

Semesteroppgave i PSY2500: Kommunikasjon, språk og sosiale relasjoner

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Eminem and women: How the female sex is portrayed in Eminem’s rap texts, and how his representation of the female sex has change during his career.

1.0 Introduction

Eminem has been criticized for his condescending view of the female sex. Search on the internet on “Eminem and women” gives a lot of hits with explicit criticism of Eminem’s attitude towards women. More, Hjelen (2008, p. 41) writes that many rappers, included Eminem, have been named as “women haters”, and that rap music represents misogyny. Male rap artists are also more likely than female artists to use profanity in their lyrics (Monk-Turner & Sylvertooth 2008). In regard, it is expected to find a lot of examples or empiric of how the female sex is portrayed in Eminem’s texts. Thereby, an important issue in this paper is to see if and how his attitude towards women has changed from his first record to his last record. This span from the album “Infinity” released in 1996 until “Marshall Matters LP 2” released in 2013. However, since “The Slim Shady LP”, released in 1998, is seen as his first international success, this album will represent the starting point of my analysis. Based on the general development and focus on women’s liberation in today’s society, and a massive critic against Eminem’s lyrics, it is interesting to see if we can find some changes in his representation of the female sex during his career. Hence, the paper will try to explain the following research questions: 1) How is the female sex portrayed in Eminem’s rap text? 2) How has his representation of the female sex changed during his career?

It must be underlined that the purpose of this paper is not to explain the artist Eminem, his real person Marshall Bruce Matters III or his alter ego Slim Shady (Hjelen 2008). Instead the analysis focuses on the artist Eminem and describing examples or empiric from his texts. However, to understand the empiric it seems necessary to presents some facts about the hip-hop-culture, some understanding of his life, and the definitions of words that describe the female sex. This takes part mainly in chapter 2.1. A summary of essential theory will be presented in chapter 2.2. More about the empiric samples and analysis are described in the method section, chapter 3.0. The results in chapter 4.0 will state some good examples of how the female sex is portrayed in Eminem’s rap texts during his career. These examples will be discussed more deeply in chapter 5.0, and the analysis ends up in a conclusion in chapter 6.0.

2.0 Theoretical background

In order to make sense of the analysis later, it seems necessary to have a brief understanding of the hip-hop culture. Blakar (1996) underlines the importance for the receiver to understand the context or the situation in order to decode the information correctly. In that case the paper addresses a brief explanation of what hip-hop is. More, words that are associated and used for the term “woman” in rap lyrics will be described. Beyond this, the focus will be on theories or models from the literature for this course. Two theories or concepts from Rommetveit (1972) are used as a theoretical framework. More facts and arguments are presented in the discussion.

2.1 Understanding hip-hop

Hip-hop is a lifestyle and a culture that consist of the four elements; rap, break-dance, graffiti, and deejaying (Aukrust 2004). In regard, this paper will take a closer look on the rap and lyrics of the artist Eminem. Beginning in New York in the 70s, hip-hop is originally an artistic expression against suppression, and a development of black identity and general masculinity (Aukrust 2004; Henderson 1996; Jeffries 2011).

In order to understand how the female sex is portrayed in Eminem’s rap, we need to know what words that can be associated with the term “woman”, and what they mean in the hip-hop culture. Some “secrets” words referring to the female sex in rap texts include; dime (an attractive female), deuce (an ugly female or literally the number two), shawty/shorty (young and attractive woman or girlfriend), honey (an attractive young lady with everything you want), skinz (the female sanctum or females in plural), boo (the best thing you can call a woman and connotes respect, tenderness, and sexual prowess), and milkshake (that thing that makes a woman stand out from everyone else). Other words are more easily associated with the female sex, such as “girl”, “chick”, “babe”, “bitch”, “slut”, “whore”, and “hoe”. However, the terms might include a broader meaning of what most people think. Hjelen (2008) writes that “bitch” not only refers to a woman, and that it is not only negative. It can also mean 1) a strong, confident and secure woman; 2) a person with a nasty, negative disposition; and 3) a soft, passive person. More, “hoe” can mean “whore”, but also “coward” (ibid).

Finally, it is important to know that rap artists are not necessary addressing girls in general. To be a real gangsta their lyrics needs to be authentic, and in order to achieve this they need to tell the most real, pure, and credible story from the street (Aukrust 2004; Jeffries 2011). In regard, famous rappers meet a lot of girls who want to take advantages of them, and as Jeffries (2011, p. 157) writes; *“degrading representations of women are rooted in the reality that there are certain*

types of women who act in degrading fashion”. Besides this, and as with all issues of interpretation and discussing the content of rap music, attention to the signifying tradition must be taken into account (Aukrust 2004; Jeffries 2011). Signifying is a form of wordplay with tricks, gibes, double meanings and hidden messages (ibid).

2.2 Theoretical models

Rommetveit (1972) emphasizes on the connection between “sign/word”, “thing/object” and “thought” in order to make an understanding of the content word (lexical words or auto semantic words). Normally, we do remember the message or the meaning, but not the word itself. More, we also often have a clear semantic connection between the “sign/word”, e.g. “girl” and the “thing/object”, here what a “girl” is. However, to get a better understanding of the content word we need to take a closer look on the characteristics of the object, and relate it to other things and actions in our semantic network. That means more focus on the “thought” dimension, and the connection between “sign/word”, “thing/ object” and “thought” as a process towards a broader understanding of the content word beyond mental ideas about the thing or object. In regard, a content word will not be fully understood until we have the ability of object discrimination, categorization, and to relate it to our surrounding world (ibid).

Connected to the explanation above, it is appropriate to look closer on how the decoding of the content word can differ among people, and what the word means for people. To do so another model from Rommetveit (1972) seems useful.

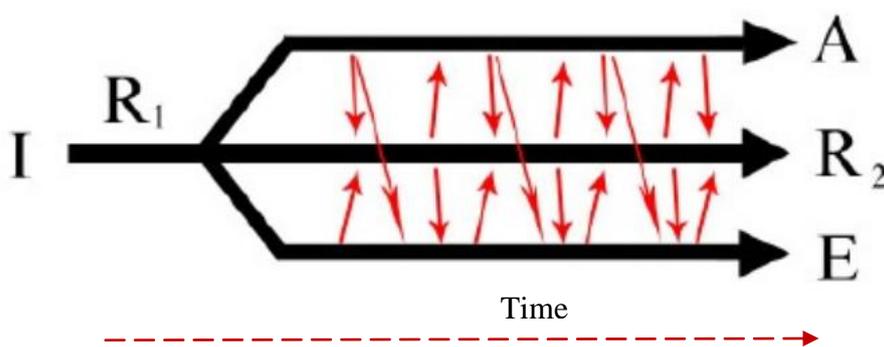


Figure nr. 1: Decoding of the content word as a complex process (Rommetveit 1972, p. 72).

“I” stands for the content word and our sensing of the information (Rommetveit 1972). “R1” is the immediate reference, a complicated process of representation and decision making, and it decides all the following associations “A”. Hence, “A” is all thoughts that trigger from and are controlled by “R1”. “E” is emotions, and refers to our emotional response when we hear or read

a word. “E” is continuously modified by “A” and “R2”. “R2” is the secondary reference, a discrimination and change that can be affected by “A” and “E”. More, “A” is also influenced by “R2”, which leads to a richer associative activity. With time, which is extremely short and most often unconscious, the word “I” triggered by “R1” is still the center of our experience, but much richer and vivid (ibid).

3.0 Method

This is a qualitative analysis of word and quotes from Eminem’s songs through his career. In that case it is important to choose a sample that can answer the research question, but also be handled comprehensively in regard to time and objectives. Therefore, all studio albums of Eminem from “The Slim Shady LP”, released in 1998, to “The Marshall Matters LP2”, released in 2013, represent the sample. Between these albums he gave out “The Marshall Matters LP” in 2000, “The Eminem Show” in 2002, “Encore” in 2004, “Relapse” in 2009, and “Recovery” in 2010. Besides this there are three new singles on the compilation album “Curtains Call: The Hits” from 2005, and some other singles and soundtracks.

To choose songs and then examples from all these songs is not a simple task. First, there are far too many songs which portrayed women in any other way. To narrow it down, this analysis will include his two first and two last international studio albums. That means “The Slim Shady LP”, “The Marshall Matters LP”, “Recovery” and “The Marshall Matters LP2”. This seems like a reasonable choice since a main purpose of this analysis is to see how his representation of the female sex has changed during his career. Second, a lot of his songs are about the hate or love for family members. He has used his mother and ex-wife as hate object in several songs (Eminem, www.sn1.no). On the other hand he also rap about loving his mother, ex-wife and daughters. More, he also has some songs and quotes about specific women (Eminem vs. Women, www.billboard.com). Many of these are excluded from my analysis. That means that songs and quotes which represent women in more general terms from the selected albums are included. From these there will be posted some quotes from different songs which portrayed the female sex. These quotes represent the empiric for my qualitative analysis. The latter means focus on the content rather than frequencies. The lyrics are from his CDs, the Original Hip-Hop Lyrics Archive (http://ohhla.com/YFA_eminem.html), and the Unofficial Fansite of Eminem (<http://www.eminem.net/lyrics/>).

4.0 Results

Quotes from “The Slim Shady LP”, released in 1998:

Now all you gotta do is nibble on this little bitch's earlobe. Yo! This girl's only fifteen years old. You shouldn't take advantage of her, that's not fair. Yo, look at her bush...does it got hair? (Uh huh!). Fuck this bitch right here on the spot bare. Till she passes out and she forgot how she got there (Guilty Conscience).

After coming home from a hard day's work, he walks in the door of his trailer park home to find his wife in bed with another man (Guilty Conscience).

I slap women and eat shrooms then O.D. (Role Model).

Went to gym in eighth grade, raped the women's swim team” (Just Don't Give A Fuck feat. Frogg).

I shouted "Now bitch, let's see who gets the best!" Stuffed that shit in crooked and fucked that fat slut to death (Ahh!! Ahhh!). Come here bitch! Come here! Take this motherfuckin dick! Bitch, come here! (As The World Turns).

I don't rap to get the women, fuck bitches. Give me a fat slut that cooks and does dishes (Still Don't Give A Fuck).

The empirics above clearly demonstrate that the words “bitch” and “slut” are used to portrayed women. More, these quotes seem harsh and negative, including physical abuse, raping, killing, and sex abuse towards minors. However, it is important to know that Eminem in the song “Guilty Conscience” introduces three different male characters and builds the plot around them. Beside this he brings this plot up in his next album in “The Way I Am” to cool things down.

In the song “Role Model” he repeatedly says “*Don't you wanna grow up to be just like me!*”, and he ends the song with “*You probably wanna grow up to be just like me!!!*” In regard, we need to remember that this is the Slim Shady LP, and therefore represents his character “Slim Shady”, which he also brings up again in other albums. Like in “I'm Shady”; “*I'm Slim Shady... I'm Shady!! Ha hah-ha, ha! Ha hah, hah... I told you I was Shady!!*” Finally, it seems important to connect these quotes and song to the rest of the songs on this album. From “I'm Shady” he says; “*I think I got a generation brainwashed*”, and in his last song “Still Don't Give A Fuck” he says; “*I wanted an album so rugged nobody could touch it*”. All this implicates a sort of humor in it.

Quotes from “The Marshall Matters LP”, released in 2000:

Slut, you think I won't choke no whore till the vocal cords don't work in her throat no more?! (Kill You).

Life a bitch that'll fuck you if you let her (Remember Me?)

And bitches know me as a horny-ass freak. Their mother wasn't raped, I ate her pussy while she was 'sleep (Amityville feat. Bizarre).

I'm sorry Puff, but I don't give a fuck if this chick was my own mother. I still fuck her with no rubber and cum inside her and have a son and a new brother at the same time (I'm Back).

I had a friend kill himself over some bitch who didn't want him (Stan).

Some bitch asked for my autograph. I called her a whore, spit beer in her face and laughed. I drop bombs like I was in Vietnam. All bitches is hoes, even my stinkin ass mom (Under The Influence).

Again Eminem uses words that indicate a condescending view of the female sex, like “whore”, “bitch” and “slut”. In the same way as in the previous album, these quotes seem harsh and negative, including physical abuse, raping, killing and incest. Still, in the hit “Stan” he also says he doesn’t like men who treat their girlfriend bad, and implicit wants them to be nice; *”I seen this one shit on the news a couple weeks ago that made me sick. Some dude was drunk and drove his car over a bridge and had his girlfriend in the trunk, and she was pregnant with his kid”*.

Many of these songs are about Eminem’s childhood struggles and family issues, especial the “rude” songs “Kim” and “Kill You”. The latter is addressed to his mother, but is included in the analysis because it also talks about girls in general. For instant the strophe; *“Girls neither - you ain't nuttin but a slut to me”*. Just to mention, he makes up for his repeated badgering of his mother in the song “Headlights” (2013). Another important thing to know here is that he ends “Kill you” with; *Hahaha, I'm just playin ladies. You know I love you*. This quote he repeats at the end of the song “So Much Better” from “The Marshall Matters LP2” album, but he changed the word “ladies” with “bitch”. Further, we need to remember the content of the songs from the previous record in order to understand that he is bringing up Mr. Slim Shady again in several songs, for instant in “I’m Back”. In regard, it is important to analyze the meaning of the song, to understand the song as a story, to make a connection within and between the albums, and to remember the signifying tradition in rap music.

Quotes from “Recovery”, released in 2010:

And my nuts licked, gobble 'em up trick, yummy. Bitch you don't fucking think I know that you suck dick dummy? You'll get your butt kicked, fuck all that love shit honey. Yeah I laugh when I call you a slut, it's funny! Shorty dance while I diss you to the beat, fuck the words. You don't listen to 'em anyway (Cold Wind Blows).

Baby Shady's here, come and get him if you dames want him. But he ain't stupid so quit tryin to run them games on him (W.T.P.).

Now honey don't let them pricks trip, we should make a quick dip and go do some donuts in the hospital parkin lot (W.T.P).

It's your bitch on my dick, and my dang fault man I can't call it (Seduction).

Don't ask me why I have no, love for these motherfuckin' hoes. Blood-suckin succubuses, what the fuck is up with this? (Space Bound).

I'll do whatever it takes, when I'm with you I get the shakes. My body aches when I ain't, with you. I have zero strength. There's no limit on how far I would go, no boundaries no lengths (Space Bound).

Ooh you're doing that even better than your mom lady! (So Bad).

Now look you little slut cunt whore, I know you want more (Untitled).

Get up baby, get a move on like a U-Haul you can rack your brain like pool balls (Untitled).

Many of these songs appear to be about personal experiences with girls, love and love affairs. The first lines of “Cold Wind Blows” might be a personal issue against Mariah Carey, and the troubled relation to his ex-wife Kim comes up again and again. Still, it was included in my analysis since he, as normal speaks to women in general, but also uses other words than before to address the female sex. This include “trick” which is a slang for “bitch”, “honey”, “shorty” and “baby”. Apparently he demonstrates a more vary representation of women in theses lyrics, and also a more personal content, like “leave him alone”, “don’t try to disrespect him”, and “girls don’t know how to listen to rap music”. However, he still uses “whore”, “bitch”, “hoes” and “slut”, and some of the quotes address women as a sex object. When it comes to the love theme, it might be about his ex-wife Kim, but also about the hip-hop industry. Before this album he has been gone for a while, and this can be considered as a comeback album. The whole song “25 to Life” might paint his love, miss and worries of hip-hop. *“I don't think she understands the sacrifices that I've made. Maybe if this bitch had acted right I would've stayed”* and *“Fuck you hip-hop. I'm leaving you, my life sentence is served bitch”*. In that case he treats the hip-hop industry as a girl, and uses words like “bitch” and “she” to label the hip-hop industry. He also does this on “So Much Better” in the next album.

Quotes from “The Marshall Matters LP2”, released in 2013:

Bitch you just need a helmet, cause if you think you're special, you're retarded. Thinkin you're one of a kind like you got some platinum vagina (Asshole).

Only women that I love are my daughters (Asshole).

But girl your body's bangin, jump me in, dang, bang-bang (Berzerk).

Girl you're fixin to get your heart broke. Don't be absurd ma'am; you bird-brain baby (Berzerk).

Angels fight with devils and, here's what they want from me. They're askin me to eliminate some of the women hate, but if you take into consideration the bitter hatred I have then you may be a little patient and more sympathetic to the situation and understand the discrimination (Rap God).

Left my girl in the house alone, IS THAT MY soon-to-be spouse's moan? (Love Game).

Here she comes at full speed, she's racin at me, okay you wanna fuck with me, eh? Snatch the bitch out her car through the window, she's screamin. I body slam her on the cement until the concrete gave. And created a sinkhole, buried the stink hoe in it then paid to have the street re-paved! (Love Game).

This album involves some complex lyrics and it was not easy to understand everything. He also brings up a lot of stories and persons from previous albums, including a delicate presentation of Eminem, Marshall Matters and Slim Shady. The title of the album implicates that it has some

connection to “The Marshall Matters LP” from 2000. One example of this is from “Love Game”; *“Every girl I've ever had either says I got too much baggage or I'm too fuckin dramatic”*. In regard he brings up some of the same evil themes about women as he did on that album. Further, it looks like he tries to confuse the public even more when he in “Evil Twin” stops blaming the bad lyrics on Slim Shady, but says he takes responsibility for those lyrics. In the same song he more or less says “fuck you” to everybody, and explicit addresses hate against women and gays.

Again he demonstrates that girls should be seen as sex object and for men’s pleasure, and he also brings up violence against women. On the other side, it appears that he uses more words like “she”, “girl” and “women” than in the previous albums. Even if he uses “bitch”, “slut” and “hoe” several times in “Love Game” and “Evil Twin”, I got the impression that these words did not occur as often as in the two first albums. More, he demonstrates explicit that he had bad previous experiences with girls cheating on him, and that people therefore should try to understand why he hates them. Finally and in the same way as in “The Marshall Matters LP”, he also apparently express that violence against women is bad and those men who do that are jerks. *“Holy mackerel, I'm the biggest jerk on the planet Earth, I smacked a girl off the mechanical bull at a tractor pull”* (Asshole).

5.0 Discussion

First, it must be said that it is not an easy task to interpret these results and relate it to the main theories. It is difficult to understand his lyrics, and the empiric is too large to analyze it deeply and relate it all to the curriculum. More, the concept of signifying and the fact that he represents Eminem, Marshall Matters and Slim Shady makes everything a little bit tricky.

At first glance it seems like women are portrayed negatively in Eminem’s texts, especial in his first two albums. Words like “bitch”, “slut”, “whore”, “hoe” and “bitch”, and action like abuse, raping, killing and beating up girls are presented frequently. In order to understand why women are portrayed negatively in his songs, the following needs to be stated: 1) His is an artist and want to sell albums. 2) Hip-hop is about masculinity, being authentic and black identity. Eminem is a white rapper trying to convince other rappers and hardcore fans that he has the talent to be a real gangsta. 3) He had several bad experiences with women. 4) He is playing with his general audience and critics in order to get more publicity. We have already seen some examples of how he uses signifying to trick us. In regard, he puts up a Public Service Announcement in the beginning of both “The Slim Shady LP” and “The Marshall Matters LP”. In the first he says; *“Upon purchasing this album, you have agreed NOT to try this at home”*. More, he starts the last

song, “Criminal”, on the latter album with; *“A lot of people think that... what I say on records or what I talk about on a record, that I actually do in real life or that I believe in it”*. So even he uses evil expressions and brings up serious topics in our society, we also need to look at it as entertainment and excellent lyric skills. For instance in the song “The Kids” (2000) he starts the song with; *“Children I'd like to introduce our new substitute teacher for the day. His name is Mr. Shady”*. Personally I found it amazing how he gets these crazy ideas, and how he manages to build up a continuous plot like this. In regard, perhaps it's possible to look at it the other way around. He is telling us how the society today is, puts word on issues we do not want to talk about, and he means that we should do something about it. An example from “The Real Slim Shady” (2000) goes; *“Ha ha. Guess there's a Slim Shady in all of us. Fuck it, let's all stand up”* and *“Feminist women love Eminem (...) Slim Shady, I'm sick of him”*. If that is the case, his songs might contribute to a better understanding of how men and women should treat each other.

Looking back on Rommetveit's (1972) theories it might be that the criticism against his song partly is due to the fact that most people do not have a rich enough semantic network to make a fully understanding of the meaning of his lyrics. Perhaps most people lack the connection between “sign/word”, “thing/ object” and “thought” when it comes to typical rap words. More, they also lack the ability of object discrimination and to relate it to our surrounding world. This is related to Blakar (1996) who underlines the importance to understand the context in order to decode the information correctly. Therefore they do not achieve a broader understanding of the content word beyond mental ideas about the thing or object (Rommetveit 1972). Yet and according to Gillespie (2008), it's most likely not possible to get a complete shared context, and there also need to be a difference between interlocutors in order to have something to say. Eminem apparently brings up that most people do not understand him or the situation in the song “Talkin' 2 Myself” (2010); *“It feels like I'm talkin to myself”*. In that case we see how important it is to have a shared context and the ability to take the other person's perspective in order to communicate efficient and understand each other (Blakar 1996; Blakar & Nafstad 2004).

Following up, let us use “bitch” as an example. Hjelen (2008) showed us that this word has a broader meaning than perhaps most people think. While many automatically associate it with the female sex, Eminem uses it to describe both men and women, and also life itself and the hip-hop industry, like; *“I can't take the pressure, I'm sick of bitches. Sick of naggin bosses bitchin while I'm washin dishes”* (Just Don't Give A Fuck, 1998), *“But playa haters turnin bitch like they have vaginas”* (Rock Bottom, 1998), and *“Snatch the mic from him, bitch I'ma let you finish in a minute”* (No Love, 2010). While “bitch” here is used as a negative trait, it might also in some

occasions demonstrate a strong, confident and secure woman like Hjelen (2008) wrote. In “So Much Better” (2010) Eminem ends the song with; “*Haha, I'm just playin bitch, you know I love you*”. Even it is another proof of signifying, it could mirror a more positive use.

Related to the previous discussion, Rommetveit’s (1972) model presented in figure nr. 1 can help us explain why the decoding of the content word can differ among people. Again, let us stick with the word “bitch”. When a person, especial a woman, hear the word “bitch”, she immediately relate it to the female sex. Then she gets more associations like, “it’s too many men who call their girlfriend this”, “only men who do not respect women says this”, “men like to beat up women”, “women do not have equality of status” etc. Both the word itself and these associations bring up negative emotions. In the end she has a rich and negative understanding of “bitch” as a bad word expressing a general negative attitude towards women. Even this was a simple and narrative analysis, it can contribute to explain why so many people consider Eminem as a “women hater”, and why they think he portrayed the female sex in a negatively way in his songs. They decode the information differently than people who understand the hip-hop culture. If they understood the culture, his background, the signifying tradition in rap, and that “bitch” also can be used for men and in a positive way, the word might bring up different references and associations, and by then a more similar decoding among people.

To summarize so far, women are literally portrayed in a bad way in many of his texts. However, we need to remember that this is a reflection of the hip-hop culture and his personal experiences. Looking at it in a broader perspective, it is possible to argument that he does nothing more than entertaining, conquering a place in rap music, and mirroring attitudes and action in our society. In the latter case, it is possible to argue that he shows moral responsibilities by bringing up this topic. Personally, other and not so violent expressions might paint a better mirror of our society and lack of equal status. These examples will also be used to see how his representation of the female sex has change during his career.

In the result chapter the following sentence from “Guilty Conscience” (1998) was presented; “*After coming home from a hard day's work, he walks in the door of his trailer park home to find his wife in bed with another man*”. A similar example from “Still Don’t Give A Fuck” goes; “*I don't rap to get the women - fuck bitches. Give me a fat slut that cooks and does dishes*”. These quotes indicate a traditional or old fashion view of men and women. Men go out for work while women should stay home to take care of the house and kids. In that case it is interesting to see if it’s possible to find some change in this attitude during his career. In the same period it is

expected that there have been an ongoing focus on equality of status between men and women. It was not easy to find examples on this and the empiric is therefore small. However, one quote from “Love Game” (2013) might express a similar point of view. *“Left my girl in the house alone, IS THAT MY soon-to-be spouse's moan?”* Again it gives associations about a society where men should be out working and meeting people, while women have the place in the house. Considering these as valid examples, it can be argued that his representation of the female sex has not changed throughout his career. And even this empiric is too small to conclude, it matches Blakar’s (1996) impression that there has not been much of a change in the equality of status between 1970 and 1995, and that the “man society” shines through in our language.

On the other hand it is possible to argue that his representation of the female sex has change during his career. The empiric from “Recovery” (2010) indicates that he used more variations in words to describe the female sex, and that some of these words are portrayed women in a better way or is a better word. This include “trick” which is a slang for “bitch”, “honey”, “shorty” and “baby”. To have many synonyms for the female sex is in accordance with Blakar (1996), which also writes that women have more synonyms with negative meanings than men. In addition, Grönevik (2013) conclude that there are more negative nouns for women in rap than in pop music. Still, some of the synonyms for women in rap music are highly positive.

Further, he also raps about love and romance in a way not presented before. Like in “Space Bound” (2010); *“I'll do whatever it takes, when I'm with you I get the shakes. My body aches when I ain't, with you. I have zero strength. There's no limit on how far I would go, no boundaries no lengths”*. If this is meant for a girl he loves it might be seen as a big compliment to that girl and to girls in general. However, this might address his love for hip-hop and not girls, or both. More, he clearly demonstrates that he had bad experiences with girls cheating on him, and that’s why he writes these negative things about women. A quote from “Asshole” (2013) underlines this; *“Only women that I love are my daughters”*. Finally, my impression is that he uses more words like “she”, “girl” and “women” in his last album. Comparing the quotes from the first two albums with the last albums included in this analyze, it seems like he uses “girl” instead of “bitch”. Three examples may demonstrate this: *“Left my girl in the house alone, IS THAT MY soon-to-be spouse's moan?”* from “Love Game” (2013) and *“But girl your body's bangin, jump me in, dang, bang-bang”* from “Berzerk” (2013). Here the girl does something bad or is being sexual used, and according to his style we could expect him to use words like “bitch”, “slut” or “whore”. This is exactly what he did in the song “Stan” from 2000; *“I had a friend kill himself over some bitch who didn't want him.* This choice of words and creation of new words

are a powerful means to demonstrate the power of language (Blakar 1996), and poets have to a certain degree always been award of the power of language and thereby their own power. The switch from “bitch” to “girl” might be an example of how he chooses his words and expressions to demonstrate power and that he has the control. Alternative, it might reflect an influence from the outside world or the record industry in order to sell more records.

To summarize the second research question, there have been some changes of his representation of the female sex throughout his career. In one way his lyrics seems to be somewhat less condescending and vulgar against women towards the end of his career. Further, his lyrics in his last two albums contain more love, other words and more vary expressions. On the other hand he appears to have the same traditional view of the sex roles throughout his career so far. Here we must remember that the empiric about the latter issue is limited. In regard, only he, or perhaps not even he, knows if this change or lack of change is intended or just happened because he got older and more matured, just wanted to confuse us more in order to sell records, had more experiences with girls, received a lot of criticism, or has been influenced by the attitudes, believes and ideology in our society. Ideology affects our behavior, communication and language in one or another way (Augoustinos et al. 2014; Blakar 1996; Blakar & Nafstad 2004; Nafstad et al. 2009; Thompson 1990). According to Blakar and Nafstad (2004), it might be possible to say that Eminem’s ideology is closer to the selfish dimension. A quote from “Evil Twin” implicates this; *“I believe people can change (change) but only for the worse”*.

6.0 Conclusion

The research questions were; 1) how is the female sex portrayed in Eminem’s rap text and 2) how has his representation of the female sex changed during his career? Literally women are portrayed in a bad way in many of his texts. However, we need to remember that his way of expressing the female sex is reflected by the hip-hop culture and his personal experiences, and as a way of entertaining, conquering a place in rap music, and mirroring attitudes and action in our society. Looking at the second research question, there have been some changes of his representation of the female sex through his career. In one way his lyrics seems to be somewhat less condescending and vulgar against women in his last two albums. Further, his lyrics in his latest albums contain more love, other words and more vary expressions of the female sex. On the other hand he appears to have the same traditional view of the sex roles throughout his whole career. Yet, we must remember that the empiric about this matter is limited, we do not know Eminem’s own thinking about his lyrics, or if he has been affected by changes in our society.

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Internet links

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<http://www.jacksonkatz.com/eminem2.html>

<http://www.minervanett.no/fra-revolusjonaer-til-gangster/>

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Therefore without an understanding of each of these dimension, and the connection between these three dimensions, we will not fully understand a content word, and by this also not get the meaning (ibid).

For his entire career, Eminem has reveled in his split personality, toggling between the more sensitive Marshall Mathers (his real name) and his mischievous alter egos, Eminem and Slim Shady <http://www.mtv.com/news/1595061/eminems-mom-tells-her-side-of-the-story-in-new-memoir/>

These are Eddie (23 years old), Stan (21 years old), and Grady (a 29 years old construction worker) from “Guilty Conscience”.

It's mainly in “Evil Twin” that he uses these words like; “Tango? What you think hoe? (...) Oh, my bad, slut”. I pop up you bitches scatter like hot grease.
(On Fire 2010) – Discussion and understanding “bitch”

Bitch didn't you read the flyer? Special invited guest will be, Richard Pryor. (Aren't you a male dancer?) Nah bitch, I'm retired. Fuckin your bitch in the ass with a tire iron.
(Under The Influence) – Discussion and understanding “bitch”?

Michael Vick in this bitch, dog fall back you mutts.
(Cold Wind Blows 2010) – Discussion and understanding “bitch”?

Bitches try to kick me while I'm down, I'll break your leg.
(No Love 2010) – Discussion and understanding “bitch”?

And that's the message that we deliver to little kids. And expect them not to know what a woman's clitoris is
(*The Real Slim Shady*) – Discussion?

He grabbed Stacey by the legs as chopped it off her and dropped her off in the lake for the cops to find her. But ever since the day Stacey went off to wander they never found her, and Bob still hangs at the waffle diner. And that's the story of Bob and his marijuana, and what it might do to you. So see if the squirrels want any - it's bad for you
(The Kids, CLN)

*Marshall you're no longer the man, that's a bitter pill to swallow (...) Quit worryin 'bout what they do and do Shady, I'm fuckin goin crazy (...) And to everybody else, I'M BACK! (I'm back!)
Ha ha*
(Talkin' 2 Myself 2010) – Discussion and killing his past and do what he is good at = being Slim Shady, but very personal song?

In fact, get in the backseat, like the rest of my dates. No bitch rides shotgun, what taxi?
(The Reunion from Bad Meets Evil – Hell: The Sequel 2011)