

ANALYSIS OF RAP ARTISTS VIDEOS

The following section presents a detailed not on each of the rap artists and a qualitative description of the content of the videos objectifying women.

Case #1 examines hip-hop rapper, Cornell Haynes Jr, who objectified women in his music video for the song “Tip Drill” that was released in 2001. Tip drill is defined as a woman who has a nice shape such as breasts, thighs and buttocks that are attractive to the male gaze. This video contained complete nudity and majority of women were wearing bathing suits and some barely any clothes on at all. Nelly and the St. Lunatics are seen throwing money in the air as the cameras are focusing on the money hitting the ground. Another close-up shot was focused on the women shaking their buttocks and rubbing money on their breast while Nelly and the St. Lunatics rubbed on their buttocks during the song. The level of objectification in “Tip Drill” shows all the body parts of women’s such as breasts, buttocks, legs, and thighs in this video. There was a high level of violence against women as they were being pulled, jerked and grabbed. The St. Lunatics were chasing women and touching their bodies to face them in front of the cameras. Black women in this video degraded themselves into a negative light by dancing and sexually engaging in lesbian activities. This video included a lot of sexual indulgence and kissing each other that portrays black women as sex toys. The other songs that were produced by Nelly, such as Country Grammar, Hot in Herre, E.I. and Ride with me also were similar in objectifying women. It was found that these songs had very little violence and medium nudity. Women who showed their body parts the most were African American women of all ages that exposed breasts, buttocks, arms, and legs throughout these videos.

Case # 2 examines the song “Ochie Wally” video by artist Nas. All the women in this

video have bathing suits and wearing and tank tops while shaking their buttocks in front of the camera. Some women in this video liked the attention that they were getting from the camera shots. In this video there was medium objectification and more misogyny was exposed, but still violent, as men grabbed women by the hands to glare at their bodies. This video had majority of African American men and women dancing close to each other and kissing. All African men in this video are in an outdoor pool party as Nas sings the degrading lyrics about Black women and how he wants to sexually touch their bodies. Most women in this video are allowing Nas to touch and grab them as he sings. Nudity and objectification were also featured in Nas "Ochie Wally" an explicit song in the early 2000's. The level of objectification and level of nudity in this video were obvious as it showed all women wearing bathing suits. There was low violence in this video with mostly African American women and a few Caucasian and Hispanic women dancing around rappers. The men and women showed very close contact towards each other while kissing and embracing each other. The song "Ochie Wally" is a collaborative single by East Coast rappers called Braveheart's released in January 2001 peaking number 26 on the Billboard Hot 100. Nas and other rappers in this video was smoking cigars and describing what they would do to women alone at the party. While observing these songs, it was found that all three songs showed complete nudity and objectification with women's body parts being flashed in front of the camera. However, the violence was low, and the videos had women and men close together and kissing sexually. Majority of the women were African Americans and the long camera shots focused mainly on their shapes and buttocks.

Case # 3 studies the southern rap artist, Michael Ray Stevenson, also known as Tyga who is popular on channels such as MTV and BET music videos for creating a song called *Taste* which was released on May 16, 2018. The video showed black women in a negative light and it

felt that there was a great deal of generalization about Black women as not all black women live their lives exposing their body parts to the media. This video reflected on the rapper Tyga mansion, money, cars, and dress style. The video is very popular among young people between the ages of 19-24 years old. In this video you could see how artists Tyga wanted women in this video to be completely nude with bathing suits on or wearing no clothes at all. The angle of the camera focused on how the women danced and swirled on in the pool. Some of the women in this video were Hispanic and White dancing along with other women. The level nudity in this video was high as in other videos. The proximity of the men and women (both dancing by the pools) makes the scene acceptable because the women were having a good time.

Case #4 observed "Face down" by rapper Lathan Moses known as Little Sic. His video "Face down" "extremely degraded women throughout the song. For example, the rapper Little Sic used the word face down to describe using women as sexual objects. Also, Little Sick video showed women dancing on top of each other wearing bathing suits in front of the cameras. This song is like artists Nelly's song "Tip drill". The camera focused on close up shots of women touching each other on the bed. Another shot that the camera captured was a wide angle of all the men waiting for women to strip in front of them. The song "face down" was released July 7, 2017 becoming popular on websites such as Napster and Spotify. This video was very violent and degrading towards women and it had high levels objectification and complete nudity. The shots also included women who were dancing and shaking their buttocks. This video included all African American women. However, the treatment of women was a lot of touching and grabbing and the lyrics of in video were degrading women of all different races.

Case #5 describes Samuel Benson, known as Black Youngster who is popular for creating the song "Booty" in 2015. He is a writer, artist, and producer in the hip-hop industry. In

the video “Booty” there are women dancing in pools and twerking in which another and shaking their buttocks. The lyrics express how he wants to grab and touch a women’s butt without her consenting. The song “Booty” is very popular, and many people are aware of the lyrics but like it when the rapper wants to grab someone butt. Another issue is that most black women are agreeing to dance to such lyrics to get fame through the rapper. He is well known to calling women derogatory names in all his songs and likes to use women as sex objects in his video. The lyrics and visuals in this song were very violent and sexual towards women. He talks about how he will physically abuse the women as he performs sex acts with the women. The women are completely nude with barely any clothes on and exposing most of their bodies. There were a lot of close up shots in the Samuel Benson video that expose women indulging in sexual behavior among each other as they dance together on the stripper pole. In most videos, except a marginal few, women were depicted both visually and verbally as sexual objects. The level of violence towards women was medium to high during different scenes of the videos. During the time of the video when women were dancing on the pools; majority of the women were naked and were very comfortable with their bodies. Other issue in this video was the fact that money was the motive to get women to dance on the poles.

HEADING 5

CATEGORIZATION AND CONTENT ANALYSIS

The data collection was based on seventeen categories that were coded as per the following variables:

1. Rap Artists- Nelly, Nas, Tyga, Black youngster and Little Sic
2. Video- 1. Popularity 2. Sales 3. Awards
3. Duration of the video- 60 seconds= 1 minute of video
4. Nudity- 1. Complete 2. Semi-nude 3. Partial 4. None
5. Objectification- 1. Completely showing each part of the body 2. Semi view of body Parts such arms, legs, breast 3. None
6. Violence- High 1. Women are being pushed, slapped and kicked or shoved around
Medium 2. Women are casually pulled, jerked and grabbed 3. Low women are casually Pushed
7. Dress- 1. Long dresses 2. Mini skirt 3. Bikinis 4. Other dresses 5. Formal
8. Race -1. African American 2. Caucasian 3. Both (African American & Caucasian) 4. Asian 5. Hispanics
9. Role play- 1. Sitting in the clubs 2. Dancing 3. Playing around 4. Surrounded in sexual Behavior 5. Others/ more than 2
10. Proximity- 1. Men and women very close to each other 2. Medium close 3. Distant from each other
11. Kissing sexual- 1. Kissing 2. No kissing 3. Sexual indulgence 4. Others
12. Camera Angels- 1. Long shot 2. Medium close up 3. Wide shot 4. Close up
13. Treatment 1. Sexual 2. Equal 3. Respect

14. Money- 1. Women are surrounded with money and men 2. Women are surrounded with money in the air at parties such as house parties, beach parties, and clubs 3. No money but women are still dancing around men.

15. Alcohol- 1. Women and men drinking cocktails 2. Bottles of liquor 3. Champagne

17. Kids dancing- 1. Toddlers and kids shown dancing in the video with rappers and crewmembers 2. Teenagers and young adults and women ages 18 dancing with men in front the cameras. 3. Adults between the ages of 18 and 40 dancing in the crowd.

The data collected was coded for each item from the video and analyzed.

HEADING 6

DATA ANALYSIS

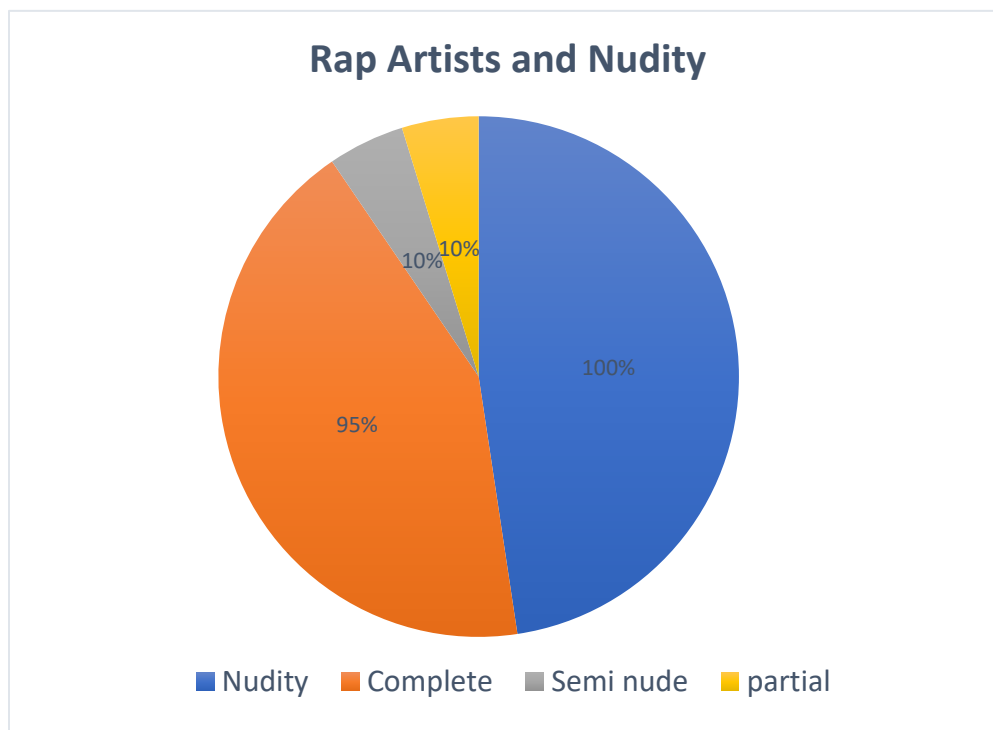


Figure 0-1 Rap Artists and Nudity

100% of women were to some extent nude in rap artist videos. Some of the women felt comfortable with their bodies and liked how the rappers were touching them. Majority of the women who showed the most skin and wanted to dance naked in front of the cameras were Caucasian and African. American women showed 95% complete nudity. 10% of women were semi-nude and comfortable without having to get all the attention. A third, 10% were partially nude. These women who were partially nude danced in the backgrounds and did not get any recognition from the cameras or rap artists and were used as extras on the scene.

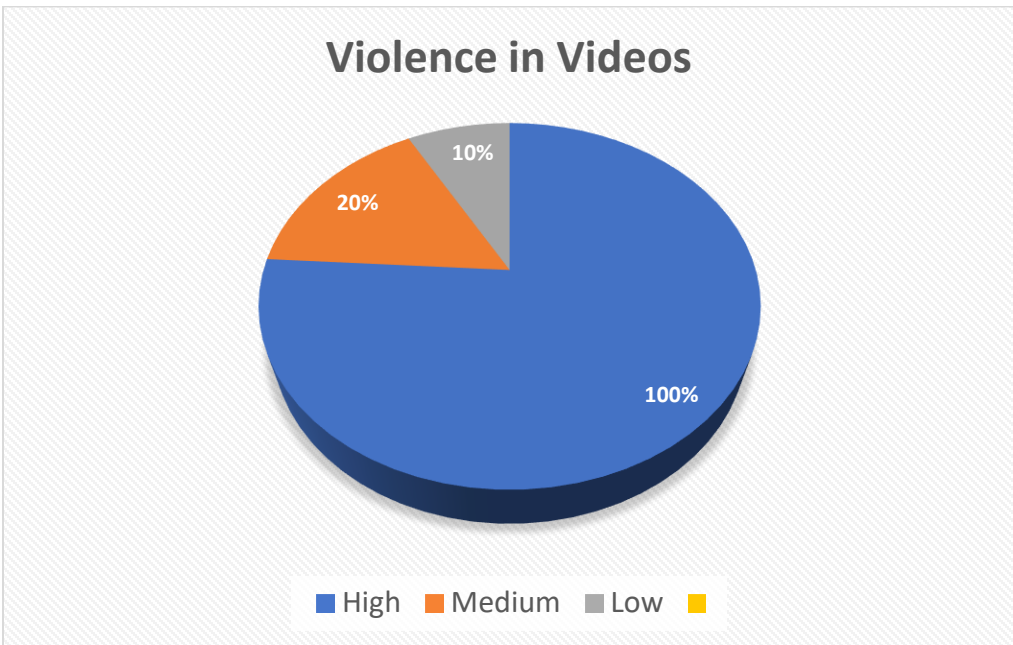


Figure 0-2 Violence in Videos

The rappers' videos such as Nelly, Nas, Tyga, Black youngster and Little Sic contain violence of different degrees towards women. All these rap artists showed a high level of objectification and violence of them grabbing and pushing women towards them or throwing them in front of the cameras. The video that had the most violence was nelly "Tip Drill" made women look and feel powerless and degrading in the Little Sic Video "Face Down". These two videos were the women were most objectified at 100% While 20% of women were being casually pulled, jerked, and grabbed in Nas video and Tyga that had medium violence towards women and rapper black youngster with 10%

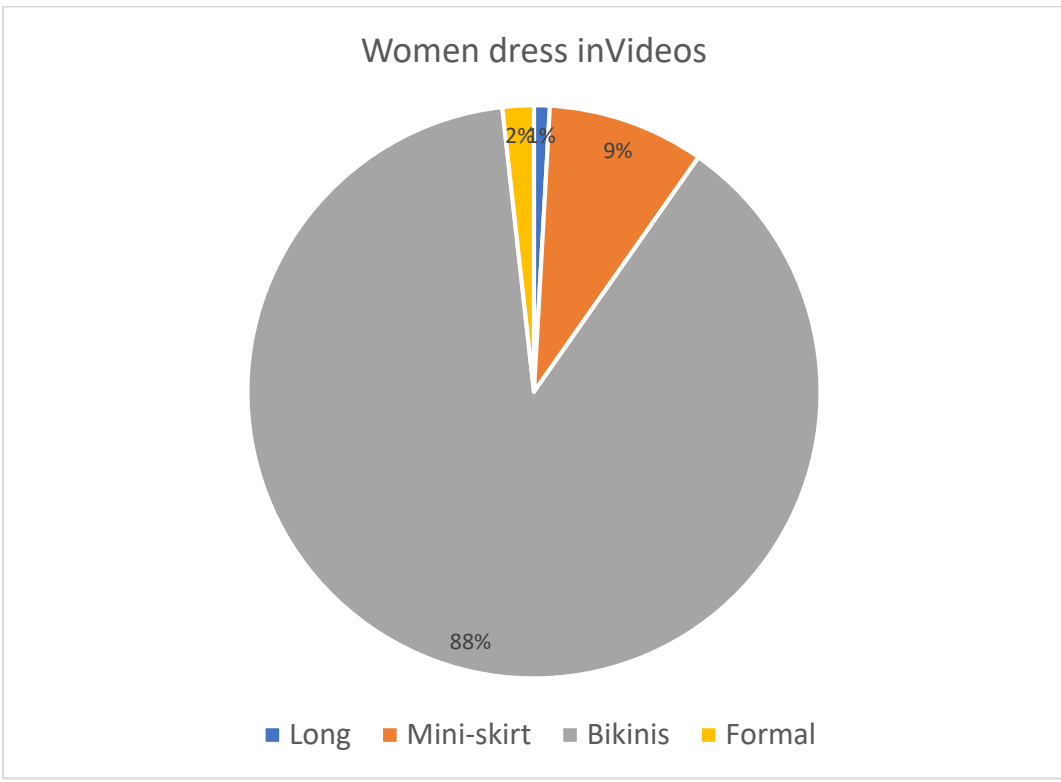


Figure 0-3 Women dress in Videos

The women in all the videos were dressed in long skirts, mini-skirts, bikinis, and formalwear. 100% of women had some type of bikini whether it was one piece or two-piece and were shown dancing inside and outside of the parties. 10% of them wore mini-skirts on that showed their inner thighs. Some women dressed formally and were still a part of the crowd with artists and crewmembers. None of the women had formal clothing, which seemed appropriate, given the majority were mostly nude. In the rap industry video, women are showing more of their body parts such as breasts, legs, and buttocks. Another point is that women are starting to wear less clothing to feel acceptable by rappers.

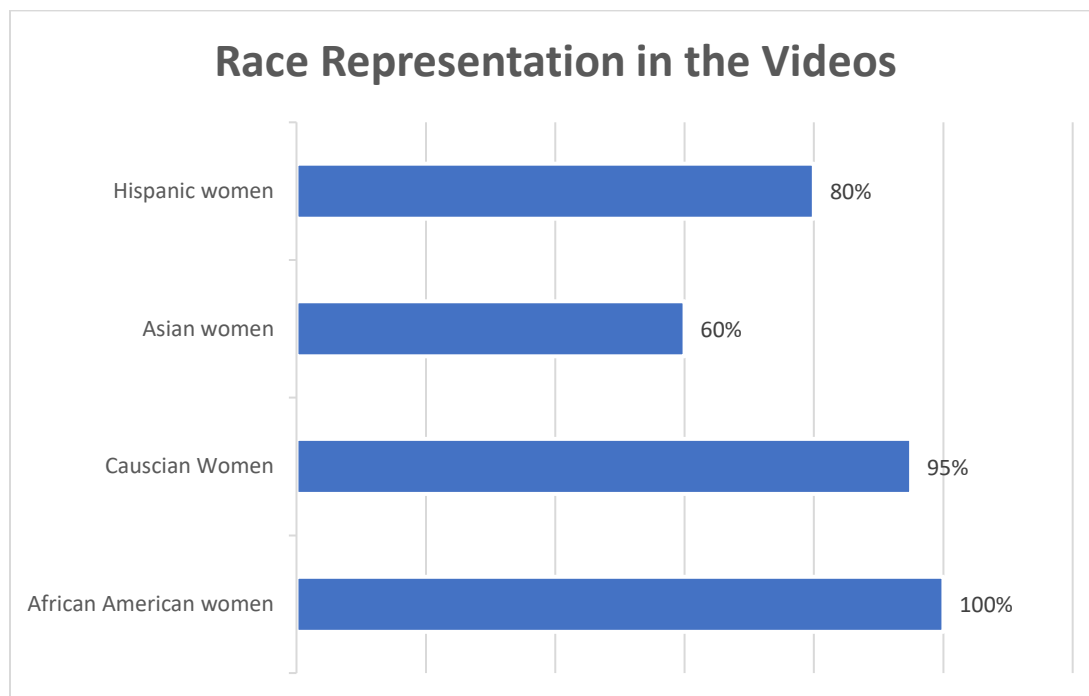


Figure 0-4 Race Representation in the Videos

100% of women in these videos were African American along with other races. African American women were the only race that degraded themselves to the level that rappers respect towards them is limited. African American women are the ones who are thirsty for fame and attention in the industry. As was stated by earlier authors, they are known for getting less respect from society and the industry because they have no self-respect or dignity. Caucasian women are on the same poll as African American women being 95% of the time exposing their body parts in the same videos. In most of the videos Caucasian women are seen dancing similar to the African American women. Hispanic women are seen 80% of time in rappers' videos and have always showed skin and wore fewer clothes. Asian women were seen 60% of the time in the videos and some of them were sitting down and were fully dressed.

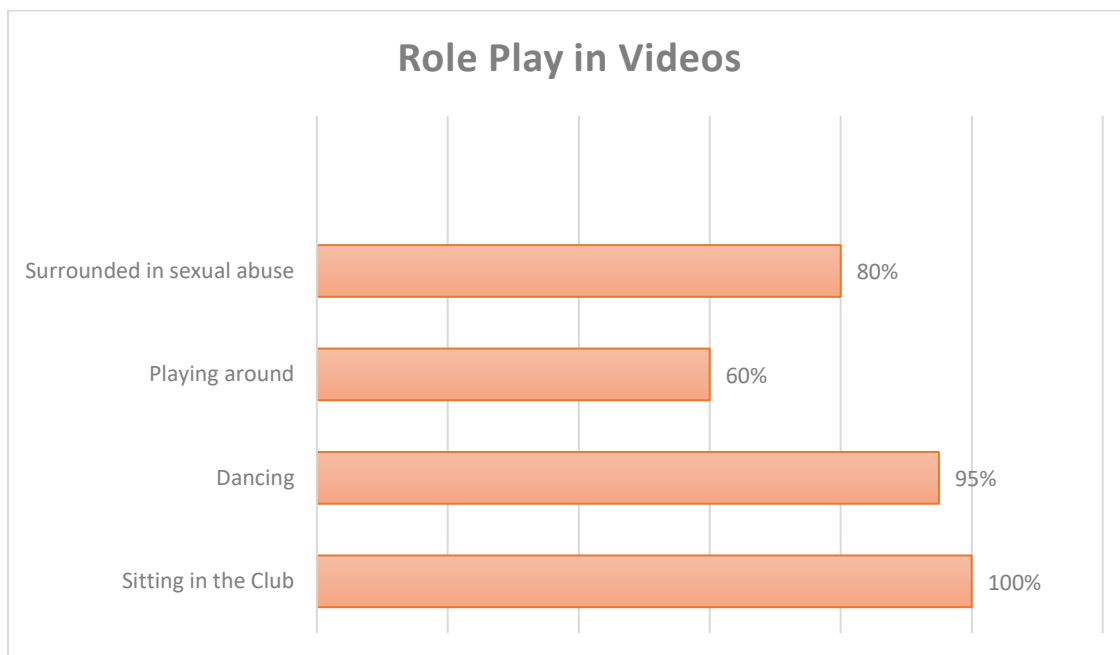


Figure 0-5 Role Play in Videos

Women of all races were surrounded by sexual abuse. 80% of the time they were being touched, slapped, kissed or patted on their bodies. Majority of rappers showed that they were in control and that they could kiss, touch, grab, and push anytime they want. Meantime, there was 60% of playing around between women and the artists in the videos, such as throwing women in the pool at the parties or picking women up in a sexual manner. The biggest scenes that rappers portray in their videos are the club scenes. A lot of the videos were shot either outside or inside of the clubs. Women and other men are shown sitting in the club having alcoholic beverages on the side. Rappers use the club scenes as a way of expressing their social life or to entertain women. Everyone in the clubs is dancing (95%) throughout the videos as they hear rappers rap their lyrics.

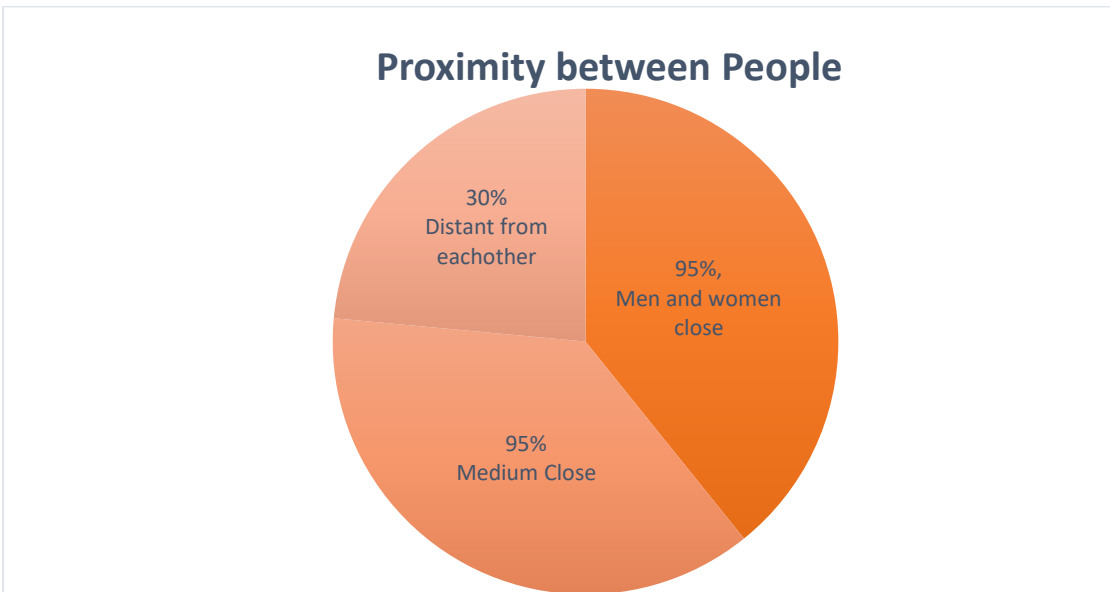


Figure 0-6 Proximity between people

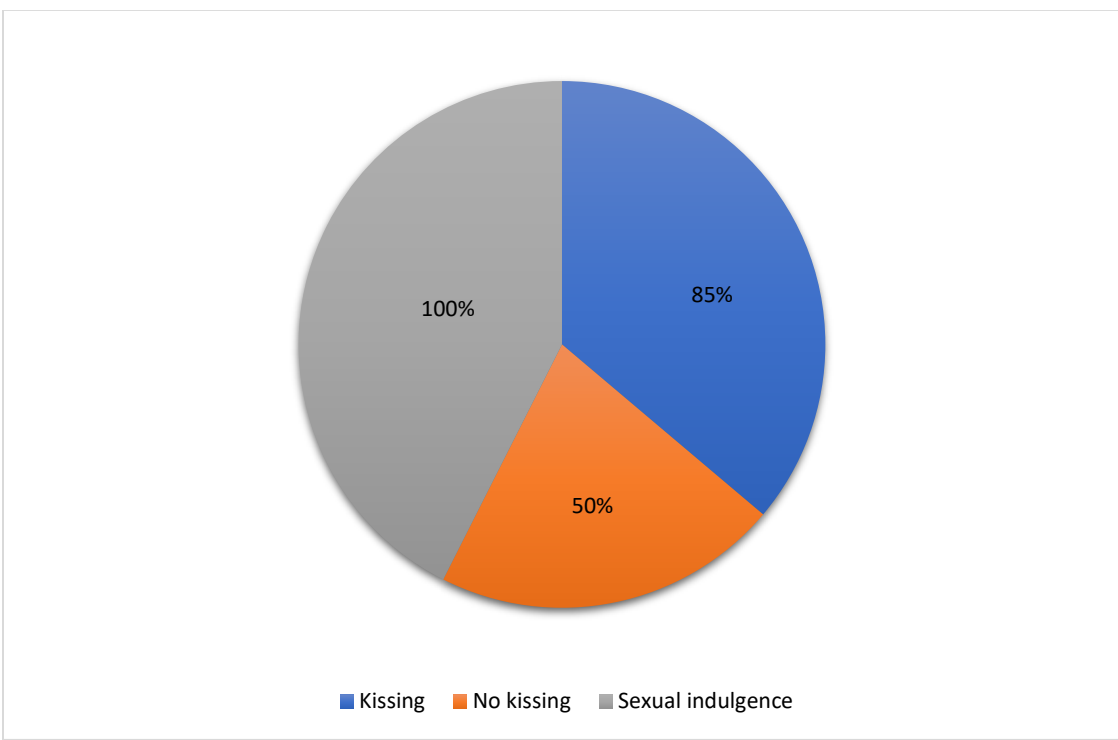


Figure 0-7 Kissing Scenes in the Songs

The proximity in these videos showed how men and women interact in different setting in the videos. Rappers like to make sure that men and women get close to capture moments of the scene. Men and women were 100% close most the time while shooting the videos and some of them were sitting down or standing very close and only 30% were distant from each other. In the videos there several and very close shots of men and women holding hands or kissing as there was 100% of sexual indulgence between men and women. Sexual indulgence included a lot of touching and rubbing between men and women and some between the same sexes. A lot of men and women were kissing 85% of the time as they were rubbing and hugging on each other. Although these videos had sexual indulgence and kissing at the same time there were some parts (50%) of the videos that had no kissing. Men and women danced but did not kiss during partying or sitting in the clubs.

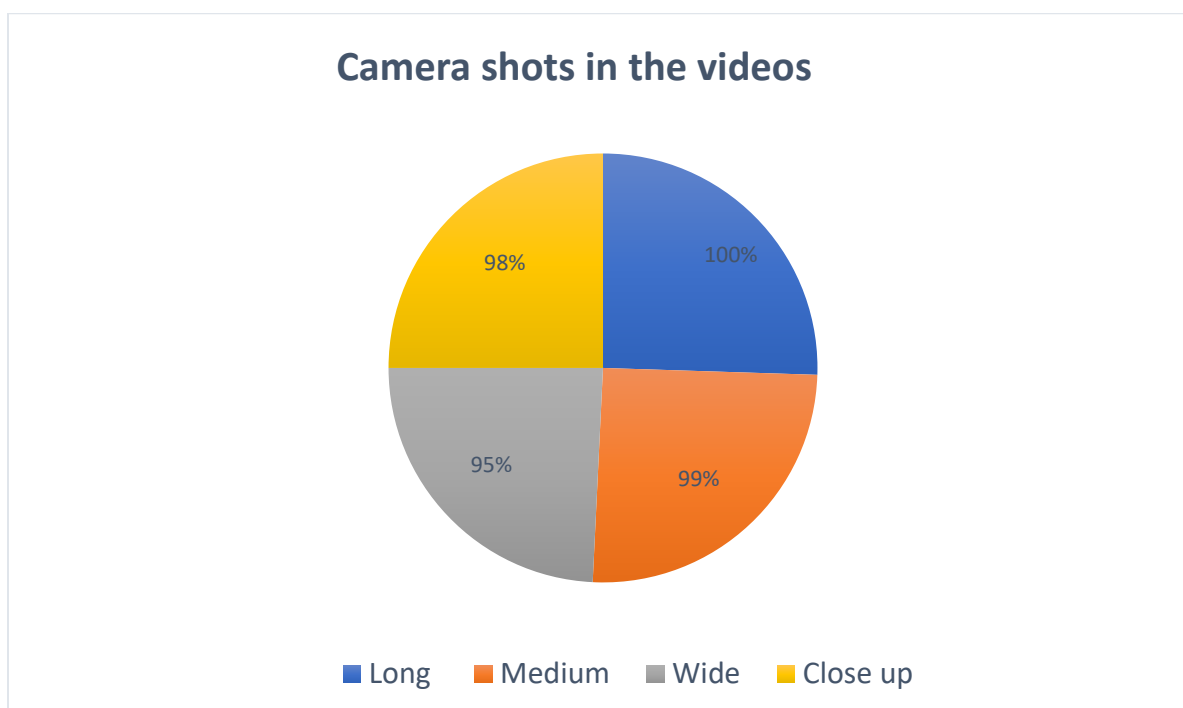


Figure 0-8 Camera Shots in the Videos

The long shots in this video were seen 100% of time. Most of the long shots were in the clubs and parties. In the long shot angles, you could see rappers and crewmembers getting out of their cars and hugging women. Medium shots were used 99% and was seen the same as the long shots. The camera shots focused on the wide shots (95%) to get the backgrounds, props, and the people dancing. Most importantly, close shots were 98% showing the details of the scenery or men and women.

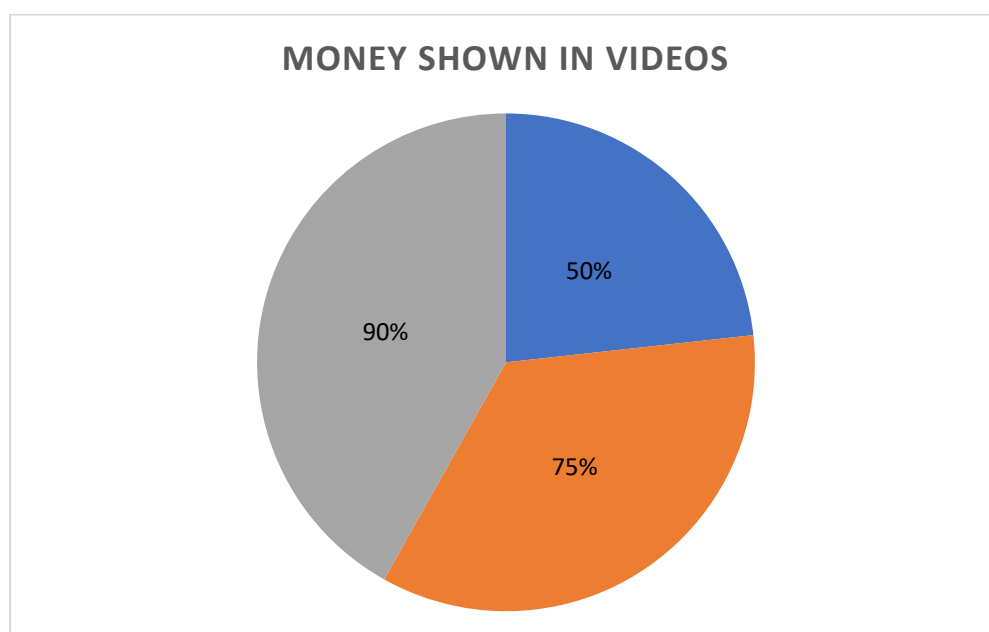


Figure 0-9 Money Shown in Videos

Most of the time (75%) in these videos' women was surrounded with money being thrown in the air at parties in clubs on the stage. Also, rappers were flashing their money and jewels to get women to dance at the parties. Rappers tend to care more about their money, cars, houses, rather than the women who they were degrading in their videos. In the video "Tip drill"

by Nelly, money was being splashed in the air and all women were dancing and grabbing money from the floors.



Figure 0-10 Alcohol in Videos

The alcoholic beverages such as cocktails, bottles of liquor and champagne are very popular in rap artists' videos. Most rappers promote their alcoholic beverages and get more women and men in their videos. The bottles of liquor were seen in 100% of these videos. Most likely, artists like drinking and advertising alcohol in the clubs. Cocktails were being served with 98% most of them drinking, talking, and dancing. Champagne was seen in 90% of the videos at the bar areas. Some rap artists create their own bottles to advertise their products to make more

money and even force women who do not drink to get drunk, become tipsy, or buzzed in order to have a good time.

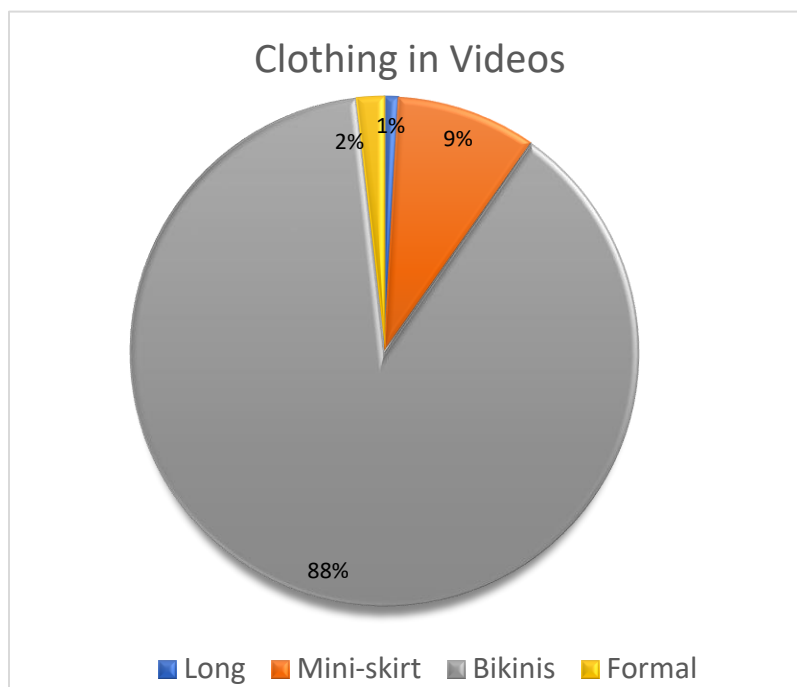


Figure 0-11 Clothing in Videos

The dancing and dances in these videos are very popular among young adults. 98% of young adults between the ages from late 20s and mid 30's and were dancing on stage, in front of the cameras and with the rappers or were acting as a stripper. Dancing played a major role in rappers' videos and not only young adults participated in the dances, but almost all of them. Surprisingly in the midst of the adults and sexual depictions, there were no toddlers that danced with their families or parents who were in the videos.

HEADING 7

CONCLUSION

Throughout this research study on how women are objectified in rap music videos, it was found that African American women are the most degraded and sexualized in the rap music industry. The literature review showed the ways in which the African American women were treated both socially and culturally and how they were objectified and negatively presented in the mass media, advertising and in the music videos. During the process of gathering information and listening to rap artists' lyrics and videos, it was found that these issues have been in the black culture for generations. Many African American women have low self-esteem and struggle in everyday life with self-identity to become accepted in the society. Authors like Collins and Hook believe that video vixens gain recognition from their families, peers and most of all rap artists to reach a great amount of success through money, fame, and social class statuses in the black culture. However, there is truth to what scholars like Hooks and Collins think about black culture and issues with the rap industry. Both of these scholars talk about issues concerning black masculinity and black womanhood within one's self-identity and environment. Hooks and Collins described how masculinity could be coined as "toughness" and the real characteristics of how men use the term to get praise from their bad neighborhoods that makes them stand out in society. Black males are mostly prone to violence, street gangs, and bad mouth women of all races. While the different aspects of rap artists, lyrics, videos, and dancers were studied it was found that black males mentalities transfer from their environments into their rap videos; meaning that black males behaviors towards women comes from the way they were raised or having no guidance and father figures in their lives to be positive towards women.

How are women portrayed in hip-hop videos? Rap artists' respect towards women and

their well-being poorly exists in lyrics, visuals and music content. The real issue is that these artists are becoming more aggressive and violent in their videos. While watching rap videos we could see that women's body parts are being exposed extensively and they are treated like sex objects, at times being abused by men. Secondly, what is objectification? To define objectifications means that is the act of treating a person as an instrument of sexual pleasure and more broadly means treating a person as a commodity or an object, without regard to their personality or dignity. Objectification is most commonly examined at the level of a society, but can also refer to the behavior of individuals. Thirdly, Why are rap artists' violent against women in their music videos? Rappers attitudes have become negative towards women such as grabbing, pushing, touching, kissing etc. All these are unwanted feelings that women continuously deal with in the rap industry. Fourth, Are Black women comfortable with their bodies in rap music videos? Today, as it was found in the analysis, rap music show women in bathing suits, hardly with any clothes on that are covering their breast or buttocks. The level of nudity is seen throughout rap music videos and women are becoming more exposed. Women are either total, partial, or semi- nude in music videos. Most women may feel that if they dress in a certain way, such as wearing short dresses and revealing their body parts then rappers will accept them. Lastly, what is the treatment towards women? In rap music videos all artists tend to be controlling the women. Rappers like to touch, push, kiss, and grab women in their videos, such as we see casual touching, rubbing and sexual closeness between rappers and women.

However, there are some rap artists that feel that we need to change our ways and embrace women of all races. Reality T.V. Co-star of family hustle and respected artist Tip Harris wrote the book on power and beauty for the black women to understand their struggles and become successful in life. In the Reality show 'The family hustle', rapper T.I. Tip Harris

describes the real meaning of family values and balancing family and career. In today's world of reality shows or rap music videos produced by different rap artists have not shown how African Americans are supposed to uphold themselves. Majority of T.V. reality shows are similar to music videos except black women are trying to improve their image and rebuild their characters in front of their audiences. My main concern is not all only African Americans, but other minorities that deal with the same problems. What is missing in society is how to embrace the human race and accept others for their skin tones, body images, size, and self-identity. I feel that being an African American woman it is important that I voice my opinions and try to reach other minority women to be positive without having to feel uncomfortable with their bodies in society and the rap industry also need to understand this to shift their focus towards better treatment of women. I also believe that the reason for me wanting to conduct this research study was to find out if African Americans set standards for themselves as well as for their careers, peers, and families in society.

In the rap industry there were so many African American males and women wanting to become popular and famous. Majority of the videos, particular those of rap artists like Little 'Sic, Nelly, Juicy J, and Young show how they have become successful through the use of sexual imagery in their music videos. In the beginning of this paper I spoke about positive activists in the communities who want to make a difference in black culture such as Al Sharpton, Cecily Tyson, and Oprah Winfrey all believe that many African Americans have had a negative influence on the younger generation and that needs to change. Rap videos and songs should avoid extreme violence in rap music videos against women all races, show positive role models, and women's bodies to be treated in a more respectful manner. In today's society, many young teenagers and young adults are listening to these genres of violent music and watching videos

than ever before. Teenagers are able to connect more with social mediums around the world such as YouTube, Facebook, Spotify, Apple music etc. these are all ways that give them access to different types of music. A lot of violent music has targeted the younger generation to becoming aggressive and angry towards their surroundings. I believe that we can help influence the environments we live in or our communities by simply being a role model or an activist or a leader to make sure teens and young adults are on the right path. This problem is not only negatively impacting our youth but hurting minority women as well. Other things that we can do to empower is to expose the bad content in music lyrics and be a voice at the different schools around the world to talk with teens about staying positive.

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Research Paper Title:

Objectification of Women in Rap Music Videos

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