

Comparing Sexual Themes in Rap Music by Female and Male Music Artists:

A Qualitative Study

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Abstract

This paper explores the different sexual themes between rap music with female music artists and male music artists and how they compare. The data corpus consists of 20 rap/hip-hop songs, 10 of which are sung by women, and the other 10 sung by men. The songs were taken from two separate lists featuring top rap songs of 2019, which were analyzed thematically. Overall, the songs by male artists contained themes of female objectification and sexual domination, while the songs by female artists contained themes of sexual and erotic agency. Both categories of songs shared themes of the artist's sexual irresistibility, transactional sex, and humiliation through infidelity.

Introduction

There is a great body of research on the common themes in popular rap music. Many studies focus on the prevalence of misogyny and sexualized content, and its impact on people's social attitudes (Conrad, Dixon & Zhang, 2009; Hunter, 2011; Karsay, Matthes, Buchsteiner & Grosser, 2019; Rodgers & Hust, 2018). Conrad, Dixon, and Zhang (2009) find that some subgenres of rap music heavily promote sex and sexism, with many music videos in this genre portraying women as sexualized, submissive, and on the receiving end of violence. Men in these music videos are often shown to be sexually dominating, sometimes using money as a mediator for sexual encounters (Conrad, Dixon & Zhang, 2009; Hunter, 2011).

Despite the prevalence of research on sexism and sexual objectification in rap, there is little work regarding the comparison of sexual themes in rap music by female artists and rap music by male artists, especially in the case that the researcher does not take a damage-based stance while analyzing women's sexual activity within their music. Through this study, the researcher intends to identify both similarities and differences in the rappers' sexual self-representation and representation of others through the application of a feminist analysis.

Transactional Sex and Gender Relations

“Shake it, Baby, Shake it: Consumption and the New Gender Relation in Hip-Hop” discusses the shift towards glorifying consumption and sexualization in music. This materialistic trend is especially prevalent where men are the lead singer or are the main character of the music video (Conrad, Dixon & Zhang, 2009). Hunter (2011) states that many women in these music videos are hypersexualized and treated as interchangeable sex objects by men. Additionally, these music videos heavily promote capitalist consumption and the commodification of people's

bodies. In many ways, sex is portrayed as being a transaction in that women receive gifts for their sexual labor. Ultimately, Hunter concludes that many rap songs are setting a social precedent in which men and women are thought to relate to each other through money and women are expected to be bought for their bodies.

Dominating Men and Objectified Women

Watson, Robinson, Dispenza, and Narzari (2012) define sexual objectification as “the experience of being treated as a body (or collection of body parts) valued predominantly for its use to (or consumption by) others” (p. 458). Person (1993) offers one explanation of female sexualization and objectification in “Male Sexuality and Power,” where she analyzes male sexual fantasies and describes their ideal female subject. Person describes the stereotype of male sexuality, which she states is “a kind of phallic omnipotence and supremacy. At the very least, this view [of male sexuality] depicts a large, powerful, untiring phallus invested with the power of mastery and attached to a very cool male, long on self control, experienced, competent, and knowledgeable enough to make women crazy with desire” (p. 29).

Furthermore, Person describes this female sexual subject as the “omnisexual woman,” who is constantly willing and available for sex. However, this depiction creates a normative and sexualized woman, which greatly reduces the “individuality and importance” of any single woman. Additionally, it reduces women’s perceived sexual agency and creates an ideal in which women “take their pleasure from the male pleasure (p. 42),” which in turn leads to a dismissal of women’s pleasure or even safety. This narrative, combined with that of the stereotypical dominating male sometimes leads to a depiction of violent male sexuality, in which men may not

take no for an answer. Due to this, Person posits there is a “continuum between male sexual violence and normal male sexuality” (Person, 1993, p. 42).

However, Person emphasizes that her research is meant to gauge the truthfulness of cultural norms surrounding male sexual desires, which may not reflect real-world situations. In fact, she reports that a little over half of men surveyed did not fantasize about sexual domination. Instead, many men tend to compare themselves to an idealized sexuality, which may reflect in the stories they tell about themselves (Person, 1993). With that in mind, it is possible that the themes within these songs do not portray the average sexual ideal and may not even represent the artists own opinions or sexual desires.

Self-Objectification and Black Women’s Sex Role Subversion

Studies report there are many images of sexualized Black women in media and within the hip-hop genre (Conrad, Dixon & Zhang, 2009; Hunter, 2011; Karsay, Matthes, Buchsteiner & Grosser, 2019; Rodgers & Hust, 2018). Hunter posits this narrative is entirely damage-based, but counter-narratives paint a different picture. For example, in “African American Women's Sexual Objectification Experiences: A Qualitative Study,” the authors report that self-objectification, or viewing one's body as something to be judged and consumed by others, is correlated with body dissatisfaction, body shame, and body guilt, (Watson, Robinson, Dispenza, & Nazari, 2012) which none of the artists in the songs analyzed mention experiencing.

Rodgers and Hust (2018) and Karsay, Matthes, Buchsteiner, and Grosser (2019), also theorize the potential feminist applications regarding women’s sexual self-portrayal in music. Both studies report ambiguity in women’s music, leading to the possibility of their performances being both sexist and feminist. Additionally, “Pleasurable Blackness,” reasons that one should

steer away from analyzing Black women's sexual acts as good, bad, feminist or not feminist, as it suggests there is a sexuality that they should not pursue (Nash, 2017). Ultimately, the researcher decided to analyze these songs based on the assumption that they were not self-objectifying and thus were used as a means of sexual self-expression.

Additionally, Roach (2018) presents a phenomenon she calls "Black pussy power" in her article "Black Pussy Power: Performing Acts of Black Eroticism in Pam Grier's Blaxploitation Films." Roach defines Black pussy power as a celebration of Black women's pleasure and sexual agency as a subversion of historical narratives of Black sexuality as deviant (Roach, 2018). Nash provides further detail on this, stating that through stereotypes of the Mammy (a mothering and asexual figure) and the Jezebel (a lustful and irresistible Black woman), Black women's sexuality has been rendered both invisible and hypervisible, and is critiqued heavily by white audiences. Because of the imposition of sexual stereotypes, "minoritarian subjects are both constrained and potentially liberated by representation. [These subjects] cannot be 'imaged outside of perverse sexuality or non-normative sexuality... Therefore, they must use that sexuality in order to create new morphologies in representation and in history'" (Nash, 2017, p. 262). Black pussy power, in the same sense, is an unabashed reclaiming of enticing and erotic ability which allows for the possibility of subversion of gender roles and racial stereotypes (Roach, 2018).

Method

Sampling

The researcher analyzed 20 songs in total, 10 by women and 10 by men. To find the songs for analysis, the researcher searched Google for "top rap songs by women 2019" for rap songs sung by female artists and "top rap songs by men 2019" for rap songs sung by male artists.

The songs were taken from two separate lists, the list of women's rap songs from www.vibe.com, entitled "25 Hip-Hop Singles by Bomb Womxn of 2019" and the men's songs from www.billboard.com's "Year-End Charts: Hot Rap Songs." The researcher originally planned to take both lists of music from [billboard.com](http://www.billboard.com), but there was no category specifically dedicated to women in rap music, and in the overall hit list for rap music, only eight of the 50 songs were by female music artists.

In order to avoid personal bias while choosing songs, thus skewing the data, the researcher went down the list of songs, which were organized in terms of popularity, Googled the lyrics of each song, and picked the most popular songs that fit the criteria, which was "two or more short references to sex and/or dating OR one or more extended references." Each song was analyzed in its entirety for any dating or sexual themes, which were then identified, noted, and later categorized.

Coding Procedures

The definition for sexual themes was adapted from Karsay, Matthes, Buchsteiner, and Grosser (2019), and was subsequently described as lyrics containing either sexual innuendo, sexual objectification, mention of sexual contact, sexual arousal, or sexualized references to one's own body or someone else's body. Sexual themes were coded based on common themes in rap music outlined in existing literature, such as women's objectification, male sexual domination, and transactional sexual relationships. Other themes were added to the list of possible variables if they were expressed in multiple songs. Many themes had several subcategories identified in order to expand on and analyze the scope of each theme. Song lyrics were analyzed so that they could display any number of themes and were coded for the presence,

not absence, of identifiable themes. See Tables 1 and 2 for the categorization of each quote containing sexual themes.

Thematic Variables and Subcategories

Casual (sexual) relationships

Casual (sexual) relationships were categorized as relationships in which the artist displayed little emotional/sexual investment.

Women's sexual objectification

Karsay, Matthes, Buchsteiner and Grosser (2019) define sexual objectification as the treatment of a person as a sexual body. Such portrayals remove personal agency and reduce a person's value to their availability as a consumable sexual object (Watson, Robinson, Dispenza, & Narzari, 2012).

Sexual arousal after/during looking at women. Sexual arousal while looking at women was defined as a male singer's arousal by watching women perform sexual acts or looking at a woman's bodies.

Women as tools for sex. Women as tools for sex was defined as women being used for their bodies, while being treated as or likened to objects and denied personal and sexual agency.

Forced sexual domination/sexual degradation of women. Forced sexual domination and degradation were categorized as sexual acts by men where women were forcibly denied agency.

Women's sexual/romantic agency and erotic expression

Drawing from feminist scholars, such as Roach (2018) and Nash (2017), women's sexual agency and erotic expression were present in the songs whenever women were enthusiastically

participating in sexual activities or described their bodies in a sexual way. These sexual depictions subvert common themes of women as submissive or sexual only for the pleasure of men. Through the focus on their own pleasure, women can create new methods of self-expression.

Sexually dominating/wanting to be sexually dominated. As a subcategory of women's sexual agency, dominating and wanting to be dominated were defined as female artists' express consent with sexually dominating a man or allowing themselves to be sexually submissive.

Receiving/demanding gifts or acts of service from men. Receiving or demanding acts of service from men was defined as women requesting or requiring physical acts of service, such as oral sex, monetary gifts, or even declarations of loyalty.

Irresistibility (of self to others)

Irresistibility of oneself to others was defined as the artist's self-described extreme physical or sexual attractiveness.

Irresistibility of one's money as an extension of oneself. Irresistibility of money as an extension of the self was a theme found only in rap music with male artists. It was categorized as male sexual irresistibility as mediated partially or fully by the amount of money the artist had.

Women owing men for their economic status. Another theme found only in rap music sung by men, women owing men for their economic status, was defined as songs containing lyrics referencing the artist as the benefactor for women's lavish lifestyles.

Having sex with men for their money. This was defined as women explicitly stating that at least part of the reason for having sexual intercourse with men was in order to receive monetary gain.

Conquest through infidelity

Conquest through infidelity was defined as an artist humiliating a person of the same gender through having or implying sexual relations with an important person in their life.

Discussion

Within the rap songs by male artists, The researcher encountered themes of sexual conquest or conquest through sex, both of which were made possible by the objectification of women. There were several related subcategories, such as casual sexual relationships, sexual arousal after/during looking at women, forced sexual domination/sexual degradation, and women as tools for sex. Emasculation of other men through having sex with important women in their lives was another related category, as it employed women as a medium of conquest or domination. Irresistibility (of self to others)/irresistibility of money as an extension of self was another common theme among men's rap music. Another less common theme that seemed to result directly from irresistibility of money as an extension of self was the theme of women owing the male artists for their social status.

In the rap music from female artists, the researcher found themes revolving around sexual/romantic agency and erotic expression, such as dominating and wanting to be dominated, receiving or demanding acts of service or gifts from men, and casual sexual relationship. They also include themes of irresistibility (of self to others), having sex with men for their money, and conquering other women through having sex with important men in their lives.

There are several common themes within music by men and music by women, including casual sexual/romantic relationships, irresistibility of one's body, humiliation through infidelity, and the use of sex as form of currency.

Sexual Conquest and Conquest Through Sex by Means of Objectifying Women

Eight of the 10 songs by male music artists include lyrics which sexually objectify women, like those by DJ Mustard (2019), whose lyrics include lines such as “A lot of tings, ass bustin' out them jeans, make you want it” and Kodak Black (2018) who declares “I'm an ass and titties lover.” Both songs exhibit prioritization of male pleasure and satisfaction over the humanization of the female subject by whom they are aroused.

The objectification of women leads to general disregard for their physical and emotional wellbeing and paves the way for their use as tools for men's whims. Within this group of songs, there were trends of women being used as tools for sexual pleasure (two songs) and as mediums of conquest to humiliate and emasculate other men (three songs). The use of women as tools for emasculation is described in lyrics such as “Could hit your b*tch, you could never hit mine, n***a” (Scott, 2019) and “Took your b*tch out the game, I had to sub her (swap, swap, here we go)” (DJ Mustard, 2019). The researcher posits that the theme of emasculation through infidelity is a move to increase or showcase a man's power and status by showing that they are more desirable than other men whose girlfriends are more attracted to the artists than their partners. On the theme of women as tools for sex, one rapper sings, “I go in her mouth, she can't tell me nothin' (Eghck, eghck, egchk)” (Black, 2018). Here, Black describes his own sexual gratification through one-sided oral sex. He disregards any opinions his sexual partner may have, and even mocks her by making sounds reminiscent of choking.

Furthermore, three songs contain references to forced sexual domination -- sexual assault -- of women. In Blueface's hit song “Thotiana,” which is often played at college parties or hangouts, he states “Ain't no running, Thotiana, you gon' take these damn strokes (Thotiana) / I

beat the p*ssy up, now it's a murder scene” (Blueface, 2018). Here, Blueface is forcing the sexual interest, “Thotiana,” whose nickname itself is a play on the name Tatiana and the term “thot” which is short for “that ho over there,” to have sexual intercourse with him. He acknowledges Thotiana’s own reluctance to engage in this sexual act when he states that it is impossible for her to run away or otherwise escape, however he continues despite knowing that she is unwilling. He then declares that his sexual appetite and subsequent assault are so ferocious that he likens it to battery and murder.

Female Sexual Agency and Erotic Expression

Eight out of the 10 songs by female music artists include references to sexual and erotic agency, many of which focus on female sexual pleasure, particularly revolving around cunnilingus, and female sexual domination or willingness to be dominated. In a reversal of stereotypical heterosexual sex roles, Jean Deaux sings “He look alive 'til I show him how I ('til I show him how I) / Oye loca ven pa'ca / Now you scream out, ‘Mami, don't stop’ / Don't need a ring I'm still the master” (2019). Deaux boasts her sexual prowess in her ability to command a sexual situation and satisfy her partner, who is so overwhelmed that he is unable to keep from crying out in pleasure. In this song, Deaux irrefutably finds joy in the sexual power she holds and uses it to satisfy both her partner and herself. On the other hand, Dreezy and Kash Doll, (2019) revel in their submissiveness. They sing “Sitting pretty ready for the taking / And I'm waiting.” The researcher intends to clarify here that their sexual agency is not compromised by their willingness to play a submissive role in a sexual situation. Their wait implies that they have ample time to choose and be chosen by a partner. They are at ease, fully consenting, and are overall looking forward to being sexually dominated.

Irresistibility and Sex as a Service

In both songs by male and female artists, there are themes of irresistibility of the artist's body. For instance Blueface (2018) states simply "Yeah, aight, I'm every woman's fantasy," while DJ Mustard (2019) sings "Whole team full of queens, gotta keep their eyes on me." Similarly, Nicki Minaj sings "I keep it tight for zaddy / He keep it comin', comin', he ain't he even drop the addy" (2019). Here, Minaj implies her body is so desirable that her partner hasn't given her his address, since he exclusively visits her for their sexual encounters.

Additionally, there is one counterpart to irresistibility of the body that is found exclusively in songs by male music artists: irresistibility of one's money as an extension of themselves. For example, A Boogie Wit Da Hoodie declares "Yeah, they plot on me, 'cause that bag on me / Yeah they after me, I got racks on me" (2018). A Boogie Wit Da Hoodie is one of four rappers out of ten who reference the desirability of their money as a leading factor in their attractiveness to women and also later mentions to an unnamed woman in his song that he is the reason for her upper-class status and expensive clothing. Subsequently, half of the songs by female artists mention having sex with men for their money. Megan Thee Stallion sings "Told him go put my name on that account / Because when I need money, I ain't tryna, hold up / He know he giving his money to Megan / He know it's very expensive to date me" (2019). Here, Megan Thee Stallion has complete access to her partner's funds and even implies that she wishes to take over them. She states there is a transactional nature in their relationship, as she presents money as a requirement to be her lover. Ultimately, this consensual sexual relationship in which money is traded for sexual acts is a product of a capitalist system, but is neither unhealthy,

deviant, or immoral. None of the artists mention they are unhappy with this arrangement and none feel forced to continue.

Conquest Through Infidelity

As mentioned above, several male artists use sex with women to emasculate men who love them. Three songs by female artists also mention humiliation of women through having sex with important men in their lives. For example, *City Girls* (2019) states “Your baby daddy f*ckin' me and suckin' me / He don't answer you, b*tch, that's because of me.” She taunts another woman, stating that the unnamed woman’s long-term partner and the father of her child is more interested in *City Girls*, and devotes all of his attention to her. I posit that this may not count as Black pussy power, as Roach (2018) describes Black pussy power as something that could potentially empower a community, something this infidelity seems unlikely to do.

Future Directions

The author would like to start this section by acknowledging that the songs analyzed are only a small fraction of the total rap genre and as such, are not representative of all rap songs. As discussed earlier, they may not even be representative of the artist’s own beliefs. Although this study was not conducted with the intent to generalize, it was limited in that it analyzed only 20 songs. In the future, a more comprehensive analysis with a much larger sample size will most likely reveal stronger results with more subcategories of common themes.

Another large limitation of the study conducted was that it was entirely heteronormative. Not only does the research follow heterosexual sex roles, it fails to take into account genders other than the binary of male and female. Even within the constraints of heteronormativity, there was not enough song content or a wide enough literature review to identify underlying motives

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in displays of conquest through infidelity. Ultimately, future studies would benefit from larger sample sizes, with better informed theoretical frameworks regarding social conquest and male sexuality. Less emphasis on the gender binary and more inclusion of queer artists would most likely reveal new and broader results.

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Table 1. Dating/Sexual Themes in Rap Music By Male Artists.

<p>Casual (sexual) relationship</p>	<p>“F*ck around with these thots” (21 Savage, 2019, 25) “Oh, girls just wanna have fun with it / Oh, the girls just wanna fun with me” (A Boogie Wit Da Hoodie, 2018, 6) “Bitches undercover (In the sheets)” (Black, 2018, 48) “Baby girl you just a fling” (Black, 2018, 80)</p>
<p>Sexual conquest/conquest through sex as made possible by women’s sexual objectification: Women as tools for sex</p>	<p>“Dismantle her, I know how to handle her (woo, hey)” (DJ Mustard, 2019, 21) “I wanted you but I can't f*ck with you / 'Cause you different, you can't play your part (no damn, ay) / ...I cannot f*ck on no b*tch / I can't love on no b*tch that's not playing her part (like damn)” (Flipp Dinero, 2019, 73)</p>
<p>Sexual conquest/conquest through sex as made possible by women’s sexual objectification: Forced sexual domination of women/sexual degradation</p>	<p>“I go in her mouth, she can't tell me nothin' (Eghck, eghck, egchk)” (Black, 2018, 38) “Ain't no running, Thotiana, you gon' take these damn strokes (Thotiana) / I beat the p*ssy up, now it's a murder scene” (Blueface, 2018, 27) “Pimpin' ain't easy, make her open up and eat it (eat it)” (DJ Mustard, 2019, 34)</p>
<p>Sexual conquest/conquest through sex as made possible by women’s sexual objectification: Emasculating other men through having sex with important women in their lives</p>	<p>“I'm out with your b*tch and I only want knowledge / She got a lil' mileage, I'm chillin'” (Da Baby, 2019, 25) “Took your b*tch out the game, I had to sub her (swap, swap, here we go)” (DJ Mustard, 2019, 24) “Could hit your b*tch, you could never hit mine, n***a (mine)” (Scott, 2019, 20) “Got your broad in the garage eatin' semen” (Scott, 2019, 66) “F*ck a fed and his daughter (let's go)” (Scott, 2019, 54)</p>
<p>Sexual conquest/conquest through sex as made possible by women’s sexual objectification: Sexual arousal after/during looking at women</p>	<p>“She make a n***a feel good when I look at it (yeah) / I get goosebumps when I look at it” (A Boogie Wit Da Hoodie, 2018, 4) “I'm an ass and titties lover” (Black, 2018, 9) “I wanna see you bust down (over) / Pick it up, now break that sh*t down (break it down) / Speed it up, then slow that sh*t down, on the gang (slow it down) / Bust it (bust down), bust down, bust it, bust it / Bust down on the gang” (Blueface, 2018, 5) A lot of tings, ass bustin' out them jeans, make you want it (ting) (DJ Mustard, 2019, 60)</p>
<p>Irresistibility (of self to others)/irresistibility of one’s</p>	<p>“Oh, girls just wanna have fun with it / Oh, the girls just wanna fun with me” (A Boogie Wit Da Hoodie, 2018, 6)</p>

<p>money as extension of self</p>	<p>“Yeah, they plot on me, 'cause that bag on me / Yeah they after me, I got racks on me” (A Boogie Wit Da Hoodie, 2018, 24) “Ten bad b*tches and they after me” (DJ Mustard, 2019, 4) “She an addict (Addict), addict for the lifestyle and the Patek” (Black, 2018, 26) “When your well run dry, you know you need me for it” (Black, 2018, 67) “Yeah, aight, I'm every woman's fantasy” (Blueface, 2018, 17) “But all of your b*tches, they follow a n***a” (Da Baby, 2019, 42) “Whole team full of queens, gotta keep their eyes on me (queen)” (DJ Mustard, 2019, 62) “The ladies love the luxury (yeah) / That's why they all f*ck with me (woo) / I got white girls blushin', homie, college girls rushin' on me (woo)” (Gucci Maine, 2018, 8) “In the 305, b*tches treat me like I'm Uncle Luke” (Scott, 2019, 35)</p>
<p>Women owing them for their status</p>	<p>“The way you walkin', the way you talkin', it's all because of me” (A Boogie Wit Da Hoodie, 2018, 18) “All of these hoes I made off records I produced” (Scott, 2019, 30)</p>

Table 2. Dating/Sexual Themes in Rap Songs by Female Artists.

<p>Women’s sexual/romantic agency and erotic expression</p>	<p>“P*ssy still wet like Florida” (Cardi B, 2019, 41) “Need a wheelchair when I leave, no need for light strokes” (Deaux, 2019, 27) “He just wanna eat me like some candy, but I'm not his buttercup” (Doja Cat & Rico Nasty, 2019, 55) “My neck game match my wrist game” (Dreezy & Kash Doll, 2019, 58) “Sitting pretty ready for the taking / And I'm waiting” (Dreezy & Kash Doll, 2019, 64) “It's a new day, I need me a new boo (Woah)” (Rico Nasty, 2019, 4) “Who poppin' like a P when he be hoppin' out the V?” (Megan Thee Stallion, 2019, 36) “I f*ck him like I miss him” (Minaj, 2019, 6) “I put the squeeze on him / Throw up the B's on him / That ass clappin' on the D, Hercules on him (brtt)” (Minaj, 2019, 35) “Bad b*tch, she gon' shake it all night” (Rico Nasty, 2019, 16)</p>
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	<p>“Eight-inch big, ooh, that's good pipe / Bad b*tch, I'ma ride the d*ck all night” (Saweety, 2019, 5)</p>
<p>Dominating/wanting to be dominated</p>	<p>“Ridin' that d*ck like I'm Cardi Andretti / F*ck at your crib, we don't go to no 'telly / I sit on his face whenever I'm ready (woo) / Bitch I'm a freak like Greek” (Cardi B, 2019, 51)</p> <p>“He look alive 'til I show him how I ('til I show him how I) / Oye loca ven pa'ca / Now you scream out, "Mami, don't stop” / Don't need a ring I'm still the master” (Deaux, 2019, 33)</p> <p>“I put the squeeze on him / Throw up the B's on him / That ass clappin' on the D, Hercules on him (brtt)” (Minaj, 2019, 35)</p> <p>“Sitting pretty ready for the taking / And I'm waiting” (Dreezy & Kash Doll, 2019, 64)</p>
<p>Having sex with men for money</p>	<p>“F*ckin' on a scammin' ass, rich ass n***a / Same group of b*tches, ain't no adding to the picture / Drop a couple racks, watch this ass get bigger” (Megan Thee Stallion, 2018, 4)</p> <p>“Oh, you like big butts, well I like big bucks” (Megan Thee Stallion, 2018, 45)</p> <p>“If your ass a broke n***a, hell nah, I can't meet ya / If your ass a rich n***a, I'ma f*ck ya 'til you ain't one” (Megan Thee Stallion, 2018, 39)</p> <p>“Left him, his wallet ain't fat enough” (Dreezy & Kash Doll, 2019, 30)</p> <p>“He pay when he calling collect” (Dreezy & Kash Doll, 2019, 14)</p> <p>“He told 'em send me a pic 'cause he miss me / I told him send me a stack if he really” (Megan Thee Stallion, 2019, 74)</p> <p>“Told him go put my name on that account / Because when I need money, I ain't tryna, hold up / He know he giving his money to Megan / He know it's very expensive to date me” (Megan Thee Stallion, 2019, 16)</p> <p>“Cause I'm a millionaire, this p*ssy pricey” (Minaj, 2019, 66)</p> <p>“Rich n***a, eight-figure, that's my type” (Saweetie, 2019, 3)</p>
<p>Receiving/demanding gifts or acts of service from men</p>	<p>“He wanna eat up the Caesar” (Doja Cat & Rico Nasty, 2019, 26)</p> <p>“I let him taste the p*ssy, now he actin' all delirious” (City Girls, 2019, 22)</p> <p>“He eat me” (Dreezy & Kash Doll, 2019, 20)</p> <p>“He say he hungry, this p*ssy the kitchen / Yeah, that's my dawg, he gon' sit down and listen” (Megan Thee Stallion, 2019, 7)</p> <p>“He told 'em send me a pic 'cause he miss me / I told him send me a stack if he really” (Megan Thee Stallion, 2019, 74)</p>

<p>Irresistibility of body</p>	<p>“I let him taste the p*ssy, now he actin' all delirious” (City Girls, 2019, 22) “I bet your lil' brother wanna f*ck on me” (City Girls, 2019, 28) “He wanna eat up the Caesar”(Doja Cat & Rico Nasty, 2019, 26) “He just wanna eat me like some candy, but I'm not his buttercup” (Doja Cat & Rico Nasty, 2019, 55) “He keep callin' my phone, Nokia” (Doja Cat & Rico Nasty, 2019, 71) “B*tch, I'm a star, got these n***as wishin'” (Megan Thee Stallion, 2019, 6) “Handle me? (Huh) Who gon' handle me? (Who?) / Thinkin' he's a player, he's a member on the team / He put in all that work, he wanna be the MVP (boy, bye) / I told him ain't no taming me, I love my n***as equally” (Megan Thee Stallion, 2019, 15) “I keep it tight for zaddy / He keep it comin', comin', he ain't he even drop the addy” (Minaj, 2019, 39) “P*ssy dripping ice, he get flown out to me” (Saweetie, 2019, 18)</p>
<p>Conquering other women through having sex with important men in their lives</p>	<p>“F*ckin' your n***a, I got him on lock” (Cardi B, 2019, 20) “I bet your lil' brother wanna f*ck on me” (City Girls, 2019, 28) “Your baby daddy f*ckin' me and suckin' me / He don't answer you, b*tch, that's because of me (period)” (City Girls, 2019, 51) “Your n***a hit me, wanna give me a check” (Dreezy & Kash Doll, 2019, 10) Your ex-boyfriend is my new man” (Dreezy & Kash Doll, 2019, 60)</p>