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De nieuwe golf: culturele identiteit in hedendaagse Nederlands(talig)e hiphop 2015 tot heden

Roest, F.A. de

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Noten

Hoofdstuk 1 & 2

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- ²⁵ Duthely, 'Black Feminist Hip-Hop,' 202.
- ²⁶ Ibidem.
- ²⁷ Durham et al., 'The Stage Hip-Hop,' 726-730.
- ²⁸ Pough, *Check It*, 77.
- ²⁹ Pough, *Check It*, 17.
- ³⁰ Pough, *Check It*, 78, 85.
- ³¹ Pough, *Check It*, 87; vgl. Horsley, 'Hip-Hop Feminism,' 103.
- ³² Duthely, 'Black Feminist Hip-Hop,' 207.
- ³³ Duthely, 'Black Feminist Hip-Hop,' 202.
- ³⁴ Duthely, 'Black Feminist Hip-Hop,' 207.
- ³⁵ Joan Morgan, 'Why we get off: Moving towards a Black feminist politics of pleasure,' *The Black Scholar* 45, nr. 4 (2015): 38; vgl. Kim Dankoor, "'There's some womxn in da house": hiphopfeminisme en het grijze gebied tussen respectabiliteits- en plezierpolitiek,' *nY* 45 (2021): 126-135.
- ³⁶ vgl. Brittney Cooper, *Beyond Respectability: The Intellectual Thought of Race Women* (Champaign, Illinois: University of Illinois Press, 2017); Love, 'A Ratchet Lens,' 541.
- ³⁷ Love, 'A Ratchet Lens.'
- ³⁸ Ashley Nicole Payne, 'The Cardi B–Beyoncé Complex: Ratchet Respectability and Black Adolescent Girlhood,' *Journal of Hip Hop Studies* 7, nr. 1 (2020): 35.
- ³⁹ Morgan, *When Chickenheads*, 62; vgl. Love, 'A Ratchet Lens,' 541.
- ⁴⁰ S10, 'Maria,' 0:06.
- ⁴¹ S10, 'Maria,' 2:51-2:56.
- ⁴² S10, 'Maria,' 0:22-0:28, 0:30-0:34, 0:35-0:36, 0:45-0:46, 0:56-0:58, 1:00-1:01, 1:24-1:28, 1:39-1:42, 1:46-1:48, 2:16-2:22, 2:24-2:28, 2:31-2:33, 2:36-2:38.
- ⁴³ S10, 'Maria,' 0:46-0:54, 1:20-1:23, 1:28-1:30, 1:34-1:36, 1:43-1:44.
- ⁴⁴ S10, 'Maria,' 1:37-1:39, 1:49-1:51, 2:13-2:16, 2:41-2:50.
- ⁴⁵ S10, 'Maria,' 2:04-2:09.
- ⁴⁶ S10, 'Maria,' 2:04-2:06.
- ⁴⁷ S10, 'Maria,' 0:38-0:40.
- ⁴⁸ Mieke Bal, *Double Exposures: The Subject of Cultural Analysis* (New York: Routledge, 1996), 59.

- ⁴⁹ S10, 'Maria,' 1:01-1:12.
- ⁵⁰ S10, 'Maria,' 2:00-2:02, 2:04-2:10, 2:41-2:50.
- ⁵¹ Latifah ft. BEKA, 'La mère du game,' 0:07, 0:13, 0:33, 0:42, 0:55, 1:01, 1:05, 1:38 (waarop de filmstrip ook expliciet in beeld wordt gebracht, met een zichtbare 8mm-indicatie), 1:43, 1:50 (waarop vlug een negatief voorbijkomt), 2:00 (waarbij de filmstrip met 8mm-indicatie opnieuw in beeld komt).
- ⁵² Latifah ft. BEKA, 'La mère du game,' 0:26, 0:46, 0:52, 1:04, 1:11, 1:14, 1:25, 1:48-1:49, 1:53-1:54.
- ⁵³ Latifah ft. BEKA, 'La mère du game,' 0:00-0:01, 0:45, 0:50, 0:54, 0:56-0:57, 1:01-1:03, 1:08-1:10, 1:13-1:15, 1:17-1:20, 1:28-1:30, 1:31-1:32, 1:34-1:36, 1:40-1:41, 1:43, 1:45-1:47, 1:57-2:00 (De Willemsbrug), 1:21-1:23, 1:26-1:28, 1:30-1:31, 1:32-1:33, 1:36-1:38, 1:40, 1:44-1:45, 1:49-1:50, 1:52-1:53, 1:55-1:56, 1:59-2:00, 2:01-2:03, 2:10-2:14 (De Peperklip).
- ⁵⁴ Keyes in Forman en Neal, *That's the Joint*, 268.
- ⁵⁵ vgl. Ruth Nicole Brown, *Black Girlhood Celebration: Toward a Hip-Hop Feminist Pedagogy* (New York, NY: Peter Lang, 2009), 23.
- ⁵⁶ Asha Layne, "Now That's".
- ⁵⁷ Penrice in Keyes in Forman en Neal, *That's the Joint*, 271.
- ⁵⁸ Keyes in Forman en Neal, *That's the Joint*, 271.
- ⁵⁹ Asha Layne, "Now That's".
- ⁶⁰ Diana Khong, "Yeah, I'm in My Bag, but I'm in His Too": How Scamming Aesthetics Utilized by Black Women Rappers Undermine Existing Institutions of Gender,' *Journal of Hip Hop Studies* 7, nr. 1 (2020): 97.
- ⁶¹ Latifah feat BEKA, 'La mère du game,' 0:39-0:40, 0:51-0:53.
- ⁶² vgl. Keyes in Forman en Neal, *That's the Joint*.
- ⁶³ Keyes in *That's the Joint*, 269.
- ⁶⁴ Khong, "Yeah, I'm in," 90.
- ⁶⁵ Asha Layne, "Now That's".
- ⁶⁶ Latifah feat BEKA, 'La mère du game,' 0:56-0:57 (tegen het hoofd), 1:19 (op de kijker gericht), 1:37-1:38 (tegen het hoofd), 1:44-1:45 (op de kijker gericht), 1:52-1:53 (met twee handen alsof er verschillende malen wordt geschoten), 1:54 (tegen het hoofd), 2:01-2:03 (botsende pistolen).
- ⁶⁷ Latifah feat BEKA, 'La mère du game,' 0:57.
- ⁶⁸ Latifah feat BEKA, 'La mère du game,' 0:52-0:53.
- ⁶⁹ Khong, "Yeah, I'm in," 89.
- ⁷⁰ Khong, "Yeah, I'm in," 96.
- ⁷¹ Freya Jarman-Ivens, 'Queer(ing) Masculinities in Heterosexist Rap Music' in *Queering the Popular Pitch*, red. Sheila Whiteley en Jennifer Rycenga, (New York: Routledge, 2006), 201.
- ⁷² Keyes in Forman en Neal, *That's the Joint*, 272.
- ⁷³ Dionne Stephens en April Few, 'Hip Hop Honey or Video Ho: African American Preadolescents' Understanding of Female Sexual Scripts in Hip Hop Culture,' *Sexuality & Culture* 11, nr. 4 (2007): 56.
- ⁷⁴ Smith, 'Or a Real, Real Bad Lesbian,' 365.
- ⁷⁵ Adreana Clay, *The Hip-Hop Generation Fights Back: Youth, Activism, and Post-Civil Rights Politics* (New York: New York University Press, 2012); Durham et al., 'The Stage Hip-Hop,' 725.
- ⁷⁶ Smith, 'Or a Real, Real Bad Lesbian,' 366.
- ⁷⁷ Rubaina Bhikie, ongepubliceerde masterthesis, Hogeschool Den Haag, 2021.
- ⁷⁸ Jessica Nydia Pabón en Shanté Paradigm Smalls, 'Critical intimacies: hip hop as queer feminist pedagogy,' *Women & Performance: a journal of feminist theory* 24, nr. 1 (2014): 2; vgl. Rachael Gunn, 'Dancing away distinction: Queering hip hop culture through all style battles,' *Queer Studies in Media & Pop Culture* 4, nr. 1 (2019): 13-26.
- ⁷⁹ Pabón en Smalls, 'Critical intimacies,' 2.
- ⁸⁰ vgl. Duthely, 'Black Feminist Hip-Hop,' 205.
- ⁸¹ vgl. Love, 'A Ratchet Lens,' 542.
- ⁸² Asha Layne, "Now That's".
- ⁸³ Stephane Dunn, *Baad bitches and sassy supermamas: Black power action films* (Champaign, Illinois: University of Illinois Press, 2008), 27.
- ⁸⁴ Famke Louise, 'Boss Bitch,' 1:16-1:22, 1:27-1:29, 1:33-1:34, 2:05 en 2:12.
- ⁸⁵ Famke Louise, 'Boss Bitch,' 1:27 en 2:06.
- ⁸⁶ Laura Mulvey, 'Gentlemen Prefer Blondes: Anita Loos/ Howard Hawks/ Marilyn Monroe,' in *Howard Hawks: American Artist*, red. Jim Hillier en Peter Woollen (Londen: British Film Institute), 216.
- ⁸⁷ vgl. Pough, *Check It*, 217.

⁸⁸ vgl. Duthely, 'Black Feminist Hip-Hop, 205.

Hoofdstuk 10

¹ Swedenburg in Forman en Neal, *That's the Joint*, 588.

² Ogbar, 'Hip-Hop Revolution,' 68.

³ Vrij naar Enli Gunn, *Mediated Authenticity: How the Media Constructs Reality* (Peter Lang: New York, 2015).

⁴ Zie eerder aangehaalde studies als Krims, *Rap Music*; Gazzah, *Rhythms and Rhymes*; Kooijman, 'Fok de macht'; Roks en Goverts, "Proosten met champagne".

⁵ Guillard, 'U.S. hip-hop.'

⁶ De Paor-Evans, *Provincial Headz*, 423.

⁷ Jannis Androutsopoulos, 'Potentials and Limitations of Discourse-Centred Online Ethnography,' *Language@Internet* 5, nr. 8 (2008a): 1-20.

⁸ Wilde Haren de podcast, 'Aafje de Roest (hiphoponderzoeker) | WHDP So6En,' 27 november 2019, YouTube.

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Tracklist

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Abel. 'MEESTER SUN TZU ZEGT.' 1 *A. Burning Fik*, 2021. Stream.

----. 'SYMFONIE NR. 9.' 2 *A. Burning Fik*, 2021. Stream.

----. 'BANK BEROVEN.' 3 *A. Burning Fik*, 2021. Stream.

----. 'STERF.' 4 *A. Burning Fik*, 2021. Stream.

----. 'JOU<3.' 5 *A. Burning Fik*, 2021. Stream.

----. 'ER HANGT IETS IN DE LUCHT.' 6 *A. Burning Fik*, 2021. Stream.

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