



**Female Rap Music's Dual Narratives:**

A Study on Young Adult Women's Categorization  
of Women Empowerment and Misogyny in Female Rap Lyrics

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## **Abstract**

**Aim:** The recent rise of female rap music has brought greater recognition to women's voices in the music industry. However, this genre often presents a dualistic portrayal of women, including contradicting themes of women empowerment and misogyny. This can profoundly impact young adult women, shaping their perceptions and attitudes towards gender roles and identity. This study aimed to investigate how young adult women interpret and categorize women empowering and misogynistic themes in the lyrics of female rap music.

**Method:** This study used a qualitative research method. In total 15 semi-structured with participants aged between 18 and 26 were conducted. During the interviews, participants were presented with eight lyric excerpts from female rap songs. The interviews focused on exploring participants' perceptions and categorization of these lyrics related to women empowerment and misogyny.

**Results:** Findings revealed a diverse spectrum of categorizations among participants, influenced by their interpretations. Women empowerment themes often resonated with messages of self-confidence, independence, and solidarity among women. Conversely, misogyny was identified through lyrics perpetuating stereotypes, objectification, and demeaning portrayals of women. Participants perceived female rappers to play a critical role in influencing society through the portrayal of women in their lyrics.

**Conclusion:** The study underscores the complex interplay between empowerment and misogyny within female rap music, highlighting its role in both reflecting and shaping societal attitudes toward gender. By contextualizing these findings, the research provides valuable insights for artists, producers, and scholars interested in the impact of female rap music.

**Key Words:** Female Rap Music, Women Empowerment, Misogyny

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## 1. Introduction

Music has long been an important part of most people's daily lives. In 2023 a study by the International Federation of the Phonographic Industry (IFPI) revealed that people were listening to more music than ever before. According to this study, rap music is one of the top three favorite genres worldwide (IFPI, 2023). Within this genre, female rap has gained considerable attention and popularity. Artists such as Nicki Minaj, Cardi B, and Megan Thee Stallion have become prominent figures, shaping the discourse around the genre and leading the scene (Mackey, 2021). Music in general influences individuals and societies through its profound effects on emotions, cultural expression, and personal identity formation (Shanmugaboopathi & Catoto, 2022). Therefore, as music consumption grows, understanding its impact becomes increasingly important. Female rap music, in particular, presents a complex and often contradictory portrayal of women, which can significantly influence listeners.

Rap music is an art form that transcends traditional demographic boundaries. It has found appreciation and listeners across a wide range of the population (Travis, 2012). Rap emerged as the musical part of the Hip Hop culture in the mid-1970s in New York City's South Bronx. Hip Hop represents a counter-cultural movement rooted in the socio-political struggles of disadvantaged urban black youth (Phillips et al., 2005). It is seen as a comprehensive way of life, including dance, music, and even a way of speaking and dressing (Pough, 2007). Drawing from African and African-American storytelling traditions, rap serves as a platform for marginalized voices (Oware, 2007). Although the rap industry has been predominantly male, women have played significant roles as artists, writers, performers, producers, and executives from the beginning (Phillips et al., 2005; Oware, 2007). Their influence has shaped rap's style and technique, contributing to aesthetic standards and technological practices (Phillips et al., 2005). However, historical narratives have often marginalized women's contributions, overshadowed by the dominance of male rappers (Mackey, 2021). Recently, the rise of female rappers has brought greater recognition to their roles and voices within the genre.

This increased visibility has shed light on the dualistic nature of female rap music, where themes of both empowerment and misogyny coexist. While many female rappers aspire to empower other women through their music, both women and men have played roles in rap that can be oppressive and liberating for women (Phillips et al., 2005). During the late 1980s and early 1990s, the content was mostly uplifting and empowering (Mackey, 2021). Women empowerment is defined as enabling women to gain control over their lives, make autonomous decisions, and overcome obstacles. In the context of rap music, it deals with the portrayal of women including themes of women's autonomy, self-help, gender dynamics, and solidarity with other women (Oware, 2009; Phillips et al., 2005). However, later rap became notorious for its misogynistic content (Mackey, 2021). Misogyny can be defined as the attitude of contempt or hatred towards women, where women are viewed as inferior to men. It also deals with the portrayal of women including themes of objectifying women, perpetuating derogatory terms and harmful stereotypes, distrust and suspicion of women, and even justifying violence against them (Mackey, 2021; Weitzer & Kubrin, 2009). Therefore, although the concepts of women empowerment and misogyny are contradictory, they are both commonly found in female rap music.

This contradictory portrayal of women in rap music can significantly influence its audience. For instance, the misogynistic portrayal of women in media such as rap music is linked to negative outcomes for young adult women (Sherman et al., 2023). This includes body dissatisfaction, self-objectification, support for sexist beliefs, and tolerance of sexual violence (Ward, 2016). Given the significant rise in the number of women who listen to rap music (Palma-Martos et al., 2021), this is a particularly interesting target audience to investigate. Therefore, this study aims to analyze how young adult women categorize these themes. Categorization is the process by which human cognition organizes sensory experiences into mental categories, making sense of the world (Goldstone et al., 2013). It is important to look at categorization in this context because it reveals how individuals interpret female rap lyrics. By

investigating the content of female rap lyrics this study offers valuable insights to artists working in the female rap industry. Understanding the dualistic nature of their lyrics can help artists craft messages that align with their intended impact. Moreover, the study contributes to the field of media studies by adding to the analysis of the representation of women in media.

The central research question this study tries to answer is: “How do young adult women categorize and interpret themes of women empowerment and misogyny in the lyrics of female rap music?”

The following chapter will define the terms “women empowerment” and “misogyny”, their impact, and common themes in the context of rap music. The next chapter will delve into the methodology used in this research. Following that the results of the study will be presented, stating the participants’ categorizations of the song lyrics and their reasoning behind these. The findings will then be interpreted and based on that the central and sub-research questions will be discussed. Finally, the study’s limitations will be addressed, and suggestions for future research will be offered.

## **2. Theoretical Framework**

Before exploring the specifics of this study, it is important to lay the groundwork by discussing the fundamental concepts of women empowerment and misogyny. This exploration is essential to provide a conceptual framework that will inform the interpretation and analysis of the study’s findings.

### **2.1 Women Empowerment**

Exploring the concept of women empowerment requires an understanding of empowerment itself. Empowerment can be viewed as a tool for creating a social environment where individuals can independently or collectively make decisions and choices for societal transformation (Dandona, 2015). It is the process of enabling individuals to think, act, and

manage their work autonomously (Baltiwala, 1994). Empowerment enhances individuals' inherent abilities by acquiring knowledge, power, and experience (Hashemi et al., 1996). Therefore, empowerment is closely tied to power, which is commonly defined as the perceived capacity to influence others or control resources (Kabeer, 1999). Individuals who experience a sense of power tend to have higher self-esteem (Körner & Schütz, 2023). Thus, empowerment involves both external and internal dimensions. Externally it provides the means to influence societal structures and access resources. Internally it fosters self-confidence and personal agency. This dual aspect of empowerment is crucial for understanding how it influences society, especially in the context of women empowerment.

The concept of women empowerment, also known as female empowerment, is deeply intertwined with the broader notion of empowerment. When applied specifically to women, empowerment entails identifying, challenging, and overcoming obstacles in women's lives, enabling them to take control and improve their circumstances (Dandona, 2015). According to the United Nations Development Fund for Women, women empowerment can be defined as a psychological feeling of personal authority or impact (Dandona, 2015). It refers to women's ability to determine their lives and pursue their aspirations (Galiè & Farnworth, 2019). The action of empowering women can be seen as a multi-dimensional process shaped by social relations and power structures. Social norms, particularly gender norms, play a significant role in shaping women's opportunities and behaviors (Galiè & Farnworth, 2019). Through the process of empowering women, individuals who have been marginalized gain increased control over valuable resources (Dandona, 2015).

There is no clear definition of women empowerment in the context of rap music. Nonetheless, Phillips et al. (2005) argue that women empowerment in rap often goes along with themes of women's autonomy, self-help, and solidarity with other women (Phillips et al., 2005). Building on this, Oware (2009) highlights additional empowering elements in rap such as female upliftment and agency, discussions of domestic violence, demonstrations of female

control over sexual relationships, and reappropriation of derogatory terms to convey strength and independence.

In conclusion, women empowerment enables women to gain control over their lives, make autonomous decisions, and overcome obstacles. This process is shaped by social and gender norms and can be expressed through rap music. However, the definition of women empowerment in the context of female rap music remains unclear.

### ***2.1.1 Impact of Women Empowerment***

By addressing themes of women empowerment in their music, rappers add to a broader discussion about women empowerment in society. According to Dandona (2015), women empowerment is essential for the development of society. Within rap music, empowerment serves to challenge societal norms and promote a culture of strength, resilience, and self-awareness within the community. In doing so, artists contribute to reshaping narratives and fostering a sense of empowerment and unity among women in the male-dominated world of rap (Phillips et al., 2005). Furthermore, according to the spreading activation theory, the activation of a memory node can spread along associative links to other related nodes in the memory network. The theory provides insights into how emotional memories can impact our physiological functioning (Foster et al., 2016). It suggests that hearing a women empowering song should make information about power more accessible within the cognitive network of the listener. As the lyrics convey themes of women empowerment, they may activate associated emotional memory networks related to this concept. By tapping into these emotional memory networks, women empowering songs have the potential to not only inspire and uplift listeners but also foster a sense of empowerment and resilience within individuals.

Thus, women empowerment can enhance women's abilities, self-esteem, and influence within society. More specifically, addressing women empowerment in rap music can challenge societal norms and promote strength and unity among women.



### ***2.1.2 Women Empowering Themes in Female Rap Lyrics***

In female rap music, the themes of women empowerment are diverse but interconnected. They represent a wide range of experiences women may face. The most prominent themes are defined as women's autonomy, self-help, gender dynamics, and solidarity with other women. However, this is not an exhaustive compilation, but rather a focused selection derived from the insights provided by Oware (2009) and Phillips et al. (2005).

**Women's autonomy** is a popular theme in female rap music dealing with their self-determination. According to Tengland (2007), autonomy is defined as the ability to reflect critically on and choose one's preferences, desires, and wishes. It is the ability to have control over one's own life and make conscious decisions about what contributes to a good life. An increase in autonomy is considered an increase in empowerment, while a decrease in autonomy is seen as a decrease in empowerment (Tengland, 2007). Autonomy, which includes agency, is often portrayed through lyrics highlighting independence and control over one's identity and choices (Oware, 2009). Thus, women's autonomy reflects the concept of women empowerment.

**Self-help**, also known as self-enhancement, in rap encompasses various aspects related to women's self-perceptions. According to Elvers (2016), self-enhancement is the tendency to view oneself in a positive light. Female rap artists play a significant role in promoting self-help by reclaiming derogatory terms like "bitch" and transforming them into expressions of empowerment (Oware, 2009). Furthermore, lyrics addressing women's bodies can also be seen as a form of self-improvement. This can influence listeners' perceptions of self-esteem. Research by Körner and Schütz (2023) suggests that power impacts self-esteem and body image perception. Therefore, self-help in rap music touches upon the topic of positive self-perceptions, which aligns with the concept of women empowerment.

**Gender dynamics** are another common theme in female rap music which deals with the interplay of gender roles. It is defined as the relationships and interactions influenced by gender

identities and societal norms. These dynamics can reinforce or challenge existing gender norms (The University of Auckland, n.d.). In rap, this includes sensitive topics like domestic violence and control over sexual relationships. For instance, Oware (2009) analyzed a song that portrayed a victim of abuse. By rapping about this, the artist sheds light on the issue of domestic violence and challenges societal norms and perspectives on such relationships. Female rap artists often use their lyrics to assert control over their sexual experiences and challenge gender norms (Oware, 2009). This showcases how female rappers can use their lyrics as a platform to address gender dynamics and empower women.

**Solidarity with other women** is a theme dealing with the relationship between women and is often expressed in lyrics. According to Chepp (2014), many female artists promote unity and a sense of sisterhood among women, creating a platform for mutual understanding and empowerment. This sense of solidarity is evident in songs that celebrate positive relationships between women. They highlight the importance of nurturing female friendships and offering support (Chepp, 2014). These narratives emphasize the strength and resilience found in women supporting and empowering one another. Female rappers not only support and critique one another but also raise awareness, provoke thought, and act as witnesses to each other's experiences (Phillips et al., 2005). Collaborations between female artists, as discussed in a website article exploring feminist themes in rap music, can further enhance this sense of solidarity (Dorina, 2022). Therefore, solidarity among women in female rap music serves as a powerful force for mutual support and women empowerment.

In conclusion, women empowering messages in rap music include themes of women's autonomy, self-help, gender dynamics, and solidarity with other women. By examining these themes, it is possible to gain a deeper understanding of how female rap artists contribute to the broader discourse on women empowerment.

The definition of women empowerment within the context of female rap lyrics remains unclear. Exploring the definition of young adult women of women empowerment can reveal how these themes are communicated. Defining the concept can highlight how female rap artists shape cultural narratives around women empowerment.

Additionally, gaining a clearer understanding of how young adult women perceive the role of female rap artists in promoting women empowerment can help artists craft messages that resonate more effectively with their audiences. As discussed, empowering songs can inspire and uplift individuals. Therefore, this research addresses the following sub-research questions:

RQ 1: “How do young adult women define and conceptualize women empowerment within the context of female rap lyrics?”

RQ 2: “How do young adult women perceive the role of female rap artists in promoting women empowerment?”

## **2.2 Misogyny**

In stark contrast to the themes of women empowerment, misogyny perpetuates harmful stereotypes and degrades women. Misogyny is the contempt or hatred towards women, both from men and other women (Arsawati & Bunga, 2022). More specifically it can be described as an attitude that regards women as mere objects for men to own, use, or mistreat, ultimately diminishing women to disposable entities (Adams & Fuller, 2006). Furthermore, Arsawati and Bunga (2022), describe misogyny to place and view women as the cause of blame for a problem. This behavior is frequently related to masculine privilege, patriarchal norms, and gender discrimination (Arsawati & Bunga, 2022). Moreover, part of misogyny is the concept of the male gaze. The male gaze theory describes how audiences, such as music listeners, are expected to view images of women from a straight male’s point of view, by sexually objectifying women (Faluyi, 2015). Misogyny manifests not only through intentional acts of hatred but also through unconscious biases and systemic inequalities that perpetuate gender-based discrimination. This

includes internalized misogyny, where individuals, regardless of gender, internalize sexist beliefs and practices. This internalization of misogyny contributes to a culture where women may unknowingly reinforce their own subordination (Szymanski et al., 2009).

Throughout history, the music industry has been filled with a misogynistic narrative. Therefore, the presence of misogynistic concepts in rap is neither new nor uncommon (Adams & Fuller, 2006). Weitzer and Kubrin (2009) observed that male rappers often reinforce misogynistic messages. While female rappers are generally underrepresented in perpetuating such themes, it is worth noting that some of the content of female rap music can also be interpreted as contributing to misogyny. More specifically, the conflicting messaging within female rap can undermine positive narratives and reinforce sexist stereotypes (Oware, 2007). Additionally, the self-objectification within female hip-hop culture is predominantly viewed as misogynistic rather than empowering (Faluyi, 2015). Moreover, female artists often navigate the predominantly male rap scene by conforming to specific masculine norms, which can perpetuate the genre's inherent misogyny (Mackey, 2021). Therefore, it is important to acknowledge that misogyny in rap music can exist across genders.

In conclusion, misogyny can be defined as hatred towards women, stemming from societal attitudes that view women as objects and blame for problems. This is often perpetuated through stereotypes and reinforced by patriarchal norms and gender discrimination.

### ***2.2.1 Impact of Misogyny***

Misogynistic lyrics in rap songs can have a significant impact on society. People often recite misogynistic song lyrics without critically examining their meaning, instead focusing on the music itself (Mackey, 2021). Misogyny often results in discrimination and hatred towards women, reinforced by patriarchal norms and male privilege. It subordinates women, placing them at greater risk of physical, psychological, and sexual harassment (Arsawati & Bunga, 2022). Moreover, misogynistic songs can negatively impact individuals and society by

desensitizing them to violence against women and perpetuating harmful gender dynamics (Adams & Fuller, 2006). According to Mackey (2021), over time constant exposure to objectification, derogatory terms, and violence against women in rap can desensitize individuals to the gravity of such content. The promotion of unhealthy relationships, violence against women, and objectification can influence behaviors and attitudes toward women in society. Finally, the widespread distribution of such content through media channels can perpetuate negative stereotypes and behaviors (Mackey, 2021). In the context of misogynistic lyrics in rap music, the spreading activation theory suggests that exposure to such content may trigger emotional responses and physiological reactions in listeners (Foster et al., 2016). It may contribute to the normalization of harmful attitudes and behaviors toward women. Consequently, the perpetuation of misogynistic themes in rap music not only impacts individuals' perceptions and behaviors but also perpetuates negative societal norms and stereotypes surrounding gender dynamics.

Thus, the pervasiveness of misogynistic lyrics in rap music can potentially desensitize listeners to violence against women and shape harmful attitudes toward women in society. Recognizing the harmful effects of misogyny in rap underscores the importance of promoting positive narratives that empower women.

### ***2.2.2 Misogynistic Themes in Female Rap Lyrics***

Rap music has been criticized for its portrayal of women due to the numerous misogynistic themes present in its lyrics. The analysis of Mackey (2021), similar to the one of Weitzer & Kubrin (2009), revealed four common themes including the objectification of women, derogatory terms and stereotypes, distrust and suspicion of women, and violence against women. These themes are most often found in male rap music. However, this study focusing on female rap music, will explore how these identified themes of misogyny manifest in the lyrics of female artists.

**Objectification of women** deals with the dehumanization of women and is the most prevalent misogynistic theme in rap music. It involves rappers viewing women as sex objects, discussing sex in vulgar terms, glorification of casual or unprotected sex, and the promotion of pimping and prostitution (Mackey, 2021). In rap, women are often valued primarily for their physical appearance and perceived ability to fulfill men's sexual needs. The lyrics often focus on sexual exploits and exploitation, emphasizing women's bodies over their humanity (Weitzer & Kubrin, 2009). Casual or unprotected sex is sometimes viewed as a symbol of masculinity (Mackey, 2021). Furthermore, Pimps and prostitutes are portrayed in a positive light, and the exploitation of women for financial gain is normalized and even celebrated (Weitzer & Kubrin, 2009). This objectification contributes to a culture that reduces women to their bodies and perpetuates harmful stereotypes about gender roles.

**Derogatory terms and stereotypes** are another common misogynistic theme in rap music dealing with the demeaning of women. Women are frequently portrayed negatively, depicted through imagery and lyrics that reduce them to derogatory stereotypes such as "hoes, tricks, bitches, and gold diggers" (Faluyi, 2015). Female rappers who use these disrespectful insults contribute to the perpetuation of misogynistic attitudes and stereotypes (Mackey, 2021). This underscores the ongoing need for critical examination and cultural awareness within the genre.

**Distrust and suspicion of women** deal with the negative perceptions of women and are another commonly addressed theme in rap music. Women are often portrayed as untrustworthy, deceitful, and manipulative. Moreover, they are depicted as seeking to entrap or exploit men, leading to an overall atmosphere of mistrust and hostility towards women (Weitzer & Kubrin, 2009). For instance, a study by Griffin and Fournet (2019) found that when male artists rap about safe sex methods they often do this because of their fear that their female sex partner is untrustworthy. This portrayal fosters a climate of hostility and negativity towards women, further exacerbating gender-based tensions.

**Violence against women** is often a last resort in the cycle of misogyny dealing with the assertion of male dominance and control. Some rap songs glorify and romanticize abusive behavior towards women (Mackey, 2021). Violence against women is justified or promoted in the lyrics as a response to perceived disrespect or disobedience. Some songs portray violence, assault, or even rape as acceptable means of asserting male dominance and control over women (Weitzer & Kubrin, 2009). This normalization of violence perpetuates harmful attitudes toward women and reinforces a culture that downplays the seriousness of violence against women.

The prevalence of misogynistic themes in rap lyrics underscores the urgent need for critical examination and awareness. These themes, including the objectification of women, derogatory terms, distrust, and violence, contribute to the perpetuation of harmful stereotypes and attitudes toward women. While these themes are often associated with male rap music, it is essential to recognize their manifestation in female rap.

Given the prevalent presence of misogynistic themes in rap music and their potential impact on society, it is crucial to explore how young adult women define misogyny within the context of female rap. Exploring the definition of misogyny can reveal how misogynistic themes are communicated and highlight how female rap artists shape cultural narratives around misogyny.

Additionally, gaining a clearer understanding of how young adult women perceive the role of female rap artists in promoting misogyny can help address and challenge these harmful narratives. As discussed, misogynistic lyrics can desensitize listeners to violence against women and shape harmful attitudes toward women in society. Therefore, this research addresses the following sub-research questions:

RQ3: “How do young adult women define and conceptualize misogyny within the context of female rap lyrics?”

RQ4: “How do young adult women perceive the role of female rap artists in promoting misogyny?”

### **3. Methodology**

After gaining a comprehensive understanding of the study's background, the following section explains the research methodology. It includes the research design, sample, procedure, stimuli, and analysis of the study.

#### **3.1 Research Design**

To address the exploratory research questions, a qualitative research method was conducted. Qualitative research explores real-world issues through open-ended questions. It collects participants' experiences, perceptions, and behaviors rather than numerical data (Tenny et al., 2022). Therefore, semi-structured interviews were conducted with 15 young women between the ages of 18 and 26. A Semi-structured interview is a verbal interchange where the interviewer attempts to obtain information from the participant by asking predetermined open-ended questions (Petrescu et al., 2017). This type of interview is a prevalent method in qualitative research. It allowed flexible dialogue that prioritized the interviewee's perspectives. It offered room for exploration of perceived themes of empowerment and misogyny among the participants. Furthermore, it enabled the interviewer to delve into various angles important to the interviewee (Brinkmann, 2014). This allowed the participants to openly respond instead of affirmative or negative brief answers (Petrescu et al., 2017).

The research received ethical approval according to the University of Twente Ethics Committee.

#### **3.2 Sample**

The participants of this study were selected by reaching out to them over the social media platform Instagram as well as through acquaintances of the researcher. The Participants were intentionally selected using a purposive sampling method. Purposive sampling is a form of non-probability sampling. According to Tongco (2007), it is particularly valuable for studying



specific cultural domains (Tongco, 2007). This approach involves intentionally selecting participants who meet specific criteria relevant to the research. In this case, the criteria include that participants must identify as female and be young adults, meaning they fall within the age range of 18 to 26 (Bonnie et al., 2015). This target group was chosen due to the increasing number of female rap music listeners and the study’s focus on the portrayal of women, which predominantly impacts young adult women. Furthermore, familiarity with rap music was not a requirement but participants should be able to comprehend the English language.

All 15 participants identified as female, with ages ranging from 21 to 26, classifying them all as young adults (see Table 1). Most participants were German, with others from Turkey, Ecuador, the USA, and Finland. On average the interview was 39.12 minutes long, with the longest being 55.38 and the shortest 35.19 minutes long. Of the 15 participants, 13 were interviewed in a quiet room with no other person present. The remaining two were interviewed online over Microsoft Teams.

**Table 1**

*Participants’ Demographics*

Participant	Age	Gender	Nationality
Participant 1	22	Female	German
Participant 2	22	Female	Ecuadorian
Participant 3	23	Female	US American
Participant 4	21	Female	Turkish
Participant 5	22	Female	German
Participant 6	26	Female	German
Participant 7	22	Female	Finnish
Participant 8	23	Female	German
Participant 9	22	Female	German

Participant	Age	Gender	Nationality
Participant 10	23	Female	German
Participant 11	24	Female	German
Participant 12	24	Female	German
Participant 13	23	Female	German
Participant 14	22	Female	German
Participant 15	23	Female	German

*Note.* Participants' age, gender, and nationality.

### 3.3 Procedure

The pre-set interview questions were tested by conducting one trial interview to ensure clarity and relevance of the questions. Based on the feedback, the questions were refined to capture the research objectives better. The final interview outline can be found in Appendix A.

Before the interview, each participant was provided with an oral and written informed consent form (see Appendix B). This form outlined the purpose and procedures of the study, as well as their rights as participants. Since some lyrics included more vulgar and explicit language the participants were informed about the possibility of skipping lyrics, if it made them feel uncomfortable. Furthermore, they were informed of their ability to withdraw from the study at any point without facing consequences and how their data was being stored and destroyed.

During the interview, participants engaged in a semi-structured interview focused on female rap music. The interview began with introductory questions to establish an understanding of the familiarity of rap music and the concepts of women empowerment and misogyny. For the following excerpt analysis, the participants were then presented with one of eight selected song lyrics at a time. The lyrics did not include the title and artist. First, the participants were asked about their knowledge of the song and artist. If they knew the song and artist, they were asked about their opinion on them. Then they were asked about their perceptions and interpretations

of the excerpt. They were asked questions related to each excerpt dealing with the content of the excerpt and the participants' perceived portrayal of women in them. The researcher encouraged participants to express their thoughts freely, allowing for organic conversation and exploring participant perspectives. Finally, they were asked to categorize that excerpt into either being misogynistic or women empowering. If the participant found it to be neither they were asked if they were leaning more towards one side. After the analysis of the excerpts, the participants were asked reflective questions about common elements of women empowerment and misogyny in the given excerpts as well as their perception of the impact this can have on society.

Each interview was audio recorded with the participant's consent. The recording was done with a mobile phone and was later transferred to a laptop where it was transcribed using Microsoft Word for the coding analysis in Atlas.ti.

### **3.4 Interview Stimuli**

During the interviews, participants were presented with eight carefully selected excerpts from female rap song lyrics (see Table 2). The researcher initially categorized each excerpt as representing either a theme of women empowerment or misogyny. These excerpts were chosen based on their relevance and suitability for the study, drawn from popular female rap artists of 2024. The artists of the song were all familiar to the researcher, ensuring that the selected lyrics were representative of the current trends in female rap music. One lyric was chosen per theme to facilitate discussion. By selecting one lyric per theme, the researcher ensured that a broad spectrum of topics within the categories of women empowerment and misogyny were covered. For instance, for the theme of "solidarity with other women" search terms like "friendship, best friend, support, sisterhood" were used to find lyrics (see Table 3).

**Table 2***Female Rap Song Lyric Excerpts*

Number	Category	Theme	Song	Excerpt
1	Women Empowerment	Women's Autonomy	"Like a Girl" Lizzo	Woke up feelin' like I just might run for President Even if there ain't no precedent, switchin' up the messaging I'm about to add a little estrogen Buy my whip by myself Pay my rent by myself [...] So if you fight like a girl, cry like a girl Do your thing, run the whole damn world If you feel like a girl then you real like a girl Do your thing, run the whole damn world
2	Women Empowerment	Self-help	"Juice" Lizzo	If I'm shining, everybody gonna shine (Yeah, I'm goals) I was born like this, don't even gotta try (Now you know) I'm like Chardonnay, get better over time (So you know) Heard you say I'm not the baddest bitch, you lie
3	Women Empowerment	Gender dynamics	"Did it On'em" Nicki Minaj	A couple formulas, little pretty lids on 'em If I had a dick, I would pull it out and piss on 'em (Pss) Let me shake it off I just signed a couple deals, I might break you off And we ain't making up, I don't need a mediator
4	Women Empowerment	Solidarity with other women	"Best Friend" Saweetie ft. Doja Cat	That's my best friend, she a real bad bitch Drive her own car, she 'on't need no Lyft In the strip club, know my girl gon' tip Now she twerkin', she throw it out and come back in Ha, best friend, you the baddest and you know it (you know) Uh-oh, girl, I think our booty growin' (ayy-yeah) Fuck it up in the mirror, hit them poses (pose)
5	Misogyny	Objectification of women	"OOOUUU" Young M.A	I don't open doors for a whore (No no no) I just want the neck, nothin' more (No nothing more) Shawty, make it clap, make it applaud (Yea, make it clap) When you tired of your man, give me a call (Give me a call)
6	Misogyny	Derogatory terms and stereotypes	"Like What" Cardi B	Baby, here we go again (here we go again) Pussy real fat, probably got a double chin First, that bitch hate me, then this bitch hate me And somehow, they link up and they become friends (like, how?) Bitch, pipe down (pipe down)
7	Misogyny	Distrust and suspicion of women	"Rules" Doja Cat	If you spend some money, then maybe I just might fuck ya (Fuck ya, yeah, yeah) When I shake that ass, I'ma do this shit in slow motion (Motion, slow motion, yeah) You got a whole lotta cash, and n****, you know I want it (Want it, you know I want it)

Number	Category	Theme	Song	Excerpt
8	Misogyny	Violence against women	“WAP” Cardi B ft. Megan Thee Stallion	Beat it up, n****, catch a charge Extra large, and extra hard Put this pussy right in yo' face Swipe your nose like a credit card [...] Your honor, I'm a freak bitch, handcuffs, leashes Switch my wig, make him feel like he cheating Put him on his knees, give him some' to believe in Never lost a fight, but I'm looking for a beating

*Note.* Female rap song lyric excerpts, the researcher’s initial categorization, and related themes.

Furthermore, each lyric was thoroughly analyzed by the researcher. This was done not only to confirm the presence of the intended theme but also to identify any additional themes. For instance, an excerpt focusing on solidarity with other women might also touch upon themes of women’s autonomy or self-help. Although the excerpts were categorized under one primary theme, they were chosen with the awareness that they may contain multiple themes. The primary aim of the song selection process was to ensure various songs and topics, rather than strictly adhering to the researcher’s initial categorization. It was anticipated that participants might categorize the lyrics differently based on their understanding. This variation was considered beneficial for the study, as the goal was to explore why participants categorized the lyrics in certain ways and to gain insights into their perceptions of women empowerment and misogyny in female rap lyrics. Notably, the selected songs were all by Black women, reflecting the significant representation of women of color among popular female rap artists.

**Table 3**

*Search Terms*

Theme	Search Terms
Women’s Autonomy	independence, making money, achieving goals
Self-help	confidence, personal growth, body positivity

Theme	Search Terms
Gender Dynamics	gender equality, women in control
Solidarity with Other Women	friendship, best friend, support, sisterhood
Objectification of Women	sexualization, objectification, hypersexual
Derogatory Terms and Stereotypes	stereotypes, stripping, cleaning, “whore”, “bitch”, “cunt”
Distrust and Suspicion of Women	mistrust, suspicion, transactional relationships, gold digger
Violence Against Women	violence, aggression, dominance, sexual force, “beat”

*Note.* Search terms for song lyric excerpts according to themes of women empowerment.

### 3.5 Analysis

While some of the data in this study were interpreted quantitatively, more specifically the categorization of song excerpts, the majority of the data was analyzed qualitatively. The mixed-method approach ensured a complete understanding of the participants’ perspectives.

For the analysis of the interview data, both an inductive and deductive approach was employed. Based on the literature a set of predefined codes was developed. Then the data were examined using thematic analysis to identify patterns, themes, and insights related to women empowerment, misogyny, and engagement with female rap music (Braun & Clarke, 2006). This inductive approach allowed the research findings to emerge from the raw data collected during the interviews, focusing on identifying frequent, dominant, or significant themes relevant to the research questions (Thomas, 2006). As new inductive themes emerged, they were incorporated into the codebook. This dynamic updating process ensured that the codebook remained relevant and inclusive of all significant insights from the data. For instance, “Attention to Lyrics” and “Perception of the Influence of Gender” were inductive codes. Then a final codebook was created (see Appendix C). This consists of 8 categories and 33 codes. Each category and code were clearly defined to ensure consistency in the coding process. For example, category two

(Table 4) includes codes such as “Familiarity with Rap”, “Frequency of Listening to Rap” and “Favorite Artists”.

**Table 4**

*Codebook Example*

Category	Code	Definition	Examples
2. Familiarity with Rap Music	2.1 Familiarity with Rap	If the participants know rap music	Yes, No
	2.2 Frequency of Listening to Rap	How often participants listen to rap music	“Daily”, “Weekly”, “Occasionally”, “Never”
	2.3 Favorite Artists	Specific rap artists participants enjoy	Drake, ASAP Rocky, Kendrick Lamar
	2.4 Frequency of Listening to Female Rap	How often participants listen to female rap artists	“Daily”, “Weekly”, “Occasionally”, “Never”
	2.5 Favorite Female Artists	Specific female rap artists participants enjoy	Nicki Minaj, Cardi B, Doja Cat
	2.6 Listening Context	Situations when participants listen to female rap music	“While working out”, “To get in a better mood,” “Before going to a party”
	2.7 Attention to lyrics	Participants paid attention to lyrics in rap music	“If I really feel a rap song I especially listen to the lyrics.”

*Note.* Category 2 of the Codebook. The full Codebook can be found in Appendix C.

To ensure the reliability of the coding process, inter-coder reliability was tested using Krippendorff’s alpha. This statistical measure is considered more robust than other measures such as Cohen’s kappa since it is highly versatile. An alpha value of 1 signifies perfect agreement, 0 signifies no agreement, and a negative value indicates inverse agreement (Stewart, 2024). Each code was analyzed and then grouped for each of the eight categories of the codebook. The Krippendorffs alpha was calculated for each category (see Table 5). For all categories, the  $\alpha$  values were higher than 0.6 except for category three. The codes of the category were reviewed, and it was determined that the low alpha value was due to the inherent

variability and complexity of the category’s content rather than an issue with the coding scheme itself. Therefore, it was not necessary to change the codes. The total Krippendorff’s alpha for the codebook used in this study resulted in  $\alpha > 0.9$ .

**Table 5**

*Intercoder Reliability Test Results*

Category Number	Category Name	Krippendorff’s Alpha
1	Demographics	1.000
2	Familiarity with Rap Music	0.929
3	Concept of Women Empowerment	0.511
4	Concept of Misogyny	0.627
5	Song Excerpt Analysis	0.898
6	Mentioning of Themes	0.851
7	Overall Patterns	0.901
8	Societal Impact	1.000
	Total:	0.935

*Note.* Intercoder Reliability Test Results based on Krippendorff’s Alpha.

## 4. Results

The following results are structured according to the Code Book and the semi-structured interview questions (see Appendix A, C). Pseudonyms such as “Participant 1” are used to ensure anonymity, which were assigned according to the interview order (see Table 1).

### 4.1 Familiarity and Definitions

The initial questions of the semi-structured interview dealt with the participant’s familiarity with rap music, women empowerment, and misogyny, aligning with the research questions RQ1 and RQ3. The results revealed that all 15 participants were familiar with rap music. However,



only a small amount listen to it daily, while the majority listen to it rarely. Furthermore, all 15 participants were familiar with female rap music. The participants who consciously listen to female rap music reported doing so when they are happy or to get in a good mood, while working out, or before going to a party.

Most participants had heard the term women empowerment before and could offer definitions. The definition of women empowerment included terms like confidence, independence, motivation, equality, and supporting other women. More specifically, Participant 7 described it as recognizing and normalizing the lived experience of being a woman. Similarly, Participant 11 emphasized embracing femininity and societal roles as strong females. Other definitions focused on women's rights:

*“Woman empowerment for me, as I understand it, means basically strengthening women and their rights and fight for them.”* (Participant 4)

An example of women empowerment that almost all participants named were women in leading positions:

*“When in a company the highest position is female or in general the higher positions are female. Yeah, I think this is really empowering.”* (Participant 7)

A few other examples included: standing up for yourself and other women, fighting for women's rights, and setting boundaries. All participants believed that female rappers could contribute to promoting empowering representation of women. Participants 5, 9, and 14 argued that being a female rapper in the male-dominated rap industry alone is a form of women empowerment. Furthermore, participants believed that female artists could empower other women through written lyrics, music videos, and speaking up about women empowering topics. Other participants mentioned provocative lyrics and lyrics that re-own stereotypes as an example of women empowerment in rap music:

*“If they do like provocative lyrics like SXTN's “Hass Frau”, that's women empowerment to me. That's so provocative and I feel like these songs, women get them.”* (Participant 3)

Apart from “Hass Frau” by SXTN, songs the participants found to be women empowering included: “WAP” by Cardi B and Megan Thee Stallion, “Ain’t Shit” by Doja Cat and “Body” by Megan Thee Stallion.

Furthermore, most of the participants have heard of the term misogyny before. However, only four participants could provide clear definitions of it. The definitions offered by the participants included: hatred of women, toxic masculinity, not supporting women, and discrimination based on gender. One comprehensive definition of misogyny was:

*“It’s hatefulness towards women or everything female basically, like women but also like feminist values or like female values and woman existing in this world.”* (Participant 7)

This definition sheds light on the pervasive nature of misogyny, affecting how women are perceived and treated. Some examples of misogyny that were named included: catcalling women, only talking about women’s physical appearance, not taking women seriously, and stereotypes against women. Participants believed that female rappers could contribute to promoting misogynistic representation of women. For instance, by oversexualizing themselves and other women, using vulgar language, female nudity in music videos, and pushing other women down. Participants mentioned a potential reason for this promotion of misogyny is to get supported by men:

*“I think they can promote misogynistic views. [...] There are still a lot of women who want to maybe get the support from men too.”* (Participant 13)

Moreover, a few stated that it might not be the rappers’ intention to be misogynistic and others believed that women could not be misogynistic at all. When asked about a song from a female rap artist that is misogynistic none of the participants could come up with one.

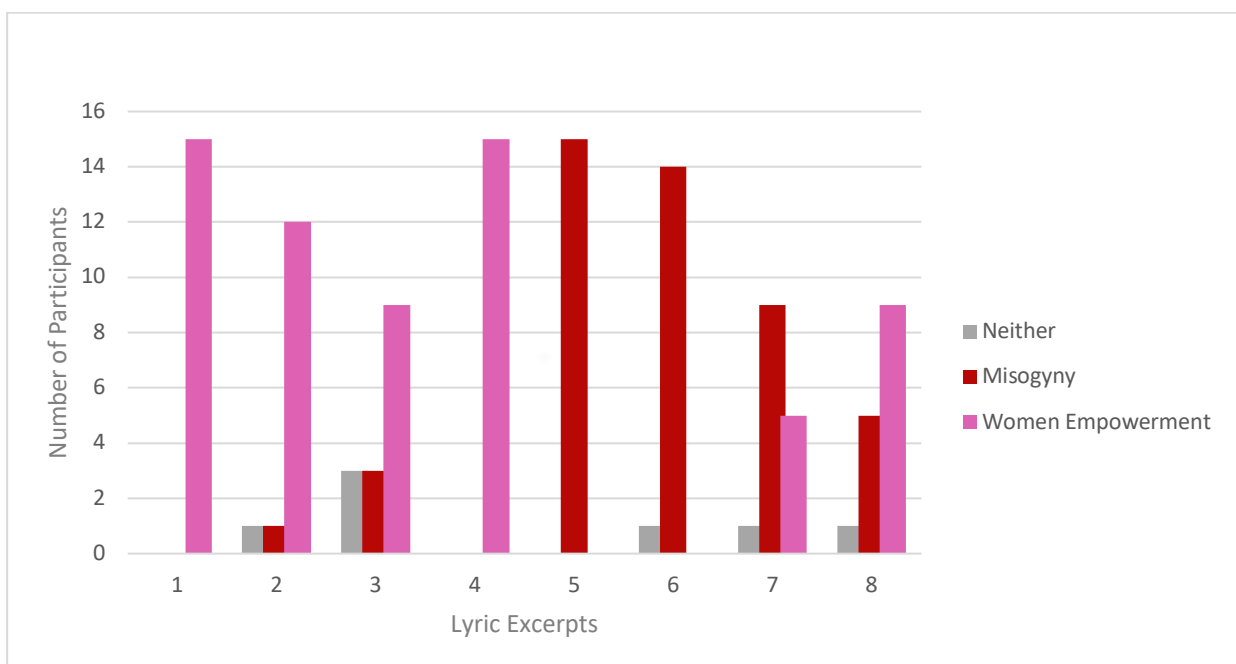
Therefore, participants showed varying levels of engagement with rap music and expressed diverse views on women empowerment and misogyny.

## 4.2 Lyric Excerpt Analysis

After addressing introductory questions, the interview progressed to analyze excerpts of lyrics, relevant to the central research question of this study. The researcher previously categorized the first four lyrics as containing themes of women empowerment (see Table 2). Participants agreed with this categorization, particularly for the first and fourth lyrics, which all 15 participants categorized as women empowerment (see Figure 1). The last four lyrics presented to the participants were initially categorized by the researcher as containing themes of misogyny (see Table 2). The results for these excerpts were more ambiguous. While all participants identified the fifth, and almost all identified the sixth lyric, as misogynistic, the categorization of the seventh and eighth lyrics varied (see Figure 1).

**Figure 1**

*Categorization of Excerpts*



*Note.* Female rap song lyric excerpts (see Table 2) and the categorization by the participants.

### **First Excerpt (Women's Agency)**

The first lyric excerpt was categorized as being women empowering by all 15 participants. Many viewed this excerpt as portraying women in a very positive and strong way. Some highlighted how the lyrics challenge traditional gender roles:

*“Especially when you think it’s written by a woman or sung by a woman you can imagine it goes against these standards of men thinking they are the givers and the money makers and everything. So that feels empowering.”* (Participant 1)

When asked about their reasoning for the categorization, the line “Woke up feelin' like I just might run for President” was mentioned often. Many interpreted this line as being about independent women and going against stereotypes. Participants underscored the impact of this specific line, noting its motivational tone:

*“This is like a really strong line I would say because there is a real message behind it because it just implies that she feels like she could really do everything.”* (Participant 5).

Furthermore, it raised a discussion about its implications for gender roles:

*“It’s showing that women can be in the positions who are regularly taken by men, like presidents or running the world.”* (Participant 4)

Additionally, multiple participants noted how the rapper directly addressed the audience, viewing this positively as if she were talking to them. They commented on the audience-centered approach:

*“I think the artist is kind of talking about themselves but also talking to the audience and it’s kind of taking the audience in there and being like really empowering.”* (Participant 12)

Thus, participants unanimously perceived the first lyric excerpt as empowering for women, noting how its portrayal challenges stereotypes and inspires independence.

### **Second Excerpt (Self-help)**

The second excerpt was also seen as empowering for women, though many felt it was less so compared to the previous one. Some criticized parts of the lyrics, perceiving the rapper as only talking about herself. Specifically, they interpreted the line “If I’m shining, everybody gonna shine” as self-centered. However, others viewed it as uplifting, suggesting that the rapper aimed to convey she wouldn’t overshadow anyone:

*“If I’m on the top, I’m going to make sure that everyone gets lifted up too.”* (Participant 6)

Moreover, when discussing the use of the word “bitch” some stated that its connotation depends on the context and the speaker. However, in this instance, many associated it with a depiction of a strong woman:

*“Usually when you say like “bad bitch” then you think of a person that really is strong and doesn't care about someone else's opinions. [...] It depends on the context that you use the word bitch for, if it's used by a man specifically, I think it's more like OK you're a slut, you're hoe.”* (Participant 10)

Overall, despite some critiques, the majority viewed the second excerpt as empowering for women, highlighting its portrayal of strength and inclusivity in lifting others up.

### **Third Excerpt (Gender dynamics)**

Participants identified this excerpt as more aggressive than the previous ones, although the initial thoughts remained predominantly positive. Many described this excerpt as portraying the lyrical subject as an independent woman, thus categorizing it as empowering. A significant number of participants commented on the line “If I had a dick, I would pull it out and piss on 'em.” Some participants saw the lyrics as being positively provocative:

*“I think she’s also kind of provocative, especially this line. Love that.”* (Participant 3)

However, not all viewed the excerpt positively. Notably, three participants categorized it as neither empowering for women nor misogynistic. This was because they perceived the lyrics as expressing hatred towards men:

*“How I interpret this part is it’s a bit against a specific type of men [...] I don’t really like that because then I can’t identify as much with the lyrics because obviously, I’m against misogyny, but that doesn’t mean I’m against men in general.”* (Participant 1)

Moreover, three participants believed it had misogynistic tendencies. This was mainly because they perceived it as filled with hostility towards other women.

Therefore, participants’ reactions to this excerpt varied. Some perceived it as provocative and empowering due to its assertive tone and themes of independence, while others criticized it for expressing perceived hostility towards men and women alike.

#### **Fourth Excerpt (Solidarity with Other Women)**

All 15 participants categorized the fourth lyric excerpt as being women empowering. Notably, seven participants recognized both the excerpt and its artists, all expressing positive attitudes toward them. When asked to explain their categorization, participants cited the portrayal of support between the two women. They highlighted the importance of female friendships in promoting empowerment, noting that these relationships are often undervalued and need more positive portrayals in music. Many participants provided insight into the importance of a positive depiction of female friendship:

*“I think it’s really important part of female empowerment because there is always this narrative of females fighting.”* (Participant 7)

Furthermore, this song uses the word “bitch” which none of the participants that were asked about it viewed as being meant negatively in this context. Participants highlighted this reinterpretation of language:

*“I think they are kind of like re-owning the misogynistic words and putting them into the empowerment side.”* (Participant 7)

Regarding the description of women’s physical appearance in the excerpt, many participants perceived it positively. However, some initially hesitated, acknowledging that they would typically disapprove of such descriptions. Yet, in this specific context, they believed the rappers intended to uplift and “hype up” the other women.

Overall, the participants viewed the fourth lyric excerpt as a powerful portrayal of female empowerment. They highlighted the significance of supportive female friendships and the positive reinterpretation of derogatory language.

#### **Fifth Excerpt (Objectification of Women)**

The fifth excerpt was categorized as misogynistic by all 15 participants. Their initial reactions suggested a clear difference from the tone of previous excerpts. Most participants interpreted this excerpt as sexualizing and objectifying the woman mentioned by the rapper. Some participants offered a critical perspective:

*“If I would not know that it’s from a female artist, I would think actually it’s from a male artist and it’s pretty misogynistic [...] She talks about a person as kind of like an object.”*

(Participant 12)

Additionally, the use of the word “whore” in this excerpt was interpreted as negative by all participants. While many stated they use “bitch” in their day-to-day life, “whore” is a word they would never use:

*“I like to use the word bitch like just for fun. But I would never use whore.”* (Participant 9)

Others agreed with this viewpoint and added:

*“Whore is very degrading to a woman. [...] She just saying she’s good for something sexual, but also in a negative way. So you don’t really see her as a woman, but more like an object.”*

(Participant 10)

Therefore, participants unanimously categorized the fifth excerpt as misogynistic, highlighting its perceived objectification and derogatory language towards women.

### **Sixth Excerpt (Derogatory Terms and Stereotypes)**

The initial reaction to this excerpt was overall more negative. Many participants criticized the hatred between the lyrical subject and the two other women mentioned in the excerpt. One participant viewed this hatred as something she could not relate to:

*“The singer is really setting up a fight and it doesn’t feel like togetherness with other women. [...] It makes me feel really distanced.”* (Participant 15)

Moreover, participant 5 noticed how female friendships are being portrayed in a negative light and believed this excerpt to be an example of a negative depiction of female friendships. The participants noticed the usage of the term “bitch” and associated something negative with it. Additionally, in this excerpt women’s physical appearance, more specifically women’s body parts are described. When asked about this many participants agreed that it made them feel uncomfortable and negative. Conversely, Participant 7 found the description to be positively funny, while others were unsure whether it was meant negatively:

*“I think it depends on the person who listens to it. I could imagine many people would feel offended by something like that.”* (Participant 5)

Thus, participants’ reactions to this excerpt varied widely. There were concerns raised about its portrayal of female relationships, the use of derogatory language, and the depiction of women’s physical attributes.

### **Seventh Excerpt (Distrust and Suspicion of Women)**

Participants’ reactions to the seventh excerpt varied. Some participants believed that the lyrical subject was talking about herself negatively. When asked about initial thoughts on the



excerpt Participant 9 expressed how the rapper talks negatively about herself since she is only talking about her sexuality. Her reason for categorizing it as misogynistic was:

*“Someone spends money for her so she can live her life, and his price will be like having sex with her? So that’s for me, it doesn’t feel like woman empowerment.”* (Participant 9)

Others offered a contrasting viewpoint, viewing the lyrics through a lens of empowerment:

*“Since she’s talking about her own agency and it doesn’t seem like she has to do this for money but she kind of does it for her own enjoyment, I would say it’s more women empowering.”* (Participant 6)

The participants were asked who they believed was in control of the depicted situation. Answers varied and while some believed the lyrical subject was in control others believed it was the person spending money on her:

*“The man thinks he’s in control because he has the money but since she knows how men think and she knows that he has the money, she’s in power because she can do whatever she wants.”* (Participant 3)

While others agreed with this point of view, they did not agree that it was a positive thing.

Overall, participants’ interpretations of the seventh excerpt varied widely. They reflected on contrasting views on whether the lyrics depicted empowerment through agency or perpetuated negative stereotypes about women’s roles.

### **Eighth Excerpt (Violence against Women)**

In contrast to the researcher’s initial categorization, the majority categorized the final lyric as women empowering. A common reason was that the participants liked how the rappers embraced women’s sexuality and they felt like the women described in the excerpt were in control of the situation. The song and its artists were recognized by four participants, who almost all put it into the women empowerment category. One participant who recognized the song described it as being about women’s pleasure, which she found empowering:

*“It is about like having sexual interaction with I guess a man but it’s more about the woman. So it’s not about like, how the man feels, which is in a lot of other, you know, rap music. [...] And I remember this song being like pretty new because it was fully about the woman pleasure. So, it was like putting the woman first in the sexual act.”* (Participant 12)

Participant 1 also recognized the song and said that just reading the lyrics did not make her feel empowered, but knowing the song and its melody made her feel that the song was empowering. Others had trouble categorizing it:

*“She’s very assertive, yeah. Very aggressively sexual. I still, I have a hard time saying it’s women empowering.”* (Participant 6)

Moreover, some participants said that they felt like it was degrading to women. They believed that the women were sexualizing themselves and playing into the stereotype of women only being sex objects. However, when asked about the terms “beat” and “beating” the participants did not necessarily connect them to violence but more sexually.

Therefore, participants’ reactions to the final lyric varied. The majority categorized it as women empowering due to its focus on women’s sexual agency. Others viewed it as potentially degrading or reinforcing stereotypes about women as sex objects.

### **4.3 Reflection**

Finally, the participants were asked to reflect upon their categorization. Common elements they found to be women empowering were independence, positive portrayal of women, and female friendships:

*“I think when they said that they can do whatever they want so that they have the power to decide, I think that’s an element that I find really empowering.”* (Participant 15)

Common elements they found to be misogynistic were the sexualization of themselves and other women, using degrading words like “whore”, talking about women’s bodies and hating other women:

*“I feel like if it’s if it’s attacking other woman or if you can hear that they used this similar kind of depictions of females as like as male rappers or like, misogynist people in general.”*

(Participant 7)

Some participants were even surprised by the identification of misogynistic themes:

*“Before looking at the lyrics, I thought most rap songs are empowering. But I realize now that there are also many misogynistic lyrics that I didn’t expect.”* (Participant 15)

Furthermore, they were asked if they believed that the portrayal of women in female rap songs can have an impact on how women are perceived in society. This directly relates to research questions RQ2 and RQ4. Many participants have previously stated that they don’t always pay a lot of attention to the lyrics and that the music plays the most important role. However, participants expressed that female rap music can serve as a powerful tool for empowerment, introducing confidence, and challenging societal norms:

*“I do think that it has a big impact. [...] If I really feel a rap song, I really listen to the lyrics, I really enjoy the lyrics as well because it has a lot of impact.”* (Participant 14)

Participants also believed that misogynistic lyrics could impact society:

*“Everything that is very negative and misogynistic has an impact on how you then perceive people and society.”* (Participant 12)

There were also observations that the impact of rap music may vary between genders, with some men potentially misunderstanding or overlooking the empowering messages conveyed in the lyrics. However, they not only found the gender of the listeners to have an impact, but participants also reflected on how the gender of the rapper might have an impact. Participants generally agreed that misogynistic lyrics rapped by men are perceived as more misogynistic. Furthermore, while some believed that if male rappers would include women empowering themes in their music it would be even more empowering to women, others believed that men cannot be women empowering.

Finally, the participants believed the impact on the audience extends beyond the lyrics. Participants mentioned the importance of music, and how it can be used to express feelings. Furthermore, participants highlighted the role of female rappers as role models:

*“I think when women listen to female rap songs, I think it really can be empowering because they see, OK, there are women out there that are really confident or seem to be really confident and they can do everything a man can do, they earn their own money, they earn as much money as the men are, even more as men. So, I think especially for younger women, it could really be empowering.”* (Participant 5)

Thus, participants reflected on their categorizations, finding elements like independence and positive portrayals of women empowering, while identifying misogyny in sexualization and derogatory language. They discussed rap music’s potential impact on societal perceptions, recognizing its role in women empowerment and misogyny.

## **5. Discussion**

The following section offers an interpretive analysis of the key findings from this study while trying to answer the research questions stated in the beginning. The central research question this study tried to answer was: “How do young adult women categorize and interpret themes of empowerment and misogyny in the lyrics of female rap music?”

The study’s findings highlight the diversity of perspectives on misogyny and women empowerment in female rap songs. Despite some agreement in categorization, multiple excerpts raised a range of opinions.

The categorization mainly depended on the participants’ interpretations of the excerpt. When the participants interpreted the excerpt as portraying women positively, by rapping about women’s independence and female friendships, they were categorized as women empowering. However, if the participants interpreted it as portraying women negatively, by sexualizing women and using degrading language, they categorized it as misogynistic. The third excerpt is

a prime example of this variation of categorization. The excerpt was categorized by nine participants as women empowering, by three as misogynistic, and by three as neither. While the ones categorizing it as women empowering interpreted this excerpt as a woman talking about her confidence and independence, the ones who categorized it as misogynistic interpreted it as hatred and hostility directed at other women. Participants categorizing them as neither interestingly interpreted it as hatred directed towards men. Therefore, the different interpretations led to the difference in categorization. This is in line with a study by Goldstone et al. (2013), which suggests that categorization is deeply influenced by the context and the individual's perspective. According to this study, subjective interpretations can lead to varied categorizations (Goldstone et al., 2013).

However, there were still slight variations of categorization even if the interpretation was similar. For instance, some find provocative or assertive lyrics empowering, while others view them as perpetuating misogyny. Moreover, some find female rappers presenting themselves as superior and overly confident as positive and empowering while others view it as more negative and self-centered. The previously discussed spreading activation theory provides a valuable framework for this variation of categorization. The theory suggests that participants' categorization of lyrics as empowering or misogynistic can be influenced by the activation of related concepts in their cognitive networks (Foster et al., 2016). Factors such as intersectional identities and cultural backgrounds can influence the accessibility and activation of specific concepts within these networks (Hankivsky, 2022; Bouton, 1988). For example, participants with strong feminist identities may have more activated nodes related to feminist theory in their cognitive networks, influencing their interpretation of lyrics. This explains how the categorization might vary based on the activation of nodes related to the concept of women empowerment and misogyny. Adding to this, familiarity with music significantly influences emotional and pleasurable responses in the brain (Freitas et al., 2018). Repetition can enhance

the enjoyment of music, leading to positive emotions. This explains why familiar excerpts were more likely perceived as positive and therefore categorized as women empowering.

Thus, it can be concluded that young adult women categorize themes of empowerment and misogyny in the lyrics of female rap music according to their interpretation. These can be influenced by various factors. By addressing the following sub-questions, such as how women define empowerment and misogyny, and how they perceive the role of female rap artists, it will provide deeper insights into how young adult women interpret and categorize these themes.

### **5.1 Women Empowerment Discussion**

To delve deeper into the exploration of the central research question, this discussion will now aim to answer the two sub-research questions related to the concept of women empowerment. The first question that will be answered is RQ1: “How do young adult women define and conceptualize women empowerment within the context of female rap lyrics?”

The definitions of women empowerment by the participants were diverse but consistently highlighted themes of confidence, independence, and supporting other women. The range of definitions and the various examples indicate that empowerment is a multi-faceted concept for young adult women. It is seen as both individual achievements and collective actions. This is in line with the previous definition of women empowerment. Based on studies by Dadona (2015), Galiè and Farnworth (2019), and Phillips et al. (2005) this study defined it as enabling women to gain control over their lives, make autonomous decisions, and overcome obstacles. This suggests that the participants have a solid understanding of women empowerment.

Moreover, participants’ interpretations of the excerpts generally aligned with the predefined themes from Oware (2009) and Phillips et al. (2005) regarding women empowering lyrics. Interestingly, two new themes emerged from the participants’ responses: Provocative Lyrics and Addressing the Audience. Provocative lyrics in songs like “WAP” by Cardi B and Megan Thee Stallion, were seen as empowering through the reclamation of female sexuality. This

aligns with Faluyi's (2015) observations that women in the hip-hop industry often reclaim their identities through their engagement with sexualized imagery. Additionally, lyrics addressing the audience or celebrating other women were especially seen as empowering. Conversely, self-centered lyrics were sometimes seen as less empowering. This highlights the importance of inclusivity and community. These two new themes underscore the evolving dynamics within the interpretation of women empowering lyrics in female rap music.

Therefore, young adult women define women empowerment within the context of female rap lyrics as the expression and promotion of confidence, independence, and solidarity among women. Empowerment is further enhanced by provocative self-expression and positive messages directed at the audience, highlighting the importance of inclusivity and community.

Moving on to the next question which is RQ2: "How do young adult women perceive the role of female rap artists in promoting women empowerment?"

Generally, the participants perceive female rap artists as significant contributors to the promotion of women empowerment. Participants believed that not only through their lyrics but also through their music videos and presence in a male-dominated industry they could empower women. The idea that simply being a successful female rapper is empowering was highlighted by several participants, indicating that representation and visibility are crucial components of empowerment. Furthermore, the participants believed that women empowering lyrics in their music can be influential. They broadly agreed that music, being widely accessible, can have a significant impact on societal views and individual attitudes. This is in line with a study by González and Gemma (2021), which revealed that lyrics can amplify emotions and strengthen aspects of identity in young people. According to the study, they can shift perceptions of various life issues, leading to changes in attitudes (González & Gemma, 2021). Generally, the views of the participants were in line with the previously defined impact of women empowering lyrics (Dandona, 2015; Foster et al., 2016; Phillips et al., 2005). Additionally, participants highlighted

that female rap could be particularly empowering for younger women, showcasing that women can be confident, financially independent, and capable of achieving what men do, which challenges traditional gender roles.

Therefore, young adult women view female rappers as significant contributors to the promotion of women empowerment. This can positively influence perceptions of women in individuals and society as a whole.

## **5.2 Misogyny Discussion**

The discussion will now focus on the two sub-research questions related to the concept of misogyny. The first sub-question that will be answered is RQ3: “How do young adult women define and conceptualize misogyny within the context of female rap lyrics?”

While many participants were familiar with the concept of misogyny, some had never heard of the term, suggesting a variance in awareness of misogyny among the participants. The definitions ranged from hatred toward women to subtler forms such as not taking women seriously or perpetuating stereotypes. These definitions were in line with the previous definition of misogyny. Based on studies by Faluyi (2015), Szymanski et al. (2009), and Arsawati and Bunga (2022) this study defined it as hatred towards women, stemming from societal attitudes that view women as objects and blame for problems. However, it is noteworthy that none of the participants could recall a specific song from a female rap artist that they believed to be misogynistic. Some even argued that women cannot be misogynistic. Highlighting a gap in their awareness. This underscores the need for media literacy to help young women critically engage with media content (Wright et al., 2024).

Furthermore, their interpretations of the excerpts were mostly in line with Mackey (2021), and Weitzer and Kubrin’s (2009) previously defined themes of objectification of women, and derogatory terms and stereotypes. However, themes like distrust and suspicion, and violence against women were not mentioned, possibly due to the selected excerpts. Participants noted



that while negative self-directed comments by rappers were often not seen as misogynistic, negative depictions of other women were. This mirrors their views on women empowerment, where positive representations of other women were seen as especially empowering.

Therefore, young adult women define misogyny within the context of female rap lyrics as the perpetuation of negative stereotypes, objectification, and demeaning representations of women. The variance in familiarity with misogyny suggests a potential gap in awareness or interpretation, highlighting the need for media literacy.

Finally, the last question this study aimed to answer is RQ4: “How do young adult women perceive the role of female rap artists in promoting misogyny?”

The perceived role of female rap artists in promoting misogyny is more complex and varied than the one of women empowerment. Participants acknowledged that some female rap artists, sometimes unintentionally, perpetuate misogynistic themes through their lyrics. However, there is also an understanding that these artists are in a male-dominated industry where such themes are prevalent and sometimes expected. However, since every participant categorized at least one excerpt as containing misogyny, it can be assumed that all participants do believe that female rap artists can play a role in promoting misogynistic views. Similarly to women empowerment, participants emphasized that negative and misogynistic content in lyrics can shape perceptions of individuals and society as a whole. It suggests that the messages conveyed in rap lyrics have broader implications beyond entertainment. This aligns with the previously defined impact of misogynistic lyrics in rap (Arsawati & Bunga, 2022; Adams & Fuller, 2006; Foster et al., 2016; Mackey, 2021). Even if lyrics are not the primary focus for all listeners, they still play a crucial role in shaping attitudes and beliefs when they resonate with the audience.

Thus, despite acknowledging the industry’s male-dominated context, young women concluded that female rappers do play a role in perpetuating misogynistic views. This can have an impact on individuals and society as a whole.

### **5.3 Implications**

This study offers theoretical implications. First of all, the study enhances the existing body of literature on the interpretation of female rap music. In addition to reinforcing existing themes of women empowerment in rap music, the study identified two new themes: Provocative Lyrics and Addressing the Audience. These new themes deepen the understanding of what young adult women perceive to be women empowering, which adds to feminist discourse within music studies. Furthermore, by examining how rap lyrics influence perceptions of women empowerment and misogyny among young adult women, the study contributes to general media effects theory. It provides new insights into how media content shapes attitudes and behaviors related to gender. Moreover, this study highlighted the importance of context and individual interpretation in shaping these perceptions. The application of spreading activation theory in this study highlights what role cognitive networks play in interpreting media messages.

Moreover, this study offers practical implications. Mainly female rap artists and their teams can benefit from this research. The findings of this study highlighted the need for artists to be mindful of the impact of their content. Especially young adult women are easily influenced by the portrayal of women in media. They can use these insights to create lyrics that promote empowerment and avoid perpetuating misogyny. This can enhance the positive influence of female rap music. Finally, the study highlights the need for media literacy skills, particularly among young adult women who may be influenced by media portrayals of women. This suggests educational initiatives to enhance critical thinking and awareness of media messages.

### **5.4 Limitations and Future Research**

Collecting data with semi-structured interviews comes with limitations that are important to acknowledge. Semi-structured interviews are inherently intrusive because they require participants to report their attitudes, which can influence their responses explicitly. Moreover, the interviews are influenced by the context in which they occur and the social dynamics

between the interviewer and interviewee. This includes the relationship between the participants and the interviewer (Karatsareas, 2022). Since the majority of participants were acquaintances of the researcher, this may have introduced several biases that could affect the results. These biases include the social desirability bias, which means saying what they think the interviewer wants to hear, and acquiescence bias, which means agreeing with the interviewer regardless of their true beliefs (Karatsareas, 2022). The selection of excerpts could have additionally introduced biases into the results. The subjective selection process of lyrics reflects the researcher's interpretation rather than an objective selection method. Moreover, while the researcher selected a diversity of songs, this approach might not have fully captured the extensiveness of themes present in female rap music. Finally, the way questions were framed, and the researcher's interpretation of participants' responses could have shaped the direction and outcomes of the study.

Future research could explore the differences in perceptions of male and female rap music. While this study focused exclusively on female rap lyrics, including both male and female rap lyrics in future studies could reveal how the gender of the artist influences the reception of rap music. It can shed light on whether listeners interpret messages of women empowerment and misogyny differently based on the rappers' gender. Moreover, since this study only dealt with the perception of young adult women, investigating how different demographics perceive and are affected by the themes in female rap music would be beneficial. This can help artists and record labels navigate cultural sensitivities and preferences, ensuring their music resonates with diverse audiences.

## **5.5 Conclusion**

The duality of the portrayal of women in female rap music is an ongoing discourse. While many female rappers aim to empower women they, sometimes unintentionally, include themes of misogyny in their lyrics. Since the way women are portrayed in media, such as rap songs,

can have a big impact on young women, it is important to investigate their interpretations of these themes. This study specifically delved into the categorizations of women empowerment and misogyny in female rap music among young adult women.

The findings of this study shed light on how young adult women perceive themes of empowerment and misogyny within female rap music. The key findings indicate that the variation of categorization is mainly influenced by the participants' differences in interpretation. Furthermore, empowerment is generally associated with themes of confidence, independence, and solidarity between women, while misogyny is linked to negative stereotypes, objectification, and demeaning portrayals of women. Finally, the participants perceived female rappers to play a critical role in influencing not only their audience but society in general through the portrayal of women in their lyrics.

The study highlights the subjective nature of lyrical interpretation and the critical role of context and perspective. By identifying new themes of women empowerment, such as provocative lyrics and audience engagement, the research provides a deeper understanding of the content of female rap. This provides valuable information for artists and their teams working in this field as well as for the field of media studies.

## 6. References

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During the preparation of this work, I used “ChatGPT” to help me with the formulation of sentences. After using this AI tool, I thoroughly reviewed and edited the content as needed, taking full responsibility for the final outcome.

## 7. Appendix

### A. Semi-structured Interview Questions

#### **Semi-Structured Interview**

##### **Introduction and Consent:**

Before we begin, I'd like to provide you with a brief overview of what to expect during this interview. This interview is part of my bachelor thesis, focusing on the analysis of female rap lyrics. Initially, I'll ask you some general questions. Following that, I'll present you with 8 excerpts from female rap songs and ask related questions. Please note that these lyrics may contain explicit language and touch upon sensitive topics such as domestic violence. If any content makes you uncomfortable, we can either pause or skip that section altogether.

Furthermore, this interview will be audio recorded. The recordings will be stored anonymously and will be deleted after July 1, 2024. Participation is entirely voluntary, and you have the right to withdraw at any point without facing any consequences. Your responses will be treated with confidentiality and solely used for the purpose of my bachelor thesis.

Do you agree to participate under these terms?

(yes/no)

##### **Introduction Questions:**

1. How old are you?
2. What gender do you identify with?
3. Where are you from?
4. Are you familiar with rap music?
  - a. How often do you listen to it?
  - b. Who are your favorite artists?
5. Do you listen to rap by female artists?
  - a. Who are your favorite female artists?
6. When do you listen to rap by female artists?
  
7. Are you familiar with the term "women empowerment"?

- a. What do you understand under that term?

Definition of women empowerment:

“Women empowerment involves women’s ability to determine their own lives, pursue their aspirations, and gain control over valuable resources.”

8. After hearing the definition can you give me some examples of what you believe could be examples of women empowerment?
9. How do you believe female rap artists could contribute to promoting empowering representations of women in their music?
10. Are you familiar with the term “misogyny”?
  - a. What do you understand under that term?

Definition of misogyny:

“Misogyny can be defined as the attitude of contempt or hatred towards women, where women are viewed as inferior to men.”

11. After hearing the definition can you give me some examples of what you believe could be examples of misogyny?
12. How do you believe female rap artists could contribute to promoting misogynistic representations of women in their music?
13. Can you provide examples of female rap songs or artists that you believe promote women empowerment? (If not, that is also okay)
14. Can you provide examples of female rap songs or artists that you believe promote misogyny? (If not, that is also okay)

**Lyrics Questions:**

I will now give you some song excerpts and ask you questions about them.

Women Empowerment Themes and Lyrics:

1. Autonomy

*Woke up feelin' like I just might run for President*

*Even if there ain't no precedent, switchin' up the messaging*

*I'm about to add a little estrogen*  
*Buy my whip by myself*  
*Pay my rent by myself*  
*(...)*  
*So if you fight like a girl, cry like a girl*  
*Do your thing, run the whole damn world*  
*If you feel like a girl then you real like a girl*  
*Do your thing, run the whole damn world*

Questions:

1. Are you familiar with this song/artist?
  2. What is the first thing you notice about these lyrics?
  3. How do these lyrics make you feel?
  4. How would you categorize these lyrics (Empowerment/Misogyny)?
    - a. Why? Which sentence/word specifically made you decide that way?
  5. How do you think these lyrics describe women and their agency (positively/negatively)?
2. Self-help

*If I'm shining, everybody gonna shine*  
*(Yeah, I'm goals)*  
*I was born like this, don't even gotta try*  
*(Now you know)*  
*I'm like Chardonnay, get better over time*  
*(So you know)*  
*Heard you say I'm not the baddest bitch, you lie*

Questions:

1. Are you familiar with this song/artist?
2. What is the first thing you notice about these lyrics?
3. How do these lyrics make you feel?

4. How would you categorize these lyrics (Empowerment/Misogyny)?
    - a. Why? Which sentence/word specifically made you decide that way?
  5. How do you think these lyrics talk about women's bodies specifically (positive/negative)?
3. Gender dynamics

*A couple formulas, little pretty lids on 'em  
 If I had a dick, I would pull it out and piss on 'em (Pss)  
 Let me shake it off  
 I just signed a couple deals,  
 I might break you off  
 And we ain't making up,  
 I don't need a mediator*

Questions:

1. Are you familiar with this song/artist?
  2. What is the first thing you notice about these lyrics?
  3. How do these lyrics make you feel?
  4. How would you categorize these lyrics (Empowerment/Misogyny)?
    - a. Why? Which sentence/word specifically made you decide that way?
  5. How do you think these lyrics address themes of materialism and power dynamics in relationships (positive/negative)?
4. Solidarity with other women

*That's my best friend, she a real bad bitch  
 Drive her own car, she 'on't need no Lyft  
 In the strip club, know my girl gon' tip  
 Now she twerkin', she throw it out and come back in*

*Ha, best friend, you the baddest and you know it (you know)*

*Uh-oh, girl, I think our booty growin' (ayy-yeah)*

*Fuck it up in the mirror, hit them poses (pose)*

Questions:

1. Are you familiar with this song/artist?
2. What is the first thing you notice about these lyrics?
3. How do these lyrics make you feel?
4. How would you categorize these lyrics (Empowerment/Misogyny)?
  - a. Why? Which sentence/word specifically made you decide that way?
5. What role do you think do female friendships play in promoting women empowerment/misogyny?
6. How do you think these lyrics talk about women's bodies specifically (positive/negative)?

Misogyny Themes and Lyrics:

1. Objectification of women

*I don't open doors for a whore (No no no)*

*I just want the neck, nothin' more (No nothing more)*

*Shawty, make it clap, make it applaud (Yea, make it clap)*

*When you tired of your man, give me a call (Give me a call)*

Questions:

1. Are you familiar with this song/artist?
  2. What is the first thing you notice about these lyrics?
  3. How do these lyrics make you feel?
  4. How would you categorize these lyrics (Empowerment/Misogyny)?
    - a. Why? Which sentence/word specifically made you decide that way?
  5. How do you think these lyrics describe women (positive/negative)?
- 
2. Derogatory terms and stereotypes

*Baby, here we go again (here we go again)*  
*Pussy real fat, probably got a double chin*  
*First, that bitch hate me, then this bitch hate me*  
*And somehow, they link up and they become friends (like, how?)*  
*Bitch, pipe down (pipe down)*

Questions:

1. Are you familiar with this song/artist?
  2. What is the first thing you notice about these lyrics?
  3. How do these lyrics make you feel?
  4. How would you categorize these lyrics (Empowerment/Misogyny)?
    - a. Why? Which sentence/word specifically made you decide that way?
  5. How do you think these lyrics talk about women's bodies specifically (positive/negative)?
3. Distrust and suspicion of women

*If you spend some money, then maybe I just might fuck ya (Fuck ya, yeah, yeah)*  
*When I shake that ass, I'ma do this shit in slow motion (Motion, slow motion, yeah)*  
*You got a whole lotta cash, and n\*\*\*\*, you know I want it (Want it, you know I want it)*

Questions:

1. Are you familiar with this song/artist?
  2. What is the first thing you notice about these lyrics?
  3. How do these lyrics make you feel?
  4. How would you categorize these lyrics (Empowerment/Misogyny)?
    - a. Why? Which sentence/word specifically made you decide that way?
  5. How do you think these lyrics address themes of materialism and power dynamics in relationships (positive/negative)?
4. Violence against women

*Beat it up, n\*\*\*\*, catch a charge*  
*Extra large, and extra hard*  
*Put this pussy right in yo' face*  
*Swipe your nose like a credit card*  
*(...)*  
*Your honor, I'm a freak bitch, handcuffs, leashes*  
*Switch my wig, make him feel like he cheating*  
*Put him on his knees, give him some' to believe in*  
*Never lost a fight, but I'm looking for a beating*

**Questions:**

1. Are you familiar with this song/artist?
2. What do you notice about these lyrics?
3. How do these lyrics make you feel?
4. How would you categorize these lyrics (Empowerment/Misogyny)?
  - a. Why? Which sentence/word specifically made you decide that way?
5. How do you think is violence depicted in the lyrics and what message does it convey about sexual agency?

**Outro Questions:**

1. After reading through the lyrics and talking about women empowerment, how would you say female rappers (can) address this theme in their lyrics?
  - a. In your opinion, what elements or themes in rap lyrics contribute to women's empowerment?
2. After reading through the lyrics and talking about misogyny, how would you say female rappers (can) address this theme in their lyrics?
  - a. In your opinion, what elements or themes in rap lyrics contribute to misogyny?
3. How do you think misogyny and women empowerment in rap lyrics affects perceptions of women in society?
4. Is there anything you would like to add?



Thank you for participating in this interview.

B. Informed Consent Form

### Informed Consent Form

You are invited to participate in an interview for a bachelor thesis research project conducted by Marie Meyer at the University of Twente. Before deciding whether to participate, please carefully review the information provided in this consent form.

**Information about the Study:**

This interview is part of a bachelor thesis, focusing on the analysis of female rap lyrics. Initially, you will respond to a series of general questions. Then, you will be presented with eight excerpts from female rap songs, each followed by related questions. It is important to note that these lyrics may contain explicit language and address sensitive topics such as violence. Should any content provoke discomfort, the interview can be paused, and the section skipped accordingly. Please be advised that the interview will be audio recorded for research purposes.

There are no anticipated risks greater than those encountered in daily life. The potential benefits of participating in this research include contributing to academic understanding of female rap lyrics and their cultural significance.

Your responses will be treated with confidentiality. The interview recordings will be stored anonymously and will be deleted after July 1, 2024. Only the researcher will have access to the recordings, and they will solely be used for the purpose of the bachelor thesis.

Participation in this research is entirely voluntary. You have the right to refuse to participate or to withdraw at any point without facing any consequences.

**Consent:**

Do you agree to participate under these terms?

Yes

No

**Signatures:**

\_\_\_\_\_  
Name of participant [printed]

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

**Contact Information:**

If you have any further questions or wish to receive the study results, please reach out to [m.e.meyer@student.utwente.nl](mailto:m.e.meyer@student.utwente.nl)

If you have questions about your rights as a research participant, or discuss any concerns about this study with someone other than the researcher, please contact the Secretary of the Ethics Committee/domain Humanities & Social Sciences of the Faculty of Behavioural, Management and Social Sciences at the University of Twente by [ethicscommittee-hss@utwente.nl](mailto:ethicscommittee-hss@utwente.nl)

## C. Codebook

Category	Code	Definition	Examples
<b>1. Demographics</b>	1.1 Age	Age of the participant	18, 21, 25
	1.2 Gender Identity	Gender identity of the participant	Female
	1.3 Nationality	Nationality of the participant	“German”, “Turkish”
<b>2. Familiarity with Rap Music</b>	2.1 Familiarity with rap	If the participants know rap music	Yes, No
	2.2 Frequency of Listening to Rap	How often participants listen to rap music	Daily, Weekly, Occasionally, Never
	2.3 Favorite Artists	Specific rap artists participants enjoy	Drake, ASAP Rocky, Kendrick Lamar
	2.4 Frequency of Listening to Female Rap	How often participants listen to female rap artists	Daily, Weekly, Occasionally, Never
	2.5 Favorite Female Artists	Specific female rap artists participants enjoy	Nicki Minaj, Cardi B, Doja Cat
	2.6 Listening Context	Situations when participants listen to female rap music	“While working out”, “To get in a better mood,” “Before going to a party”

	2.7 Attention to lyrics	Participants paid attention to lyrics in rap music	“If I really feel a rap song I especially listen to the lyrics.”
<b>3. Concept of Women Empowerment</b>	3.1 Understanding of Women Empowerment	Participants' initial understanding of women empowerment	“Equality”, “Standing up for women”
	3.2 Examples of Women Empowerment	Specific examples participants believe exemplify women empowerment	“Women in leadership positions”, “Financial independence”, “Feminism”
	3.3 Contribution of Female Rap to Women Empowerment	How participants believe female rap artists contribute to women empowerment	“Positive lyrics about independence”
<b>4. Concept of Misogyny</b>	4.1 Understanding of Misogyny	Participants' initial understanding of misogyny	“Hatred towards women”, “Seeing women as inferior”
	4.2 Examples of Misogyny	Specific examples participants believe exemplify misogyny	“Using derogatory terms”, “cat calling”
	4.3 Contribution of Female Rap to Misogyny	How participants believe female rap artists contribute to misogynistic representations	“Lyrics that degrade women”
<b>5. Song Excerpts Analysis</b>	5.1 Familiarity with Song/Artist	Whether participants are familiar with the song or artist and how they perceive them	Yes, No, “I keep up with them”, “I don’t really know them”
	5.2 Initial Reaction	Participants’ initial reaction to the lyrics	“negative”, “aggressive”, “empowering”, “positive”
	5.3 Portrayal of Women	Participants perceived portrayal of women in the lyrics	“negatively”, “positively”, “as independent”, “like an object”

	5.4 Categorization	How participants categorize the lyrics	Women Empowerment, Misogyny
	5.5 Reasoning for Categorization	Specific sentences or words that influenced participants' decision	“Positive about women”, “Objectifying language”
<b>6. Mentioning of Themes</b>	6.1 Women’s autonomy	Participant mentions terms related to the theme of women’s autonomy	“Independent decision making”, “Self-reliance”, “Financial Independence”
	6.2 Women self-help	Participant mentions terms related to the theme of self-help	“body positivity”, “using degrading words and re-owning them”
	6.3 Gender dynamics	Participant mentions terms related to the theme of gender dynamic	“Equality in relationships”, “Woman is in control”
	6.4 Solidarity with other women	Participant mentions terms related to the theme of solidarity with other women	“Supporting each other”, “Female solidarity”, “Female Friendships”
	6.5 Objectification of women	Participant mentions terms related to the theme of objectification of women	“Viewing women as sex objects”, “oversexualization”, “Sexual exploitation”
	6.6 Derogatory terms and stereotypes	Participant mentions terms related to the theme of derogatory terms and stereotypes	“Calling women derogatory names”, “Stereotyping”
	6.7 Distrust and suspicion of women	Participant mentions terms related to the theme of distrust and suspicion of women	“Women portrayed as Golddiggers”, “Mistrust in relationships”, “cheating”
	6.8 Violence against women	Participant mentions terms related to the theme of violence against women	“Glorifying violence”, “Justifying abuse”

<b>7. Overall Patterns</b>	7.1 Women Empowerment Elements in Lyrics	Key elements or themes in lyrics that contribute to women's empowerment	“rapping positively about other women”, “not relying on men”
	7.2 Misogyny Elements in Lyrics	Key elements or themes in lyrics that contribute to misogyny	“Degrading language”, “Objectification”, “oversexualizing”
<b>8. Societal Impact</b>	8.1 Perception of Influence of Portrayal of Women in Rap	How misogyny and women empowerment in rap lyrics affect perceptions of women in society	“Shaping societal attitudes”, “Impact on gender norms”, “Impact on behavior towards women”
	8.2 Perception of Influence of Gender	How participants view the effect of gender of the rapper	“It has an impact”, “Men can’t be women empowering”