



## Woman in Culture and Arts

### Women and Profanity Rap Music Consumption (A Qualitative Research about the Semantic Implications of Tehran Girls)

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#### ABSTRACT

##### Introduction

The utilization of profanity, which is the most conspicuous characteristic of mainstream rap music, alters the socio-linguistic indicators present in societal literature. The mutual influence between audiences and the substance of music is established on the basis of preferences and perceptions that are contextually contingent. In the past, profanity was prevalent in various sectors of Iranian society, including the feudal system, boys' schools, military settings, labor, and factories. However, in the present day, profanity is becoming more prevalent in academic settings, irrespective of gender, and girls' high schools. This trend contradicts the cultural symbols associated with Iran. In the past, the presence of women and girls in professional and public settings served as a deterrent against males using profanity. However, in the present day, girls have begun to engage in profanity. In pre-Islamic Iran, where Zoroastrians practiced their faith, profanity carried a negative moral connotation. Consumers and producers of rap music embark on perilous, seemingly pointless journeys due to the incompatibility of their work with the preexisting fabricated and shaped domain. Consumers and producers literary works contain words and sentences that are unpredictable, and their conduct is incongruous with the objectives and policies of the nation's educational system. The behavior of consumers and producers contains words and sentences that are incongruous with the objectives and policies of the nation's educational system. Rap music, which can be accessed by the general public via the Internet, depicts the pinnacle of profanity. Furthermore, while previously the production and distribution of music was primarily the responsibility of capital owners and music recording companies, this has all changed with the advent of the Internet. Today, any reader or citizen can reach an audience of thousands or millions of people by uploading an image or video to Instagram or YouTube. Singers are not obligated to engage in collaboration with record labels. A modest investment enables every singer to establish a personal studio, and in the realm of rap music, where content monitoring is non-existent and unlawful and underground, it is more permissible for artists to employ profanity in their compositions due to the underground nature of the industry.

##### Purpose

This study aimed to ascertain and examine the mental and semantic ramifications that Tataloo fan girls experienced after listening to his profanity-laden songs.

##### Research Methodology

Employing in-depth semi-structured interviews with twenty-five Tataloo fans and employing

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the qualitative method and grounded theory technique. The samples were chosen in accordance with the snowball sampling method. At the point of theoretical saturation, interviews ceased.

### **Findings**

The paradigm model, which was derived from the analysis of the viewpoints of female fans, establishes a relationship between the acceptability of profanity-themed songs and a collection of causal conditions (social and cultural heritage; unique circumstances; homophobia; the appeal of the artist's personal experience; failure to obtain societal approval and rejection; the singer's family history); background conditions (poverty, unemployment, isolation, and lack of entertainment); and intervening conditions. The justification of profanity in street music by girls through the use of strategies (the pleasantness of profanity and the normality of profanity in rap style) is one of its consequences (energy depletion, the creation of a discourse of profanity in popular literature, the normalization of profanity in the presence of others, the intensification of profanity in new songs, and a tendency toward nihilism).

### **Discussion & Conclusion**

The singer regards himself as a victim of the social and cultural milieu of the society, which prevented him from obtaining a singing license in his country and being acknowledged as an artist by the prevailing institutions despite his considerable efforts. Tataloo began abusing illicit substances during this time and was subsequently compelled to leave the country. Additionally, he has an unsuitable familial background; after the death of his father when he was a child, his mother assumed the financial burden of supporting the family; consequently, she was not exempt from occupational dangers. Consequently, he vents his discontentment with the state of society and his upbringing in a low-society family through the use of profanity in his poetry. Conversely, his music is embraced by adolescents and young adults who have become isolated or, if they are fortunate enough to have employment, find solace in listening to profanity songs as a result of societal conditions such as declining purchasing power and inflation, poverty and unemployment, and lack of access to global technology in comparison to their peers in more developed nations, as well as a dearth of entertainment. Furthermore, these individuals find solace in reviled songs while observing discrimination and inequalities, even if they do not have employment. As a result, the audience develops an affinity for the singer's personal struggles and experiences that are comparable to their own. This leads to the acceptance of profanity in literature and a normalization of it within the realm of rap music, particularly in the disillusionment genre. Furthermore, when contrasting their preferred rapper with a foreign rap artist, young people rationalize profanities under titles such as "Honest Speech" by Tataloo. Moreover, these individuals not only condemn the censorship of profanity in songs but also find pleasure in employing profanity. Although the girls expressed disapproval of the utilization of profanity in cyberspace, citing concerns over the invasion of privacy of children and the singer's mother and sister, they have nonetheless accompanied their parents to the singer's concerts and listen to profanity-infused songs. As a consequence of the singer's increased profanity in new songs, not only is the frequent use of profanity no longer regarded as forbidden, but it also produces a calming and psychological impact. After establishing the discourse of profanity in the literature of society, profanity alters social language indicators and becomes commonplace among family and friends, thereby creating a generational divide. A Tataliti becomes a source of personal pride, and witnessing a concert by a singer becomes an idealistic aspiration. Amid this, the music

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industry promotes profanity in rap music on purpose for financial benefit, which increases the tolerance for profanity-laden songs. Conversely, these songs are disseminated and become contagious among peers and friends in schools; consequently, the daily usage of profanity-themed music is on the rise. Profanity serves as a sedative for enthusiasts; continued use of the sedative causes its effect to progressively wear off, followed by the emergence of despondency, depression, and nihilism. Rejection is an everyday occurrence for both the performing artist and their audience. Further put, their inquiries remain unattended. Fans perceive both themselves and the singer as social outcasts and victims of oppression and discrimination. Due to their inability to resist discrimination, they resemble helpless and feeble individuals who can only vent their ire through profanity. Regrettably, they are compelled to resort to swearing as their only recourse, as they lack alternative methods to convey their discontent.

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