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

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## Noten

### Hoofdstuk 1 & 2

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- <sup>1</sup> De nummers zijn respectievelijk van Bokoësam, Def Major, Idaly, Jandro, Jonna Fraser, Lil' Kleine, Ronnie Flex en SFB.
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### Hoofdstuk 3

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- <sup>67</sup> Ares, 'E.T.'
- <sup>68</sup> Ares, 'Kleine Stap / Grote Stap.'
- <sup>69</sup> Bakhtin, 'Forms of Time,' 234.
- <sup>70</sup> Ares, 'Wederopstand,' 8 *Wayman – Live from Mars*. 162 Records, 2022. Stream.
- <sup>71</sup> Ares, 'Mars Rover.'
- <sup>72</sup> Ares, 'Mars Rover.'
- <sup>73</sup> Ares, 'Star Watch.'
- <sup>74</sup> Ares, 'E.T.'
- <sup>75</sup> Ares, 'Space Walk Boots,' 17 *Wayman – Live from Mars*. 162 Records, 2022. Stream.
- <sup>76</sup> Ares, 'In Orbit.'
- <sup>77</sup> Forman in Forman en Neal, *That's the Joint*, 206.
- <sup>78</sup> Jacin Trill, 'opdegrem,' 7 *Happyland*. Artsounds, 2017. Stream.
- <sup>79</sup> Rose, *Black Noise*, 78; Forman, *The Hood*, 40, 77.
- <sup>80</sup> Peeren en Souch, 'Romance in the cowshed,' 40, 41.
- <sup>81</sup> Jacin Trill, 'kandycush,' 5 *Happyland*. Artsounds, 2017. Stream.
- <sup>82</sup> Zie De Roest, 'Buurtvaders.'

- <sup>83</sup> Redactie. 'Jacin Trill is de voorbode van een compleet nieuwe generatie aan rap,' *BALINNN*, 25 september 2017.
- <sup>84</sup> Rajko Disseldorp, 'Ares rapt op nieuw album "op Mars": "Ik wilde ontsnappen aan de wereld",' *Het Parool*, 11 mei 2022.
- <sup>85</sup> Markus Lündstrom, 'Pippi's Posthuman Power,' *International journal of sociology and social policy* 41, nr. 3-4 (2020): 355, 356.
- <sup>86</sup> Justin Burton, *Posthuman Rap* (Oxford, Verenigd Koninkrijk: Oxford University Press, 2017), 97.
- <sup>87</sup> Naa-Solo Tettey et al., 'Purple Drank, Sizurp, and Lean: Hip-Hop Music and Codeine Use, A Call to Action for Public Health Educators,' *International Journal of Psychological Studies* 12, nr. 1 (2020): 42-52.
- <sup>88</sup> Jacin Trill, 'fukngtot5,' 10 *Happyland*. Artsounds, 2017. Stream.
- <sup>89</sup> vgl. Bakhtin, 'Forms of Time,' 225.
- <sup>90</sup> Kemi, Adeyemi, 'Straight Leanin': Sounding Black Life at the Intersection of Hip-hop and Big Pharma,' *Sounding Out* (2015), web; vgl. Burton, *Posthuman Rap*, 72.
- <sup>91</sup> Burton, *Posthuman Rap*, 97.
- <sup>92</sup> Ares, 'Mars Rover.'
- <sup>93</sup> Ares, 'Eenzame Dag.'
- <sup>94</sup> Ares, 'Kleine Stap / Grote Stap.'
- <sup>95</sup> Ares, 'Alien Pistol Whip,' 12 *Wavyman – Live from Mars*. 162 Records, 2022. Stream.
- <sup>96</sup> Ares, 'Kleine Stap / Grote Stap.'
- <sup>97</sup> Ares, '3000 A.D.,' 7 *Wavyman – Live from Mars*. 162 Records, 2022. Stream.
- <sup>98</sup> Ares, 'Diepe Wegen.'
- <sup>99</sup> Ares, '3000 A.D.'
- <sup>100</sup> Bakhtin, 'Forms of Time,' 231.
- <sup>101</sup> Ares, 'E.T.'
- <sup>102</sup> Ares, 'E.T.'
- <sup>103</sup> Ares, 'Wind en Stof.'
- <sup>104</sup> Ares, 'E.T.'
- <sup>105</sup> Ares, 'Mars Rover.'
- <sup>106</sup> Ares, 'Mars Rover.'
- <sup>107</sup> Ares, 'Mars Rover.'
- <sup>108</sup> Ares, 'Space Walk Boots,' 17 *Wavyman – Live from Mars*. 162 Records, 2022. Stream.
- <sup>109</sup> Ares, 'Kleine Stap / Grote Stap.'
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- <sup>113</sup> Ares, 'Wind en Stof.'
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- <sup>119</sup> Ares, 'E.T.'
- <sup>120</sup> Bakhtin, 'Forms of Time,' 231.
- <sup>121</sup> Ibidem.

## Hoofdstuk 9

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- <sup>2</sup> Timo Pisart. 'We moeten het hebben over seksisme in hiphop,' *3voor12*, 16 september 2020.
- <sup>3</sup> Kira Gaunt in Forman en Neal, *That's the Joint*, 257.
- <sup>4</sup> Aria Halliday en Ashley Payne, 'Twenty-First Century B.I.T.C.H. Frameworks: Hip Hop Feminism Comes of Age,' *Journal of Hip Hop Studies* 7, nr. 1 (2020): 1-118.
- <sup>5</sup> S10, 'Maria,' 4 *Vlinders*. Noah's Ark BV, Cloud 9 Music, Maktub Music Publishing, 2020. Stream; S10, 'Maria,' regie door Yousef Gnaoui. 25 september 2020, 2:56. Voor het laatst geraadpleegd op 30 maart 2024.

- <sup>6</sup> Latifah ft. BEKA, 'La mère du game,' Latifah, 2021. Stream; Latifah ft. BEKA, 'La mère du game,' regie door Jacob Vrijburg. 18 november 2021, 2:15. Voor het laatst geraadpleegd op 30 maart 2024.
- <sup>7</sup> vgl. Marquita Smith, "'Or a Real, Real Bad Lesbian": Nicki Minaj and the Acknowledgement of Queer Desire in Hip-Hop Culture,' *Popular Music and Society* 37, nr. 3 (2014): 364.
- <sup>8</sup> Lionstorm, 'Vies,' Single. Lionstorm, 2020. Stream; Lionstorm, 'Vies,' regie door Lionstorm. 19 juni 2020, 3:29. Voor het laatst geraadpleegd op 30 maart 2024.
- <sup>9</sup> McLeod, 'Authenticity Within Hip-Hop,' 139.
- <sup>10</sup> Famke Louise. 'Boss Bitch.' Single. TRIFECTA, CTM PUBLISHING, 2019. Stream; Famke Louise, 'Boss Bitch,' regie door Azad Wastara. 31 mei 2019, 2:19. Voor het laatst geraadpleegd op 30 maart 2024.
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- <sup>12</sup> Keyes in Forman en Neal, *That's the Joint*, 256.
- <sup>13</sup> Pough, *Check It*, 203.
- <sup>14</sup> Pough, *Check it*, 217.
- <sup>15</sup> Robin James, "'Robo-Diva R&B": Aesthetics, Politics, and Black Female Robots in Contemporary Popular Music,' *Journal of Popular Music Studies* 20, nr. 4 (2008): 412.
- <sup>16</sup> *Jim Crow Museum* (g.d.), 'Jezebel figure,' web.
- <sup>17</sup> James, "'Robo-Diva R&B",' 412.
- <sup>18</sup> James, "'Robo-Diva R&B'."
- <sup>19</sup> James, "'Robo-Diva R&B",' 412.
- <sup>20</sup> Asha Layne, "'Now That's a Bad Bitch!": The State of Women in Hip-Hop,' *Women's Issues* (2014), web.
- <sup>21</sup> Joan Morgan, *When Chickenheads Come Home to Roost: A Hip-Hop Feminist Breaks It Down* (New York: Simon & Schuster, 1999), 59.
- <sup>22</sup> Aisha Durham et al., 'The Stage Hip-Hop Feminism Built: A New Directions Essay,' *Signs* 38, nr. 3 (2013): 724.
- <sup>23</sup> Durham et al., 'The Stage Hip-Hop,' 727.
- <sup>24</sup> Duthely, 'Black Feminist Hip-Hop'; vgl. Durham et al., 731.
- <sup>25</sup> Duthely, 'Black Feminist Hip-Hop,' 202.
- <sup>26</sup> Ibidem.
- <sup>27</sup> Durham et al., 'The Stage Hip-Hop,' 726-730.
- <sup>28</sup> Pough, *Check It*, 77.
- <sup>29</sup> Pough, *Check It*, 17.
- <sup>30</sup> Pough, *Check It*, 78, 85.
- <sup>31</sup> Pough, *Check It*, 87; vgl. Horsley, 'Hip-Hop Feminism,' 103.
- <sup>32</sup> Duthely, 'Black Feminist Hip-Hop,' 207.
- <sup>33</sup> Duthely, 'Black Feminist Hip-Hop,' 202.
- <sup>34</sup> Duthely, 'Black Feminist Hip-Hop,' 207.
- <sup>35</sup> 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.
- <sup>36</sup> vgl. Brittney Cooper, *Beyond Respectability: The Intellectual Thought of Race Women* (Champaign, Illinois: University of Illinois Press, 2017); Love, 'A Ratchet Lens,' 541.
- <sup>37</sup> Love, 'A Ratchet Lens.'
- <sup>38</sup> Ashley Nicole Payne, 'The Cardi B–Beyoncé Complex: Ratchet Respectability and Black Adolescent Girlhood,' *Journal of Hip Hop Studies* 7, nr. 1 (2020): 35.
- <sup>39</sup> Morgan, *When Chickenheads*, 62; vgl. Love, 'A Ratchet Lens,' 541.
- <sup>40</sup> S10, 'Maria,' 0:06.
- <sup>41</sup> S10, 'Maria,' 2:51-2:56.
- <sup>42</sup> 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.
- <sup>43</sup> S10, 'Maria,' 0:46-0:54, 1:20-1:23, 1:28-1:30, 1:34-1:36, 1:43-1:44.
- <sup>44</sup> S10, 'Maria,' 1:37-1:39, 1:49-1:51, 2:13-2:16, 2:41-2:50.
- <sup>45</sup> S10, 'Maria,' 2:04-2:09.
- <sup>46</sup> S10, 'Maria,' 2:04-2:06.
- <sup>47</sup> S10, 'Maria,' 0:38-0:40.
- <sup>48</sup> Mieke Bal, *Double Exposures: The Subject of Cultural Analysis* (New York: Routledge, 1996), 59.

- <sup>49</sup> S10, 'Maria,' 1:01-1:12.
- <sup>50</sup> S10, 'Maria,' 2:00-2:02, 2:04-2:10, 2:41-2:50.
- <sup>51</sup> 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).
- <sup>52</sup> 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.
- <sup>53</sup> 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).
- <sup>54</sup> Keyes in Forman en Neal, *That's the Joint*, 268.
- <sup>55</sup> vgl. Ruth Nicole Brown, *Black Girlhood Celebration: Toward a Hip-Hop Feminist Pedagogy* (New York, NY: Peter Lang, 2009), 23.
- <sup>56</sup> Asha Layne, "Now That's".
- <sup>57</sup> Penrice in Keyes in Forman en Neal, *That's the Joint*, 271.
- <sup>58</sup> Keyes in Forman en Neal, *That's the Joint*, 271.
- <sup>59</sup> Asha Layne, "Now That's".
- <sup>60</sup> 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.
- <sup>61</sup> Latifah feat BEKA, 'La mère du game,' 0:39-0:40, 0:51-0:53.
- <sup>62</sup> vgl. Keyes in Forman en Neal, *That's the Joint*.
- <sup>63</sup> Keyes in *That's the Joint*, 269.
- <sup>64</sup> Khong, "Yeah, I'm in," 90.
- <sup>65</sup> Asha Layne, "Now That's".
- <sup>66</sup> 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).
- <sup>67</sup> Latifah feat BEKA, 'La mère du game,' 0:57.
- <sup>68</sup> Latifah feat BEKA, 'La mère du game,' 0:52-0:53.
- <sup>69</sup> Khong, "Yeah, I'm in," 89.
- <sup>70</sup> Khong, "Yeah, I'm in," 96.
- <sup>71</sup> 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.
- <sup>72</sup> Keyes in Forman en Neal, *That's the Joint*, 272.
- <sup>73</sup> 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.
- <sup>74</sup> Smith, 'Or a Real, Real Bad Lesbian,' 365.
- <sup>75</sup> 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.
- <sup>76</sup> Smith, 'Or a Real, Real Bad Lesbian,' 366.
- <sup>77</sup> Rubaina Bhikie, ongepubliceerde masterthesis, Hogeschool Den Haag, 2021.
- <sup>78</sup> 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.
- <sup>79</sup> Pabón en Smalls, 'Critical intimacies,' 2.
- <sup>80</sup> vgl. Duthely, 'Black Feminist Hip-Hop,' 205.
- <sup>81</sup> vgl. Love, 'A Ratchet Lens,' 542.
- <sup>82</sup> Asha Layne, "Now That's".
- <sup>83</sup> Stephane Dunn, *Baad bitches and sassy supermamas: Black power action films* (Champaign, Illinois: University of Illinois Press, 2008), 27.
- <sup>84</sup> Famke Louise, 'Boss Bitch,' 1:16-1:22, 1:27-1:29, 1:33-1:34, 2:05 en 2:12.
- <sup>85</sup> Famke Louise, 'Boss Bitch,' 1:27 en 2:06.
- <sup>86</sup> 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.
- <sup>87</sup> vgl. Pough, *Check It*, 217.

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<sup>88</sup> vgl. Duthely, 'Black Feminist Hip-Hop, 205.

## Hoofdstuk 10

<sup>1</sup> Swedenburg in Forman en Neal, *That's the Joint*, 588.

<sup>2</sup> Ogbar, 'Hip-Hop Revolution,' 68.

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

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

<sup>5</sup> Guillard, 'U.S. hip-hop.'

<sup>6</sup> De Paor-Evans, *Provincial Headz*, 423.

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

<sup>8</sup> Wilde Haren de podcast, 'Aafje de Roest (hiphonderzoeker) | WHDP So6En,' 27 november 2019, YouTube.

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