

Do racial and gender-based prejudices influence how we respond to female degrading lyrics in hip-hop music?

Danique Hemmes (S2634449)

Bachelor Communication Science (BMS-COM)

University of Twente

Supervisor: B. Steenbreker

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Abstract

Background: A prevalent theme in hip hop lyrics is the glorification of violence, aggression, and sexualizing. A frequently discussed aspect of this is the amount of female degrading lyrics in these songs. This type of lyrics has a negative influence on people's behavior and mental state. Especially young people seem to be affected by these songs. This is a problematic matter that is prevalent in today's society. Research has shown that prejudices about someone influences how one interprets their message. Race and gender play a big role in this. **Objective:** Therefore, this study will investigate the relation between female degradation in hip-hop lyrics and emotions. There is expected that degrading lyrics lead to negative emotions, whereas empowering lyrics lead to positive emotions. Additionally, the study will look into whether prejudices about the artist influence this relation. **Methods:** This study was performed by distributing an online questionnaire. Participants were automatically shown one of five pictures: black male, white male, black female, white female, and no picture. Then they were asked to read degrading and empowering lyrics and answer questions about their emotions after reading the lyrics. The sample consisted of 141 participants. R-Studio was used to analyze the data from the survey. **Results:** Analyzing this data showed that there is a positive relation between female degrading lyrics and negative emotions. Additionally, there is a positive relation between female empowering lyrics and positive emotions. Furthermore, racial and gender-based prejudices influence the relation between degrading lyrics and negative emotions. **Conclusion:** Female degrading lyrics lead to negative emotions, whereas female empowering lyrics lead to positive emotions. Additionally, prejudices about race and gender of the artist influence the effect of degrading lyrics on emotions.

1. Introduction

Hip-hop music has changed significantly over the years. In the early days, hip-hop culture was known for its rebellious nature and served as a form of expression for the previously oppressed black communities in the United States of America. It was a culture which was in disagreement with the dominant discourses of disregarded black people's identity and roles in society (Nyirenda, 2015). According to many hip-hop fans, hip-hop culture consists of at least four fundamental elements: Disc jockeying (DJing), break dancing, graffiti art, and rapping (Aldridge & Stewart, 2005). The unique style of rapping to music was developed in this manner: Rap, which originated from toasting—a method of creating music by talking over records—is a form of sonic collage. In the context of hip-hop, sonic collage often involves mixing and matching beats, samples from other songs, vocal tracks, and other sound effects to produce a unique and intricate musical piece. When rapping came into existence, it laid the foundation for the evolution of hip-hop. (Samuels, 1991).

One prevalent theme in rap music is the glorification of violence, aggression, and sexualizing. Songs often depict scenarios of conflict, dominance, and power struggles, portraying violence as a means of asserting masculinity and gaining respect (Jeffries, 2011). A frequently discussed aspect of this is the abundance of lyrics that degrade females. Female degrading lyrics, often characterized by objectification, stereotyping, disrespect, and violence, remain prevalent in many hip-hop songs, perpetuating harmful stereotypes and contributing to the normalization of gender inequality (McWilliams, 2010). Objectification occurs when a person's body is separated from them as a person so that they are reduced to the status of an object. This is something that occurs regularly in hip-hop lyrics. Female degradation in hip-hop lyrics has persisted for decades and has led to acceptance within society simply because it is viewed as "normal." The words used to

describe women in hip-hop music are seen as disrespectful and dehumanizing. Many lyrics refer to women with demeaning terms such as “bitch” and “hoe” (Cooper, 2019). Additionally, the lyrics suggest that women should comply with the desires of men. Such lyrics imply that male rappers’ energy is spent trying to keep women quiet. These songs often focus on getting women into bed or, in some cases, condoning or bragging about sexual assault/rape, which ultimately has the same silencing effect (Rebollo-Gil & Moras, 2012). This makes it difficult for women to join the industry as anything other than sexy background dancers in videoclips.

However, in contrast to the early days, in recent decades, hip-hop songs also have also included empowering lyrics. This change was influenced by feminist movements. When these movements emerged, the hip-hop industry was also affected. In 1991, the term “hip-hop feminism” was first introduced. Hip-hop feminism challenges ideologies of universal womanhood, bodies, class and gender construction, emphasizing the black identity as paramount to our experience (Payne & Halliday, 2020). Later, this was expanded to include all women. Because of these movements, the identity of hip-hop music shifted. Nowadays, a lot of big names in the industry are female. Take Nicki Minaj as an example; she has had a lot of successful albums and EP’s in during the last few decades. Many of her songs, such as “Starships”, are well-known all over the world. Female artists have changed the tone of hip-hop songs. Their songs are empowering and uplifting, a stark contrast to the early days. This shift has also led male hip-hop artists to realize they can include other topics in their songs or talk about women differently. Female empowering lyrics have made their way into the hip-hop industry. Female empowering songs, with their uplifting messages and motivational lyrics, can help women feel more confident, assertive, and empowered (Chiong, 2023). Taking this into account, female empowering lyrics seem to have a good impact on women’s emotions and mental health.

However, even in the 21st century, the most popular terms to describe women in hip-hop songs are degrading, such as “bitch” or “hoe”. This shows that female degradation is still a prevalent theme in the hip-hop industry. As mentioned before, most lyrics focus on women’s bodies or sexual acts rather than their personalities, exemplifying the objectification of women. Female degradation has shown to have a negative psychological impact. A study performed by Aubrey (2006), showed that objectifying media can affect one’s perception of their own bodies and self-worth. According to objectification theory, which states that girls and women develop their primary view of their physical selves from the observations of others, girls are socialized to objectify their own physical characteristics from a third person perspective (Fredrickson & Roberts, 1997). When women view objectifying messages, they begin to see themselves as objects and feel responsible to always be physically attractive to others. This leads to several psychological and mental health consequences. For example, the more females internalize objectifying media messages, the more likely they are to endorse negative beliefs about femininity (Tolman & Porsche, 2000). Furthermore, female degradation in hip hop music can lead to mental health problems such as depression (Brathwaite, 2013). This is because music is a powerful medium that can evoke a wide range of emotions and influence listeners' perceptions and behaviors. Additionally, research has shown that the content of music, particularly lyrics that degrade or objectify women, can have significant effects on individuals' emotional well-being and attitudes towards gender (Aubrey & Frisby, 2011). It can lead to the normalization of sexual harassment and hinder gender equality.

Furthermore, research has shown that having prejudices about someone can affect how their message is being interpreted. When having negative pre-existing beliefs about someone, people are more likely to respond to their message in a negative manner (Edwards, 2011). Factors that hold most prejudices are gender and race. Research suggests that the response to misogynistic

lyrics in hip-hop, particularly those that degrade women, can be influenced by the race and gender of the artist (Frederickson & Roberts, 1997). This often happens unconsciously. Most of our beliefs are shaped by our socialization and the ideas we absorb from those around us, as well as from our exposure to books, media, and various interactions. Through this process, we develop prejudices around race. While no one is inherently racist, exposure to others' biases, inaccuracies, and stereotypes causes us to form discriminatory beliefs, even if we don't consider ourselves racist. In the U.S., it's almost unavoidable to grow up without internalizing some racist ideas and beliefs, as these images and messages are pervasive (Benton, 2020). This is also the case for gender. Furthermore, prejudices can lead to more extreme reactions. A study done by Dion and Earn (1975) concluded that aggressive, sad, and anxious responses are more likely to arise when a person is biased by prejudices. Therefore, it can be the case that when seeing an image of a person that the message is from, someone's interpretation can be different than when seeing a picture of another person.

In this study, the following research questions will be answered:

RQ 1: What is the effect of female degradation and female empowerment in hip-hop lyrics on one's emotions?

RQ 2: Do prejudices regarding gender and race influence the effect of female degradation in hip-hop lyrics on one's emotions?

2. Theoretical Framework

2.1 Emotions

Lyrics, as well as other aspects of music, can evoke different kinds of emotions. In the framework of the component process model, emotion is defined as “an episode of interrelated, synchronized changes in the states of all or most of the five organismic subsystems in response to the evaluation of an external or internal stimulus event as relevant to major concerns of the organism” (Scherer, 2001). This means that a certain event, big or small, influences the feelings and state of a being. Emotions involve three components: a subjective experience, a physiological response, and a behavioral or expressive response. First, the subjective experience contains the internal feeling of an emotion. Second, the physiological response involves the physical changed in a body when experiencing an emotion. Last, behavioral, or expressive response is about the outward expression of the emotion.

Music plays a big role in triggering one’s emotions. It has been researched to evoke at least 13 key emotions, including joy, anticipation, sadness, anxiety, scariness (Anwar, 2020). The lyrics of a song play a big role in significantly influencing someone’s emotional response to music, especially when they convey negative emotions such as sadness or anger (Ma et al., 2021). This is also the case with lyrics that contain female degradation. Female degrading lyrics can influence a listener’s emotional experience, often enhancing negative emotions (Ruth & Schramm, 2020). Research has shown that exposure to music containing degrading or objectifying lyrics targeting women can contribute to feelings of anger, sadness, and low self-esteem, especially among female listeners (Escobar-Chaves et al., 2005). Listeners tend to feel uneasy and sad after perceiving female degrading lyrics.

The fact that lyrics influence people's emotions is also true for female empowering lyrics. Empowering themes in songs lead to positive emotions and enhance self-worth (Malheiro et al., 2018). Songs like "Respect" by Aretha Franklin have played a crucial role in advancing gender equality and motivating women to assert their right to respect. These songs have become symbolic for the feminist movement, continually encouraging women to advocate for their rights and oppose discrimination and inequality (Barr, 2024). These types of songs evoke positive emotions and makes listeners feel better.

In this study, the effects of female empowering, and degrading lyrics emotions will be studied. The Plutchik's circumplex model of emotions will be used to identify these emotions, which can be viewed in Appendix A. This model was selected because it includes a wide range of emotions. It shows what sub emotions are included in the basic set of emotions. This is useful when interpreting the data on what emotions participants feel when reading the lyrics. The emotions that will be measured are joy, trust, fear, surprise, sadness, disgust, anger and anticipation. These are the eight primary emotions identified in the model. Altogether, they cover a broad range of human feelings. The model shows the interrelations between the eight emotions. The Plutchik's circumplex model of emotions is based on the idea that emotions are paired in opposites (Semeraro et al., 2021). Examples are joy vs. sadness and fear vs. trust. This helps to understand the dynamic balance in emotional responses. The model is often used when studying emotions in relation to music because it provides researchers with a clear image of the dimensions of the basic set of emotions. A study by Laurier et al. (2009), argues that Plutchik's model can help dissect the emotional responses that lyrics in music provoke. With the help of the eight emotions from this model, the study will examine which emotions are evoked by female degrading and female empowering lyrics.

2.2 Female empowerment in hip-hop music

In the last decades, female hip-hop artists have attempted to change the ongoing theme of female objectification in hip-hop lyrics. Artists such as Nicki Minaj, Missy Elliot and Megan Thee Stallion are big names in the hip-hop industry nowadays. Recent representations of women in fashion magazines and music videos, may constitute a clear break with representations from the past in which women were passive and objectified, now showing them as active, desiring and taking charge sexually in a way that clearly reflects feminism's aspiration for female sexual self-determination (Harvey & Gill, 2011). These roles in the industry have not come easily. Women have to work especially hard to gain credibility and respect for their work (Cooper, 2019). However, female artists have come a long way since the beginning of hip-hop music.

These female artists empower young women with their music. Female empowerment is often defined as women gaining power and taking control over their own lives. It is about increasing women's access to matters such as decision-making, economic resources, and opportunities (Comer & High-Pippet, 2008). Page and Czuba (1999) argue that empowerment is a social process that enables individuals to gain control over their own lives. It fosters power within people to be used in their personal lives, their communities, and society by addressing issues they identify as important. Female empowerment consists of different elements, such as: self-awareness, supportive relationships, resilience and educational empowerment, psychological empowerment, social empowerment, and economic empowerment (Hausmann et al., 2006). In hip-hop music, the elements that are most prevalent are self-awareness, psychological empowerment, economic empowerment, and supportive relationships. These elements work together to enable women to gain control over their lives and influence their communities and society at large (Perrin, 2021). Self-awareness involves recognizing one's own strengths and weaknesses, as well as one's identity.

Psychological empowerment occurs when someone gains control over their own life. It leads to a sense of personal power (Zimmermann, 1995). Economic empowerment refers to the process by which individuals, particularly women, gain the ability to make and act on economic decisions, control over economic resources, and improved economic opportunities and outcomes (Hausmann et al., 2006). It stimulates women to change their economic position and gain business opportunities (Mayoux, 2000). Last, supportive relationships include social, practical, and emotional support from family, friends and professional relationships (Perrin, 2021). These elements are prevalent in female empowering hip-hop lyrics.

Self-awareness is used in hip-hop lyrics mostly by female artists. They argue that every woman is good the way she is and promote self-worth. Take Nicki Minaj as an example. She embraces sexuality but reminds listeners that they are in charge of their own bodies. Take Missy Elliot as an example. She has continued to challenge the stereotypical, sexualized image and fashion of women in hip-hop (White, 2013). She and other female hip-hop artists empower young women by reminding them that they are enough and important. An example of this is her song “Work It”. It uses both economic and psychological empowerment by encouraging young women to take control of their careers and personal lives. The song promotes resilience and self-confidence.

Research has shown that female empowering lyrics can influence people’s emotions. A study by Dr. Abdul-Jabbar Al-Manaseer & Resea (2023) shows that concepts that empower women can inspire and uplift listeners, particularly women. The empowering lyrics lead to inspiration and motivation. They can also help women feel more confident and assertive. This is beneficial because it helps women find their voice and stand up against disrespect from men. Additionally, empowering lyrics have a positive impact on mental health (Chiong, 2023). This is because it evokes positive thoughts and motivation.

Taking this into account, the following hypothesis arises:

H1: Female empowerment in hip-hop lyrics has a positive effect on one's emotional state∞

2.3 Female degradation in hip-hop music

Although female empowerment in hip-hop lyrics has made significant progress over the past few decades, the depiction of women in these lyrics remains a subject of intense debate. The genre hip-hop has found itself at the crossroads of promoting female empowerment and perpetuating female degradation. Despite ongoing discussions over the years, a significant breakthrough has yet to be achieved.

Terms most often used in hip-hop lyrics to describe women are seen as a form of female degradation. Female degradation is often defined as “women being portrayed in ways that emphasize their sexual objectivity rather than their intelligence, strength, or individuality” (Sutton et al., 1977-2014). The term is used to describe the fact that women are often seen as less valuable, important, and intelligent. Female degradation is often linked to misogyny. Misogyny is defined as a deep-seated prejudice and hostility towards women, that has significant and harmful consequences that extend into various aspects of society (Jagoo, 2022).

Female degradation includes the following concepts: sexual objectification, stereotyping, gender-based violence, economic inequality, cultural devaluation, institutional discrimination, media misrepresentation, microaggressions, restrictive gender norms, and lack of representation (Ross, 2011). In hip-hop music, many of these concepts are prevalent. One of the elements that frequently occur is sexual objectification. These type of lyrics treat women as objects for sexual pleasure rather than as a person with their own feelings, desires and thoughts. They insist that women are made to be used by men (Fredrickson & Roberts, 1997). Women are mainly described

by external factors as opposed to internal factors. Second, stereotyping is assigning a fixed set of characteristics to women based purely on their gender (Ellemers, 2018). An example of this is that in songs, women are often depicted as less capable than men, a notion rooted in ancient beliefs. Philosophical traditions dating back to Aristotle portrayed women as inherently inferior to men, justifying their exclusion from key societal roles such as education and politics (Britannica, 2024). These ancient beliefs still lead to less opportunities for women, when they are repeatedly promoted in songs. Third, gender-based violence often occurs in the hip-hop industry. It is often described as “any act of violence directed at an individual based on their gender; this includes physical, sexual, verbal, and emotional abuse” (Heise et al., 1994). Fourth, an element that is visible in hop-hop lyrics is restrictive gender norms. This term means that there are socially constructed rules and expectations that dictate appropriate behavior for women based on traditional gender roles. They are supposed to be nurturing and sacrifice their own wants and needs (Wood & Eagly, 2011). Last, even though lack of representation mostly occurred in the early days, it still does to this day. Even though women made their way into the hip-hop industry, they are still underrepresented.

The female degrading lyrics in hip-hop music have harmful consequences. Research conducted by the American Psychological Association has shown a correlation between exposure to misogynistic lyrics and negative attitudes towards women, as well as tolerance for sexual violence (Hyatt et al., 2016). Exposure to misogynistic messages in rap/hip-hop music has been shown to increase hostile and aggressive thoughts in men, which may correlate to more permanent hostility toward women (Russo & Pirlott, 2006). This is very problematic, since violence against women is a well-discussed subject of discussion nowadays. Research shows that the sexist and degrading lyrics in the hip-hop industry contribute to women feeling mistreated, disrespected, and

unsafe (Hyatt et al, 2016). Taking this into account, female degradation in hip-hop music has a negative effect on behavior towards women.

Furthermore, female degradation leads to mental health issues. Women who frequently encounter female degrading content are more likely to experience mental health problems (Edwards, 2024). Exposure to female degradation can lead to internalized misogyny, causing women to accept and believe negative stereotypes about themselves. It can even lead to mental health diseases such as PTSD, anxiety, eating disorders, and depression (Jagoo, 2022). This is because the societal pressure to meet certain beauty standards can create emotional distress. These standards lead women to believe that their physical appearance is their most valuable attribute. Consequently, if their bodies do not conform to these beauty ideals, they are likely to experience body dissatisfaction and diminished self-esteem (Jagoo, 2022). The effect of these pressures and internalized beliefs can profoundly impact women's overall mental health and well-being, underscoring the urgent need for societal change and more positive representations of women in media.

Taking this into account, the following hypothesis emerges:

H2: Female degradation in hip-hop lyrics has a negative effect on one's emotional state

2.4 Prejudices

As mentioned before, both empowering and degrading lyrics can have an effect on one's emotional state. The message that is conveyed with the lyrics can influence one's thoughts and state of mind. Research has shown that when having someone in mind, or having prejudices about a message, the message can be perceived and interpreted differently than it otherwise would have been (Fiske & Taylor, 2013). Prejudice is often defined as an unfounded or irrational opinion or attitude

towards an individual or group based on their membership in a particular group. This prejudgment typically involves negative feelings, stereotyped beliefs, and a propensity to discriminate against members of the group (Gould, 2022). This can be explained by various psychological mechanisms.

A factor that plays a big role in this matter is stereotyping. When having someone in mind that fits a certain stereotype, people often base their opinions on the beliefs they hold about the stereotype rather than on the message itself (Fiske & Taylor, 2013). Another concept that evokes prejudices is confirmation bias. Confirmation bias is often defined as favoring information that aligns with one's pre-existing beliefs (Nickerson, 1998). If people have a certain image of someone, they will interpret the message in a way that confirms their pre-existing beliefs about the person. So, when having a negative feeling about someone, it is more likely to interpret their message in a negative way, and this is also the case the other way around. Concepts such as stereotyping and confirmation bias create prejudices. These prejudices can be based on many factors. However, most stereotypes that people hold are based on gender and race.

Stereotypes about race and gender are activated during our interactions. The prejudices that arise from these stereotypes can influence our interpretation of a person's message, often leading us to misinterpret or devalue their contributions based on their racial or gender identity rather than the content of their message (Gould, 2022). For instance, a black person is often perceived as more aggressive or less competent than their white counterpart, which can affect how their statements are received (Benton, 2020). These prejudices can make someone react more extremely towards someone's message.

Gender is also a concept that involves prejudices. Research suggests that female empowering messages are more persuasive when delivered by women, even though men are generally more influential than women (Charli, 2001). This is mainly because messages that have

to do with women are perceived to be more trustworthy when it comes from other women, with similar experiences (Charli, 2001). When looking at female degrading lyrics, people seem to react more negatively when they are performed by male artists. Male artists are often perceived as perpetuating misogyny and sexism more directly through their lyrics, which can lead to stronger negative reactions (Cundiff, 2013). When female artists use degrading language, it is sometimes interpreted differently. Some listeners might view it as an attempt to reclaim derogatory terms or as a critique of the very culture that perpetuates these stereotypes. (Cundiff, 2013). When women convey degrading messages, it might be viewed as a power move.

Not only gender can influence how a message is perceived. Race is also a factor that plays a big role in how a message is interpreted. A study performed by Zillmann and Mitrook (1997) shows that the race and gender of an artist can influence message reception. Messages conveyed by black people were taken more negatively than by white people. Additionally, research indicates that racial biases significantly influence how listeners interpret and respond to lyrics. Female-degrading lyrics performed by black artists are often perceived more negatively due to existing stereotypes that associate black culture with aggression and misogyny. In contrast, similar lyrics by white artists may not elicit the same level of negative reaction because of differing cultural biases and perceptions (Betti et al., 2023). Therefore, the expectation for this study is that participants will respond more negatively when the individual shown in the picture, who is believed to be the artist, is a black male.

Taking this into account, the following hypothesis arises:

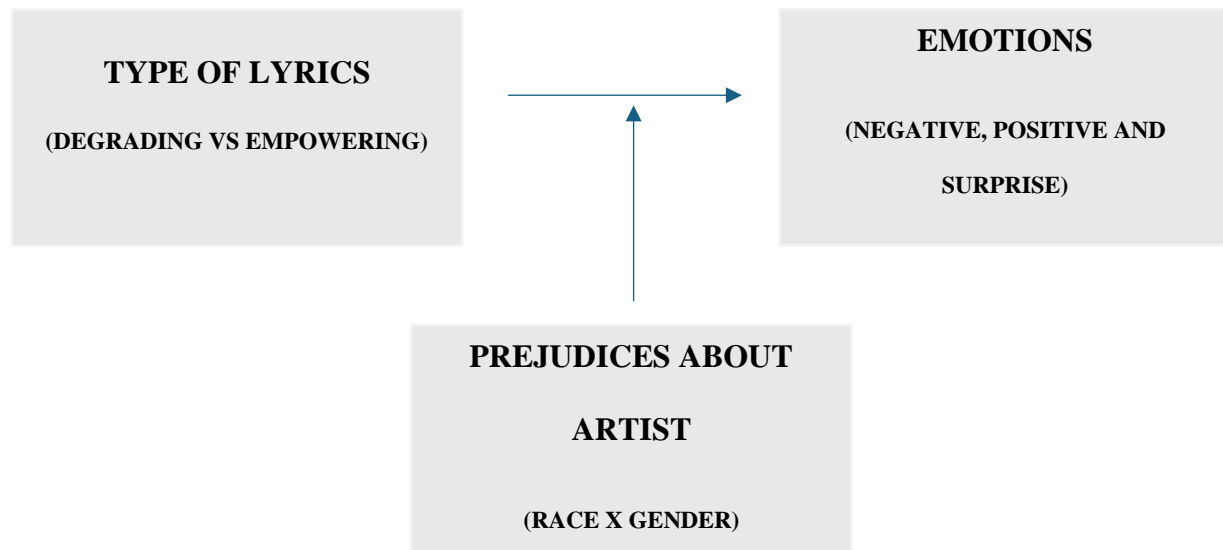
H3: Female degrading lyrics in hip-hop music evokes more negative emotions when the artist is black and male in comparison to when the artist is white and female

2.5 Theoretical model

Taking former research into account, the following theoretical model arises:

Figure 1

Research model



First, the effect of degrading and empowering lyrics on emotions will be studied. Negative and positive emotions will be studied separately. Negative emotions include fear, sadness, disgust, and anger. Positive emotions include joy, trust, and anticipation. Second, there will be examined whether racial and gender-based prejudices influence this effect.

3. Methods

3.1 Research design

The goal of this study was to examine the effect of female degrading and female empowering lyrics in hip-hop music on emotions. Additionally, it was studied whether prejudices about the artist influence this relationship or not. The model consists of different variables. The independent variable is the type of lyrics (degrading, empowering). The dependent variable is emotions (negative, positive, surprise). Additionally, the moderator variable prejudices about the artist (race, gender). This moderator variable was expected to influence the relationship between the independent and the dependent variable.

3.2 Participants

To test the effect of female degrading and female empowering lyrics on one's emotions, as well as the influence of prejudices on this relationship, participants were needed to fill out the survey. This was done by convenience sampling, which includes sending the survey to friends, family, and acquaintances. They were also asked to further spread the survey in their survey. Furthermore, the survey was shared on various social media platforms such as Facebook and Instagram. Most participants were expected to be aged 18-25, due to convenience and snowball sampling. This is beneficial, since this is also the age-group that we were most interested in. Participants could consist of all genders. It is important to have both male and female participants, so that the sample is representative. Therefore, it was sent to both males and females. When one of the two seemed to have a significantly higher number, it was sent more to the opposite gender.

Additionally, participants needed to be 18+. This was decided for multiple reasons. First, it was done so that it is certain that the participant is able to understand the questions and lyrics. Second, since the lyrics contain degrading terms, it was decided to not let minors participate.

The total amount of participants was 255. However, many participants did not finish the survey. They were removed from the sample, which led to a final sample of 141. Below in table 1 and 2 the distributions of the sample are displayed:

Table 1

Distribution of gender

Male	Female
60	81

Note. N = 141

Table 2

Distribution of age

18-25	26-35	36-50	51+
109	17	7	8

Note. N = 141

It is visible that the final sample consisted of 81 females and 60 males, which makes 141 in total. Additionally, it is visible that most participants are aged 18-25. The other age groups have very little participants.

3.3 Procedure

Before participants were invited to participate in this study, ethical approval by the BMS ethics committee of the University of Twente was obtained. Then, a test survey was made to see whether

the lyrics were recognized or not, so that the least recognizable lyrics could be chosen for the actual survey. This was crucial, because if people recognize whom the song is from, they do not think that the lyrics are from the person on the picture. If that happens, it does not test the effect of prejudices anymore. This survey was created in Qualtrics. Ten participants were asked to fill out the test survey. These participants were recruited by means of convenience sampling. After having tested the lyrics, the least known lyrics were selected for the survey.

Then the actual study was performed, which is visible in Appendix E. In the beginning of the survey, informed consent was explained, and participants were asked to give consent agree with the statements. This consisted of the purpose of the study, the confidentiality and anonymity of the participants and their rights. Afterwards, the participants were automatically divided in one of the five picture groups that test the effect of prejudices. There were five pictures: black male, white male, black female, white female. They were told that the person in the picture was the artist, and that they were going to read a few lyrics and answer some questions about them. Per lyric, participants were first asked the questions about the effect of lyrics on emotions. An example is: “When reading these lyrics, I feel joyful.” The optional answers range from 1: strongly disagree, to 5: strongly agree. After this, demographic questions age and gender were asked, as well as which picture they saw at the beginning of the survey.

3.4 Stimuli

In order to test whether racial and gender-based prejudices have an effect on the relationship between degrading lyrics and emotions, the participants were automatically divided into five groups. At the start of the survey, they were shown one of five pictures: black male, white male, black female, white female, and no picture. The pictures were selected by first searching for a picture of a black male. After this, the other pictures were searched. It was important that all other

factors of the pictures, except for race and gender, were similar. This is important because the other factors can otherwise influence the effect. The chosen pictures can be viewed in the Appendix B.

The lyrics were selected by searching on the internet for female degrading and empowering lyrics. Many blogs about female degradation were found. This gave inspiration for the lyrics. The empowering lyrics were selected from a female uplifting Spotify playlist. They can be viewed in Appendix C.

3.5 Measurements

For the demographic age, they were asked what age group they were in. The options were 18-25, 26-35, 36-50 and 51+. For gender, the participants could opt for male, female, non-binary/third gender and prefer not to say. As mentioned before, the PANAS-X model is to identify the emotions that arise within the participant when reading a lyric. This is the Positive and Negative Affect Schedule-Expanded Form (PANAS-X). It is an extended version of the original PANAS, developed by David Watson and Lee Anna Clark. This psychological tool is designed to measure a broader range of affective states, including both general positive and negative effects, as well as specific emotions. These emotions are correlated with the Plutchik model. The PANAS-X has already been used in various studies. The items proposed by the PANAS-X model, were altered slightly in order to fit the research goal. This means that not all sixty items were used. The items of the PANAS-X model can be viewed in Appendix D. The ones that matched the emotions from the Plutchik model were used. A 5 point Likert scales was used to measure the items, ranging from 1: strongly disagree to 5: strongly agree.

3.6 Analysis

To conduct the data analysis, data was transferred from Qualtrics to the statistical software program RStudio. In RStudio the dataset was first cleaned and prepared for analysis, by deleting irrelevant variables produced by Qualtrics (such as, Duration in seconds) and checking for missing data. Missing data, such as half-filled in questionnaires, were deleted.

Different groups were created to ensure that the analysis could be performed correctly. First, the lyrics were divided into groups: Degrading lyrics positive emotions, degrading lyrics negative emotions, degrading surprise, empowering lyrics positive emotions, empowering negative emotions and empowering surprise. This was done so that the effects could be measured per group. Additionally, subgroups for age, gender, and pictures were made.

The means of all lyrics were computed to test the first two hypotheses. Afterwards, the picture groups were combined with the lyrics groups as well so there could be tested whether the picture had an effect on the relation. First, a regression analysis was performed. Afterwards, an ANOVA analysis was done. A P-Value of .05 was used. This means that when the P-Value is lower than .05, it is possible to reject the null hypothesis. Both analyses were performed for both the effect of female empowering lyrics on positive emotions and the effect of female degrading lyrics on negative emotions.

Then, H3: Female degrading lyrics in hip-hop music evokes more negative emotions when the artist is black and male in comparison to when the artist is white and female, was tested. A linear model t-test was used to research this hypothesis.

4. Results

4.1 Exploring the effect of degrading and empowering lyrics on emotions

First, the effect of the type of lyrics on emotions was explored. The means were computed. They can be viewed below in table 3:

Table 3

Means when combining type of lyrics and type of emotion

	Positive emotions	Negative emotions
Degrading lyrics	1.655	4.011
Empowering lyrics	3.504	1.878

Note. N = 141

When looking at the table, it is visible that the mean for positive emotions, when looking at degrading lyrics is 1.655. This shows that degrading lyrics do not lead to positive emotions. However, the mean for negative emotions when looking at degrading lyrics is 4.011. This shows that degrading lyrics lead to negative emotions.

Additionally, it is visible that the mean for positive emotions when looking at empowering lyrics is 3.504. The mean for negative emotions, when looking at empowering lyrics is 1.878. The data shows that empowering lyrics do not lead to negative emotions and do somewhat lead to positive emotions. However, the effect of degrading lyrics seems to be stronger than the effect of empowering lyrics.

4.2 Analyzing the effect of degrading lyrics on emotions

First, a regression analysis was performed in order to study the effect of degrading lyrics on emotions. The null hypothesis can be defined as follows:

H0: Degrading lyrics have no effect on emotions

Below, the results are visible:

Table 4

Regression table degrading lyrics and negative emotions

	Estimate	Std. Error	T value	Pr(>t)
Intercept	-.76	13.81	-.06	.96
Degrading	.95	.14	6.66	<.001

Then, an Analysis of Variance was performed. These are the results:

Table 5

ANOVA table degrading lyrics and negative emotions

	Df	Sum sq	Mean sq	F value	Pr(>F)
Degrading	1	6596.1	6596.1	44.33	<.001
Residuals	59	8778.4	148.8		

The linear regression conducted examined the effect of degrading lyrics on negative emotions. The final regression model was found to be significant, $F(1,59) = 44.33, p < .001$, with an R^2 of .429, indicating that around 42.9% of the variation in negative emotions could be explained by whether the lyrics were degrading. The P Value is below .05. This means that the null hypothesis, stating that there is no effect, can be rejected.

The ANOVA conducted examine this effect, and the results were consistent with the regression analysis. A significant effect of degrading lyrics existed on negative emotions, $F(1,59) = 44.33, p < .001$.

So, the results show us that female degradation in hip-hop lyrics lead to negative emotions.

4.3 Analyzing the effect of empowering lyrics on emotions

First, a regression analysis was performed in order to study the effect of empowering lyrics on emotions. The null hypothesis can be defined as follows:

H0: Empowering lyrics have no effect on emotions

Below, the results are visible:

Table 6

Regression table degrading lyrics and negative emotions

	Estimate	Std. Error	T value	Pr(>t)
Intercept	27.1	13.99	1.94	.06
Empowering	.43	.17	2.52	.014

The Linear Regression carried out examined the effect of empowering lyrics on positive emotions. The regression model was significant, $(F(1,59) = 6.36, p = .014)$, with an R^2 of .097, indicating that around 9.7% of the variance in positive emotions could be explained by whether the lyrics being empowering. The P value is below .05, so the null hypothesis can be rejected. Empowering lyrics lead to positive emotions.

4.4 Analyzing the effect of prejudices on relationship between degrading lyrics and negative emotions

Then, the effect of prejudices was studied, when looking at degrading lyrics and negative emotions.

This was done by performing a t-test. The null hypothesis is defined as follows:

H0: Racial and gender-based prejudices about the artist have no effect on the relationship between degrading lyrics and negative emotions.

Below, the results can be viewed:

Table 7

T-test effect prejudices, degrading lyrics and negative emotions

	Estimate	Std. Error	T value	Pr(>t)
Intercept (No picture)	18.63	3.36	-1.17	.03
Black male	22.54	3.39	-2.16	.03
White male	15.2	3.18	-2	.04
Black female	16.18	3.19	-3.58	<.001
White female	11.12	10.3	2.19	.2

When looking at the results, it is visible that black male, white male, and black female have a P value below .05. However, white female does not have a significant P value. For black male, white male and black female, the null hypothesis can be rejected that the prejudices do not have an effect on the relationship between degrading lyrics and negative emotions. When looking at the estimate, it is visible that for black male, the number of negative emotions grew the most (22.54). This was the least for white female (11.12). Therefore, it is true that racial and gender prejudices lead to more negative responses. The following hypothesis is thereby confirmed:

H3: Female degrading lyrics in hip-hop music evokes more negative emotions when the artist is black and male in comparison to when the artist is white and female

5. Discussion

In the following part, the findings of this research's analysis will be discussed with the aim of putting them in the theoretical context of past literature which motivated this study originally.

After doing theoretical research, the following research questions emerged:

RQ 1: What is the effect of female degradation and female empowerment in hip-hop lyrics on one's emotions?

RQ 2: Do prejudices regarding gender and race influence the effect of female degradation in hip-hop lyrics on one's emotions?

The hypotheses that arose from these questions are:

H1: Female empowerment in hip-hop lyrics has a positive effect on one's emotional state

H2: Female degradation in hip-hop lyrics has a negative effect on one's emotional state

H3: Female degrading lyrics in hip-hop music evokes more negative emotions when the artist is black and male in comparison to when the artist is white and female

5.1 Theoretical contributions

After doing theoretical research and performing this study, the research questions can be answered.

Research question one can be answered as follows:

Former research has shown that female empowerment leads to positive emotions. The study by Dr. Abdul-Jabbar Al-Manaseer & Resea (2023) showed that concepts that empower women can inspire and uplift listeners, particularly women. The empowering lyrics would lead to positive emotions. Additionally, Chiong (2013), argued that empowering lyrics have a positive impact on mental health. This is because it evokes positive thoughts and motivation. This aligns

with the findings from this study. When looking at the means, it was visible that empowering lyrics did not lead to negative emotions, and that they led to moderately positive emotions. The regression and ANOVA results showed that there is indeed a significant positive effect of female empowering lyrics on emotions. Therefore, hypothesis one is confirmed:

Second, former research has shown that female degrading lyrics lead to negative emotions. Edwards (2024) argues that female degradation leads to internalized misogyny, and low self-esteem. Additionally, it contributes to mental health problems, such as depression, anxiety or eating disorders (Jagoo, 2022). This study aligns with the negative effect that female degrading lyrics have. When looking at the means, it is clearly visible that degrading lyrics evoke negative emotions. Additionally, the regression and ANOVA results showed that female degrading lyrics have a significant negative effect on emotions. Therefore, hypothesis two is confirmed.

Taking this into account, research question one can be answered. Female degradation in hip-hop music has a negative effect on one's emotional state, whereas female empowerment in hip-hop music has a positive effect.

Research question two was first studied by looking into former research about the effect of racial and gender-based prejudices. A study by Cundiff (2013) suggests that when looking at female degrading lyrics, people seem to react more negatively when they are performed by male artists. It leads to stronger reactions than when they are performed by women. Furthermore, a study performed by Zillmann and Mitrook (1997) shows that the race and gender of an artist can influence message reception. Messages conveyed by black people were taken more negatively than by white people. The findings of both studies align with the findings of this study. The t-test showed that there was a significant effect for black male, white male, and black female. Also, when looking at the estimate, the estimate for black male was the highest and white male was the

lowest. This t-test shows us that racial and gender-based prejudices about the artist indeed influence how negatively people react to female degrading lyrics. Therefore, hypothesis three is confirmed.

Taking this into account, research question two can be answered. Racial and gender-based prejudices about the artist do influence the effect of female degrading lyrics on emotions.

5.2 Theoretical implications

As mentioned in the results section, it is clear that female degrading lyrics lead to negative emotions and female empowering lyrics lead to positive emotions. The effect of degrading lyrics was stronger than the effect of empowering lyrics.

Additionally, the goal was to identify whether having prejudices about the artist influences how participants interpret the message. This belief was motivated by previously performed studies that researched the effect of female degradation on one's feelings, as well as studies that showed that having preexisting beliefs or prejudices about someone can affect the way we interpret their message. Theoretical research led to the expectation that degrading lyrics would lead to more negative emotions when believed they came from a man than from a woman. Additionally, there was expected that degrading lyrics that are believed to come from a black person are more likely to lead to negative emotions than from a white person. Therefore, three hypotheses were tested.

This study contributes to the field of study. The main reason for this is that it investigates whether racial and gender-based prejudices have an effect on how degrading lyrics are perceived. Not many studies have researched this yet. It can help in identifying why degrading lyrics influence our emotions and what factors influence this. This way, it can give insight in how this can be improved in the future.

5.3 Practical implications

This study reconfirmed that female degrading lyrics lead to negative emotions. This study proposes that this is something that needs to be taken into account in the music industry as of now. This confirms that it contributes to harmful consequences. This study, amongst many others, shows that these female degrading lyrics have a negative effect on young people's self-esteem, especially young girls. Additionally, it leads to aggressive behavior. The results of this study show that this needs to be taken into account. The music industry must take accountability and responsibility in order to change this. Lyrics should be reviewed and tested to see whether they have a high probability to harm youngsters' mental health.

Furthermore, this study shows that racial and gender-based prejudices influence the effect of female degrading lyrics on emotions. This suggests that racism and sexism still have a great effect nowadays. This study implicates that awareness should be spread about this. This can be done by educating people and making sure that racism and sexism will not be internalized in young and future generations.

5.4 Limitations

Although this study was based on pre-existing literature and theories, there are some limitations that need to be addressed concerning the study itself and its results.

First, since the study is performed in the Netherlands and mostly spread amongst university students because of convenience and snowball sampling. Therefore, it is not representative for society as a whole. Cultural backgrounds might influence to what extent people hold prejudices about race and gender.

Additionally, a larger sample size could be beneficial for a study like this. This is because it can give a more representative result. In total there were 255 respondents, but 114 needed to be removed due to an incomplete survey. Unfortunately, this is a big decrease in participants.

Furthermore, the participant was shown a picture at the start of the survey. It can very well be that people already assume that prejudices are being tested when seeing the picture. It is likely that when a participant knows what the goal of the study is, they fill out the survey differently.

5.5 Directions for future research

For future research, it is recommended to make sure that the sample is more diverse than in this study. Especially, more different educational levels and cultural backgrounds should be represented in the sample. Additionally, it could be interesting to study whether educational level has an effect on whether someone has prejudices or not. It is not recommended to use convenience sampling for this kind of research. This is because it will create a sample of participants that most likely have the same cultural and educational background.

Additionally, it is recommended to do further research in why and how the female degrading lyrics affect one's emotions, since this study does not go in depth on this question. This can be done by holding interviews with a small number of participants next to the survey. Interviews can also help to identify whether the participant actually has prejudices about the artist or not.

Furthermore, it is recommended to conduct longitudinal studies to observe how prolonged exposure to degrading or empowering lyrics affects emotions and attitudes over time. This is beneficial because it can help determine whether the effects on emotions are short-term or have

lasting impacts. Behavioral outcomes because of the exposure to degrading lyrics can also be studied this way.

Last, further research can be done on the effect of psychological interventions on the relation between female degradation and emotions. Examples are counseling and educational meetings. This way, it can be studied whether these reduce and regulate negative emotional impacts of such lyrics.

6. Conclusion

This study investigated the following research questions: First, what is the effect of female degradation and female empowerment in hip-hop lyrics on one's emotions? Second, do prejudices regarding gender and race influence the effect of female degradation in hip-hop lyrics on one's emotions?

This study shows that female degradation does evoke negative emotions. When reading the female degrading lyrics, participants felt anger, disgust, fear, and sadness. Additionally, female empowering lyrics evoke positive emotions, these contain joy, trust, and anticipation. This aligns with former research. Furthermore, the results of this study have shown that racial and gender-based prejudices influence the effect of female degrading lyrics on emotions. It showed that when the perceived artist was a black male, reactions were more negative than when the artist was a white female.

As a result of this study, it is recommended to do further research into this subject in order to reduce the negative effects of female degradation in hip-hop music. It would be beneficial to investigate the long-term effects and to set up a study that is more representative for society.

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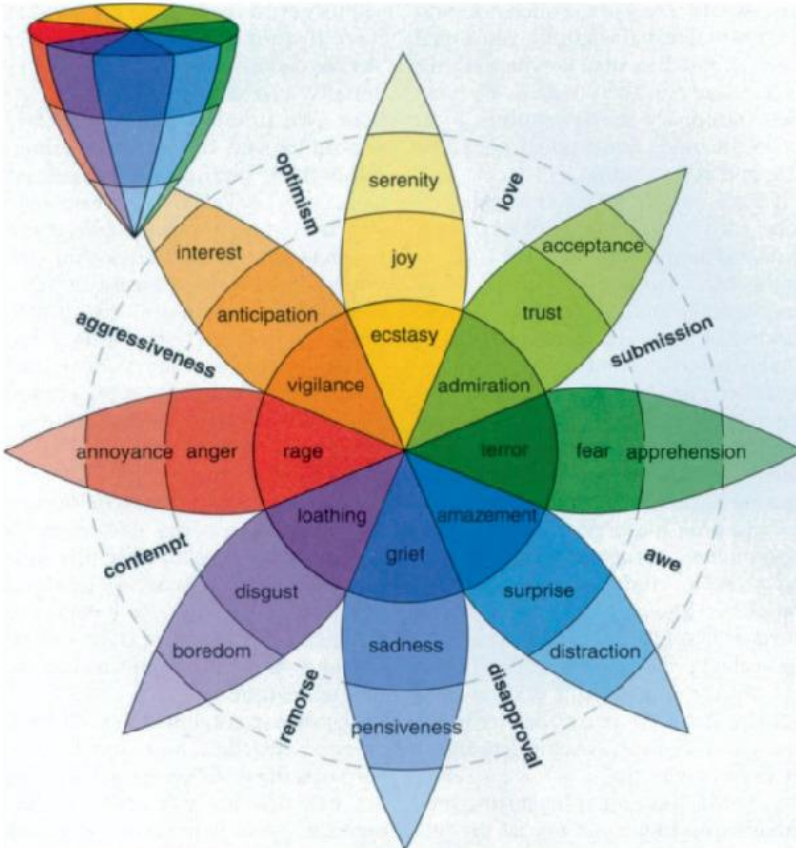
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Appendix

Appendix A

The Plutchik's circumplex model of emotions



Appendix B

Pictures used



Appendix C

Lyrics used in survey

Degrading lyrics	Empowering lyrics
<p>DMX – X is coming</p> <p><i>“Tryin’ to send the b–ch back to her maker And if you got a daughter older then 15, I’mma rape her. Take her on the living room floor, right there in front of you. Then ask you seriously, whatchu wanna do?”</i></p>	<p>Doja Cat – Woman</p> <p><i>Know what you need She give tenfold, come here, papa, plant your seed She can grow it from the womb, a family</i></p>

	<p><i>Provide loving, overlooked and unappreciated, you see?</i></p> <p><i>You can't reciprocate, I got delicious taste</i></p> <p><i>You need a woman's touch in your place</i></p> <p><i>Just protect her and keep her safe</i></p>
<p>Kool G – Hey mister mister</p> <p><i>“Now I gotta to give your mother–kin a– a beatin</i></p> <p><i>I punched her in the ribcage and kicked her in the stomach</i></p> <p><i>Take off all my mother–kin jewelry, b–ch runnin</i></p> <p><i>I stomped her and I kicked her and I punched her in the face</i></p> <p><i>Some people crowded around but nobody got out of place</i></p> <p><i>Don't want heroics, “Hey buddy” – ayyo money don't get in this</i></p> <p><i>“Hey miss you alright?” – mother–ker mind your business!</i></p> <p><i>I'm bashin her with the nine, inches away from pullin the trigger”</i></p>	<p>Lizzo – About damn time</p> <p><i>Oh, I've been so down and under pressure</i></p> <p><i>I'm way too fine to be this stressed</i></p> <p><i>Oh, I'm not the girl I was or used to be</i></p> <p><i>Bitch, I might be better</i></p> <p><i>Turn up the music, turn down the lights</i></p> <p><i>I've got a feeling I'm gon be alright</i></p>
<p>Future - Collection</p>	<p>Fifth Harmony – That's my girl</p>

<p>Had to send this one freak on the last flight</p> <p><u>Won't get a response from me, ain't no confessions</u></p> <p><u>Before I tell a lie, won't tell you nothin'</u></p> <p><u>Any time I got you, girl you my possession</u></p> <p><u>Even if I hit you once, you part of my collection</u></p>	<p><i>Who's been working so damn hard?</i></p> <p><i>You got that head on overload?</i></p> <p><i>Got yourself this flawless body</i></p> <p><i>Aching now from head to toe</i></p> <p><i>Ain't nothing, ain't nothing</i></p> <p><i>All my ladies 'round the world</i></p> <p><i>Ain't nothing, ain't nothing</i></p> <p><i>Good girls better get bad</i></p> <p><i>You've been down before</i></p> <p><i>You've been hurt before</i></p> <p><i>You got up before</i></p> <p><i>You'll be good to go, good to go</i></p> <p><i>Destiny said it, you got to get up and get it</i></p> <p><i>Get mad independent and don't you ever forget it. Got some dirt on your shoulder, then let me brush it off for ya</i></p> <p><i>If you're feeling me, put your five high</i></p> <p><i>That's my girl</i></p>
<p>Tyler, The Creator – Tron cat</p> <p><i>"I'm not rapper, or rapist, nor a racist. I fuck bitches with no permission and tend to hate shit. Brag about the actions in rhyming pattern matter, then proceed sat her down when I go</i></p>	<p>Ciara – Level up</p> <p><i>Them old mistakes are gone, I won't do them no more</i></p> <p><i>That's old news, there's new news, I done did that before</i></p>

<i>splatter in her chatterbox.... She running</i>	<i>I turned nothing to something, my comeback</i>
<i>'round this motherfucking dungeon, her legs</i>	<i>on one hunnid</i>
<i>loose</i>	<i>Less talking, more action, you just gon' see Ci</i>
<i>Until I accidentally get the saw to her head,</i>	<i>coming</i>
<i>oops</i>	<i>I just keep elevating, no losses, just upgrading</i>
<i>Victim, victim, honey, you're my fifth one</i>	<i>My lessons, made blessings, I turned that into</i>
<i>Honey on that topping when I stuff you in my</i>	<i>money</i>
<i>system</i>	<i>Thank God I never settled, this view is so</i>
<i>Rape a pregnant bitch and tell my friends I had</i>	<i>much better</i>
<i>a threesome</i>	<i>I'm chilling, I'm winning, like on another level</i>

Appendix D

Items PANAS-X model

1 very slightly or not at all	2 a little	3 moderately	4 quite a bit	5 extremely
_____ cheerful	_____ sad	_____ active	_____ angry at self	
_____ disgusted	_____ calm	_____ guilty	_____ enthusiastic	
_____ attentive	_____ afraid	_____ joyful	_____ downhearted	
_____ bashful	_____ tired	_____ nervous	_____ sheepish	
_____ sluggish	_____ amazed	_____ lonely	_____ distressed	
_____ daring	_____ shaky	_____ sleepy	_____ blameworthy	
_____ surprised	_____ happy	_____ excited	_____ determined	
_____ strong	_____ timid	_____ hostile	_____ frightened	
_____ scornful	_____ alone	_____ proud	_____ astonished	
_____ relaxed	_____ alert	_____ jittery	_____ interested	
_____ irritable	_____ upset	_____ lively	_____ loathing	
_____ delighted	_____ angry	_____ ashamed	_____ confident	
_____ inspired	_____ bold	_____ at ease	_____ energetic	
_____ fearless	_____ blue	_____ scared	_____ concentrating	
_____ disgusted with self	_____ shy	_____ drowsy	_____ dissatisfied with self	

Appendix E

Survey

Dear participant,

You are being invited to participate in a Bachelor Thesis study.

This study is being done by a third-year bachelor student from the University of Twente who is following the program

'Communication Science'. The survey will only take about 10

minutes. The data will be used for research and educational

purposes. Your participation in this study is entirely voluntary and

you can withdraw at any time. You are free to omit any question. I

believe there are no known risks associated with this research

study. If you have any questions regarding the survey feel free to

contact: d.hemmes@student.utwente.nl

Yes, I agree

No, I do not agree

Look at the following picture. This is an artist. After this, you will be asked to read a few lyrics. Keep in mind that this is the artist that wrote and performed those lyrics. After looking at the picture, please proceed to the next page.



Please read the following piece of lyrics:

“Tryin’ to send the b–ch back to her maker. And if you got a daughter older then 15, I’mma rape her. Take her on the living room floor, right there in front of you. Then ask you seriously, whatchu wanna do?”

To what extent do you agree with the following statements?

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
When reading this lyrics, I feel joyful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel trust	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel fearful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel surprised	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel sad	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel disgust	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel anger	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel anticipation (excitement)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please read the following piece of lyrics:

Know what you need. She give tenfold, come here, papa,
plant your seed. She can grow it from the womb, a family.
Provide loving, overlooked and unappreciated, you see? You
can't reciprocate, I got delicious taste. You need a woman's
touch in your place. Just protect her and keep her safe.

To what extent do you agree with the following statements?

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
When reading this lyrics, I feel joyful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel trust	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel fearful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel surprised	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel sad	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel disgust	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel anger	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel anticipation (excitement)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please read the following piece of lyrics:

“Now I gotsa to give your mother–kin a– a beatin. I punched her in the ribcage and kicked her in the stomach Take off all my mother–kin jewelry, b–ch runnin I stomped her and I kicked her and I punched her in the face Some people crowded around but nobody got out of place Don’t want heroics, “Hey buddy” – ayyo money don’t get in this “Hey miss you alright?” – mother–ker mind your business! I’m bashin her with the nine, inches away from pullin the trigger”

To what extent do you agree with the following statements?

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
When reading this lyrics, I feel joyful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel trust	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel fearful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel surprised	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel sad	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel disgust	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel anger	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel anticipation (excitement)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please read the following piece of lyrics:

Oh, she's been so down and under pressure. She's way too fine to be this stressed. Oh, she's not the girl she was or used to be. Bitch, she might be better. Turn up the music, turn down the lights. I've got a feeling, She's gon be alright.

To what extent do you agree with the following statements?

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
When reading this lyrics, I feel joyful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel trust	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel fearful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel surprised	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel sad	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel disgust	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel anger	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel anticipation (excitement)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please read the following piece of lyrics:

Had to send this one freak on the last flight. Won't get a response from me, ain't no confessions. Before I tell a lie, won't tell you nothin'. Any time I got you, girl you my possession. Even if I hit you once, you part of my collection.

To what extent do you agree with the following statements?

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
When reading this lyrics, I feel joyful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel trust	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel fearful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel surprised	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel sad	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel disgust	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel anger	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel anticipation (excitement)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Who's been working so damn hard? You got that head on overload? Got yourself this flawless body. Aching now from head to toe. Ain't nothing, ain't nothing. All my ladies 'round the world Ain't nothing, ain't nothing Good girls better get bad. You've been down before. You've been hurt before. You got up before. You'll be good to go, good to go. Destiny said it, you got to get up and get it. Get mad independent and don't you ever forget it. Got some dirt on your shoulder, then let me brush it off for ya. If you're feeling me, put your five high. That's my girl!

To what extent do you agree with the following statements?

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
When reading this lyrics, I feel joyful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel trust	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel fearful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel surprised	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel sad	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel disgust	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel anger	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel anticipation (excitement)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please read the following piece of lyrics:

"I'm not rapper, or rapist, nor a racist. I fuck bitches with no permission and tend to hate shit. Brag about the actions in rhyming pattern matter, then proceed sat her down when I go splatter in her chatterbox.... She running 'round this motherfucking dungeon, her legs loose Until I accidentally get the saw to her head, oops Victim, victim, honey, you're my fifth one. Honey on that topping when I stuff you in my system. Rape a pregnant bitch and tell my friends I had a threesome."

To what extent do you agree with the following statements?

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
When reading this lyrics, I feel joyful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel trust	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel fearful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel surprised	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel sad	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel disgust	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel anger	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel anticipation (excitement)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please read the following piece of lyrics:

Them old mistakes are gone, She won't do them no more.
That's old news, there's new news, She done did that before.
She turned nothing to something, her comeback on one
hundred. Less talking, more action, you just gon' see Ci
coming. She just keeps elevating, no losses, just upgrading.
Her lessons, made blessings, She turned that into money.
Thank God she never settled, this view is so much better.
She's chilling, she's winning, like on another level.

To what extent do you agree with the following statements?

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
When reading this lyrics, I feel joyful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel trust	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel fearful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel surprised	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel sad	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel disgust	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel anger	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When reading this lyrics, I feel anticipation (excitement)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

What is your gender?

Male

Female

Non-binary / third gender

Prefer not to say

What age group are you in?

18-25

26-35

36-50

51+

Which picture did you see at the beginning of the survey?

Black male

White male

Black female

White female

I did not see a picture

Appendix F

Search log

Source	Date	Search query	Hits	Remarks
Scopus	14-03	“female degradation” AND “emotions”	211	General information
Google scholar	14-03	“female degradation” AND “female empowerment”	12,098	
Scopus	15-03	“female degradation” AND “hip hop”	1,922	Link to hip hop
Google	17-03	Effects of female degradation on emotions	100	
Google scholar	17-03	“female degradation” AND “female empowerment”	12,000	
Google scholar	19-03	“hip hop” AND “female degradation” AND “emotions”	173	
Google scholar	19-03	“prejudices” AND “female degradation”	12	Look for prejudices
Scopus	19-03	“female empowerment” AND “hip hop”	982	

Scopus	21-03	“female degradation” AND “female empowerment”	7,822	
Google scholar	21-03	“hip hop industry” AND “female degradation”	1,037	
Google	21-03	Effects of female empowerment on emotions	100	
Google scholar	15-04	“emotions model”	321	Looking for model that measures emotions
Scopus	15-04	“female empowerment” AND “mental health”	1,726	
Scopus	16-04	“music” AND “mental health”	1,123	
Google scholar	03-06	“prejudices” and “messages”	5	
Google scholar	03-06	“female empowerment” AND “emotions”	7,923	
Google	21-06	Effect of female empowerment in lyrics on emotions	100	
Scopus	21-06	“female degradation” AND “mental health”	1,007	

Google	21-06	<i>Effect prejudices about 102</i>
		<i>messenger on response</i>
