

Abstract

This bachelor thesis explores how the “new wave” of Czech female rappers articulate feminist attitudes and femininity. The aim of the thesis is to find out how young female rappers navigate their femininity in the dominantly masculine environment of the rap genre, how they express feminist attitudes in their lyrics, and how they perceive the cohesion of women in the domestic rap scene.

The theoretical part presents the context of the emergence of hip hop culture and its development, emphasizing the role of women in hip hop in the American and Czech context. It also focuses on the concepts of gender and gender identity, the interpretation of femininity in popular music and hip hop feminism. The empirical part presents qualitative research based on thematic analysis of data obtained through semi-structured interviews with four prominent representatives of the "new wave" of Czech female rappers and the lyrics of their songs. The research focuses on the projection of emotions in music, the authenticity of the work, feminist attitudes, the fight against misogyny and the question of "sisterhood" and collegiality in the domestic rap scene.

The results show that authentic confessions reflecting women's subjective experience prevail in the work of female rappers. In their work, the performers present a multitude of visceral feelings, while not forgetting to address gender inequalities, to which they respond with explicit feminist aspirations as well as sharp critiques of sexism and misogyny in the genre and society at large. The relationships between female rappers point to the need for more cohesion and mutual support in the scene.

The thesis brings new insights into the dynamics of the Czech rap scene and contributes to the understanding of the role of women in the scene and their unique grasp of the genre, thus enriching the exploration of gender studies as it relates to the domestic music industry.