



Social Representations of Women and Sexuality in Reggaeton, according to the Youths of Tegucigalpa

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Author's Declaration

The author declares her involvement in the entire scientific process of this research, including conceptualization, methodology, writing, and editing. She also states that there are no potential conflicts of interest regarding the authorship and publication of this article.

Abstract

As a musical genre, reggaeton is a medium of cultural expression that allows individuals to manifest and represent their feelings, ideas, and thoughts. Currently, this genre has been gaining space and popularity among youths. The objective is to analyze how youths construct social representations of women and sexuality based on cultural practices derived from the patriarchal system and represented in this case study through the lyrics and videos of reggaeton. Methodologically, cross-sectional, explanatory research was conducted and delimited to Tegucigalpa M.D.C. in 2019. It is approached qualitatively, using

exploratory interview techniques and focus groups with students aged 14 to 21. The results indicate that young consumers shape their image and perceptions of women and sexuality differently, influenced by the meanings, connections, and associations they establish with other individuals and objects represented in reggaeton.

Keywords: reggaeton; social representations; sexuality; women; youth.

Introduction

Reggaeton, as a musical genre, enjoys significant popularity among the youth. This popularity warrants an investigation into the social representation of women and sexuality in reggaeton, according to the perceptions of the youth in Tegucigalpa. The term “youth” refers to the life stage where individuals form their sense of identity and are more vulnerable to any emerging social situation.

The findings from exploratory interviews conducted in this study reveal a problem stemming from the signification of reggaeton, mainly due to its content, dance, and iconography. The genre is also criticized for explicitly portraying content that sexualizes women. The patriarchal system, through gender characteristics (roles, attributes, and stereotypes assigned by the patriarchy based on biological sex), views women as subordinate and submissive (women’s bodies are not their own; they lack decision-making power and autonomy, transitioning from the control of the father to that of a boyfriend or partner), in contrast to the role of men as owners, providers, and figures of authority and power.

In this context, it is crucial to acknowledge that youth face various situations influenced by historical, social, and cultural processes over time. Being young today means dealing with various social and cultural issues that impact identity construction. Historically, a series of challenges have accumulated, affecting young people during this transition phase towards adulthood, a period in which they take on greater responsibilities and shape their youth identities, which vary according to their socioeconomic and cultural context.

In this case, the research focused on analyzing commercial pop-reggaeton, chosen for its popularity. According to Urdaneta (2007) and Penagos (2012): “The great acceptance of this music among the youth is due to the very repetitive rhythm of the lyrics, the use of electronic equipment, the colloquial language filled with popular idioms, and the lyrics supported by rhyme...” (p. 294). Music significantly influences human beings, as it is present in the different ways individuals think, feel, and act, regardless of gender, race, age, and social strata.

The findings from exploratory interviews show that the music industry, and commercial pop-reggaeton in particular, has become a means for constructing and reinforcing social representations of women and sexuality, where the male figure is emphasized as dominant, and the female is projected as subordinate, taking a secondary position.

This study aims to identify the social representations of women and sexuality in reggaeton and determine how the youth of Tegucigalpa construct their sexuality through cultural practices derived from this musical genre.

The relevance of this research is founded on two reasons. First, reggaeton has been disseminated and adopted as a popular musical genre among the youth. Second, reggaeton has activated socially widespread symbolic consumption mechanisms as a form of cultural expression, enabling youth to identify with specific cultural practices such as fashion, dance, and language, among others that stem from reggaeton.

Theoretical Framework

Reggaeton, known for its lyrics, music, and dance, has achieved global transcendence, becoming a favorite genre among Latin American youth.

Reggaeton originated in Panama around 1970 but gained massive exposure in Puerto Rico during the 1990s. It then spread to the United States in cities like Los Angeles, Miami, and New York, and by the early 2000s, it expanded into Mexico and other Spanish-speaking countries. This genre draws inspiration from Jamaican rhythms and is a fusion of various cultural and musical influences, representing a connection between Jamaica, the United States, and Puerto Rico (Martínez, 2013, p.64).

Its high popularity has allowed reggaeton to become transnational, spreading and capturing the interest of singers who previously focused on dance, pop, Latin pop, and pop rock, among other genres, and eventually chose reggaeton music. Thalía, Shakira, Belinda, Luis Fonsi, Chayanne, Marc Anthony, Enrique Iglesias, Ricky Martin, and others are among these artists.

It is worth highlighting some aspects explaining how reggaeton reached its popularity today.

Baker (2005) and Wood (2009) argue that:

Reggaeton involves a fusion of hip-hop or rap in Spanish. However, it formed its own Puerto Rican music genre, featuring a distinctive track (a combination of music and rhythms) called dembow or dembou, which is neither Latin nor Hispanic hip hop nor reggae. Thus 1990, the first reggaeton song, Tu Pum Pum by the Panamanian singer El General, was released. At that time, the genre was called reggae in Spanish, and this song became successful due to its catchy lyrics. From there, reggaeton gained popularity, transitioning from a representation of poor youth identity to a hybrid music that still retained traits of its originality but began to lose its authentic flavor due to its fame. (p. 17)

Mendoza (2018) states that:

...young people between the ages of 14 and 18 are the ones who listen to reggaeton the most. Reggaeton is seen as a form of identification and even a way to woo a girl, as women listen to it too, and reggaeton serves as a means to start a conversation. To be up-to-date with reality, one must listen and dance to reggaeton. (p.22)

This aspect reflects that reggaeton contributes to the construction of youth identity in addition to being a popular genre.

Theoretical and Conceptual Approaches Guiding the Research

This study was primarily supported by Humberto Eco's Music Theories (2009), Serge Moscovici's Social Representations (RS) (1979), Michel Foucault's Theory of Sexuality (1977), Marta Lamas' approaches to sexual difference (2020), and Joan W. Scott's Gender Theory (1990). The first is aimed at understanding music as an "industrial product" that seeks to satisfy market demands; the second conceives RS as the construction of meanings in thought, influenced by everyday experiences and pre-existing knowledge about certain social events; the third considers sexuality as a space involving power relations and other social implications; the fourth discusses "sexual difference" in terms of what happens in women and men; and the fifth defines *gender* as a constitutive element of social relations based on the differences that distinguish the sexes and as a primary form of significant power relations.

The study considers the three basic dimensions and the two dynamics suggested by Moscovici (1979) for the analysis of the constitution of social representations. The basic dimensions are: "information" (the organization of knowledge about a social event or phenomenon), "the representation field" (hierarchical organization of content, integrating new elements with pre-existing ones), and "attitude" (refers to elements that foster a beneficial or detrimental stance in relation to the object of social representation). The suggested dynamics are "objectification" and "anchoring" (Mora, 2002, p. 10).

Regarding music, Eco (2009) states that:

The fact that consumer music can attract through a compelling rhythm, which intervenes by dosing and directing reflexes, can build an indispensable value that healthy societies have pursued and is a regular channel for releasing a series of tensions (p. 315).

Thus, the taste for music and musical consumption is not entirely free but is somewhat conditioned by the music industries, or as Eco (2009) refers to it, by the "consumer song." Likewise, the social relationships individuals establish based on their taste for reggaeton music will be determined by the social context in which they develop.

Youth

There are various interpretations of the concept of youth. For this work, Margulis's (2001) approaches were adopted, referring to the concept as "youths" rather than "youth." Youths are understood as a term derived from social construction under the premise that each generation incorporates new codes, skills, languages, and ways of perceiving, appreciating, distinguishing, and classifying the world around them into their cultural capital. Each era has political, social, and cultural characteristics that leave their mark on each generation of young people. Being young is not the same in all times or contexts. Various conditions determine young people's conceptions, actions, and behaviors.

Social Representations

This section adopts the theoretical approaches to the social representation's theory by author Serge Moscovici. His approach highlights the significance of social representations in social reality, conceived from their relationship with everyday life aspects. This perspective explains that social representations are connected with interaction and social communication processes.

Mora (2002) states that:

Social Representations (RS) are conceptualized as (...) a particular modality of knowledge whose function is to elaborate behaviors and communication among individuals. RS is an organized corpus of knowledge and one of the psychological activities through which humans make physical and social reality intelligible and integrate themselves into a group or in a daily relationship of exchanges, unleashing the powers of their imagination. (p. 7)

From this reflection, it can be understood that individuals construct and reinforce social representations through certain behaviors, social interactions, and cultural practices, which produce new knowledge, involve symbolic contents, and, at the same time, facilitate the production of processes of interpretation and meaning about social reality.

Sex, Gender, and Sexuality

It was crucial to examine the category of gender about sexuality to analyze reggaeton and social representations of sexualities. This perspective is because gender is critical to understanding the interaction between reggaeton, sexuality, and social representations. It is essential to recognize that historically, this category has been approached from various perspectives to delve into gender, including mythical, biological, or neutral approaches. In this study, the work of various authors who have significantly contributed to the definition of "gender" and its distinction from the concept of "sex" is briefly outlined.

Gender is a category that aids in understanding the difference between women and men from a social dimension. Simone de Beauvoir (1949) states that “one is not born, but rather becomes, a woman” (Tinat, 2009, p. 779), a statement that leads to analyzing the situation of women as a long-standing construction in a social and cultural context. Sex refers to the physical and biological characteristics or attributes with which individuals are born, and gender refers to social assignments subject to transformation and change, a social construction under the understanding that society assigns roles and characteristics to both women and men.

Butler (2007) adds:

If gender consists of the cultural meanings that the sexed body assumes, then it cannot be claimed that gender is merely the product of sex. In this regard, the sex/gender distinction exhibits a radical discontinuity between sexed bodies and culturally constructed genders. Assuming for a moment the stability of the binary sex, it is not clear that constructing men will result only in male bodies or that women will interpret only female bodies. Moreover, even though sexes may appear binary in their morphology and constitution (a notion that must be questioned), there is no reason to believe that genders will also remain merely two. (p. 54)

Thus, gender goes beyond the attributes of “sex,” as it is constructed from social relations and their meanings.

In this context, language plays a significant level of influence, allowing gender to be constructed through dominant discourse. Individuals, through their linguistic associations, develop and internalize specific interpretations. As a result, what prevails are the ways of referring to women and men, using derogatory terms, especially towards the female gender.

Scott (1940) posits two propositions about the category of gender:

Gender is a constitutive element of social relations based on the differences that distinguish the sexes, and gender is a primary way of signifying power relationships. Changes in the organization of social relations always correspond to changes in the representations of power, but the direction of change is not necessarily one-way (p. 23).

The visibility of women in the gender context is relevant, based on the premise that there are significant differences between the sexes. These differences and the social relations derived from them are shaped within specific social and cultural contexts. Scott (1940) notes that, although implicit, considering gender is fundamental to understanding the organization of equality or inequality, where hierarchies are based on the general perception of a “natural relationship” between men and women. Scott highlights four interconnected elements to define gender.

First, culturally available symbols that evoke representations, multiple (and often contradictory) ... but also myths of light and darkness, purification and contamination,

innocence, and corruption. The second is normative concepts that express interpretations of the meanings of symbols in an attempt to limit and contain their metaphorical possibilities. The third is political notions and references to the institutions and social organizations of gender relations, and the fourth aspect of gender is subjective identity (pp. 23-25).

To deeply analyze the category of gender and its relationship with sexuality, it is relevant to consider the contributions of Michel Foucault, in his work “The History of Sexuality”, where he addresses sexuality from the perspective of power, and Marta Lamas, who emphasizes the need to consider “sexual difference” in the study of sexuality, especially regarding the interaction between the two sexes. However, before delving into sexuality, it is crucial to understand the historical context of the concept of “sex.”

According to Foucault (1977):

The 17th century would begin an age of repression, characteristic of societies called bourgeois, from which we might not yet be completely freed. From that moment on, naming sex would have become more complex and costly. As if to dominate it in reality, it was first necessary to reduce it in the field of language, control its free circulation in discourse, expel it from what is said, and extinguish the words that make it too vividly present (p. 25).

Methodology

The research conducts a hermeneutic analysis of the discourse of young individuals who listen to reggaeton music to analyze the social representations surrounding women and sexuality.

This study is cross-sectional of an explanatory type, utilizing qualitative methods, as the subject of study demands an analysis of subjectivities, ways of thinking, and the extraction of discourses to unveil the social representations about sexuality that are being constructed or reinforced by young people, both women, and men, who are reggaeton consumers. The research is approached from a hermeneutic paradigm (understanding the meaning and hidden intention behind expressions based on the discovery of meanings implicit in the discourse) to comprehend the significations that, from reggaeton, derive from sexuality.

The techniques used to collect qualitative data were exploratory interviews and focus groups to gather elements inherent to the subjectivities and ways of thinking of the young people, women, and men, who listen to reggaeton.

Initial or Exploratory Interview

The exploratory interview was conducted during the research design phase, supported by the methodology of Quivy and Campenhoutd (2005), to gather information on relevant aspects that would allow an approach to the subject of study.

The focus group used a purposive sample of students who acknowledged their liking for reggaeton to obtain their perceptions, motivations, opinions, and attitudes.

The formation of organized groups was based on the chosen educational institutions' population size (number of students). It was adjusted according to the saturation of discourse in each group. This sample was done to avoid repetitions and seek new perspectives, maintaining flexibility to form additional groups if necessary.

Data Analysis and Interpretation

The Grounded Theory (GT) method was used, along with the Atlas.ti software, a computer program utilized in qualitative research or qualitative data analysis for the analysis and interpretation of the collected data.

Units of Analysis

This research focuses on three units of analysis: first, the perception of young students, both female and male, from the sociology department of the National Autonomous University of Honduras (UNAH); second, the lyrics of selected songs to demonstrate the existence of the studied problem; and third, the discourses of young students, both women and men from Tegucigalpa who are in secondary education and listen to reggaeton music.

Sample

Identification of Songs

Eight (8) reggaeton songs were chosen from the music platform YouTube and the weekly broadcast of the national radio station XY (90.5) in Tegucigalpa. The selection was made under four search criteria:

One song was selected from the ranking of "most popular music videos" of all YouTube music videos in 2019 (choosing the video that ranked first among the most played reggaeton songs and third in popularity among all music videos played in November 2019). Randomly, four reggaeton songs were selected from among the most popular, according to the number of plays according to YouTube's top 100.

Randomly, one song from YouTube's Hotlist Honduras (top 78 songs of 2019) was selected. Two songs were chosen: the first and last place from the top of the program "El conteo de las 15" from the national radio station XY frequency 90.5 in Tegucigalpa in the first week of June 2019 (songs that weekly gain public acceptance, positioned on the scale of the 15 most played urban songs over seven days).

Table 1. Selection of the Songs

No.	Song	Singers	Release Date	Popularity and Playbacks	Moment of Citation
Search Criterion 1: Ranking of "most popular music videos" on YouTube in 2019					
1	Tusa	Karol G, Nicki Minaj	November 2019 (the first two weeks of the month)	93 million. First place among the most played reggaeton songs and third in playbacks within the top 15 most popular songs across all genres.	Focus Groups
Search Criterion 2: Most popular reggaeton music songs across the entire musical genre and YouTube's top 100					
2	Cuatro babys	Maluma	October, 2016	922 M	Theoretical Frameworks Focus Groups Results
3	Las que se ponen bien la falda	María José e Ivy Queen	May, 2016	81,838,638	Problem Statement
4	La última vez	Anuel y Bad Bunny	2017	291 M	Exploratory Interviews
5	Nunca me amo	Jon Z y Baby Rasta	2017	191 M	Exploratory Interviews
Search Criterion 3: YouTube's Hotlist Honduras (list of the top 78 songs in the year 2019)					
6	La respuesta	Maluma y Becky G	April, 2019	253 M	Focal groups
Search Criterion 4: "The Countdown of the 15" from the national radio station XY frequency 90.5, Tegucigalpa					
7	Callaita	Bad Bunny	May, 2019	First Place	Problema Statement Results
8	Que le den	Arcángel	August, 2015	Last Place	Research Findings

Source: Self-made with data from YouTube and radio station XY (90.5) in Tegucigalpa

Identification of Young Participants

For the sample, there were two (2) moments of selection. Initially, exploratory interviews were conducted to achieve an epistemological break in formulating the problem statement, and subsequently, focus groups were conducted to obtain the results.

Four (4) young people, two women and two men aged 19 to 21, were selected for the exploratory interviews. Their common denominator was that they were students at the

National Autonomous University of Honduras in the Sociology program, randomly selected from a section of fourth-year students.

For the focus groups, forty-two (42) young people, both women and men, were selected, with their common denominator being their preference for reggaeton. The selection was made from the ninth, tenth, and eleventh grades of two public schools in Tegucigalpa. Twenty-one students from each school participated, comprising 11 men and ten women.

The criteria for participant selection were young people from low and middle social strata who listen to reggaeton music and are between the ages of 14 and 17. An effort was made to maintain quantitative gender equity in the chosen samples.

Discussion

According to the findings, themes are an influential element in constructing meanings from reggaeton, as they carry different messages that contribute and, in some cases, can become determining elements in constructing social representations about women, gender relations, and sexuality. Gender roles are, perhaps, more than a category in construction, a category of reinforcement or a peripheral element, according to Abric's (2001) classification of the organization of social representations. That is, the messages of reggaeton, along with other elements such as the social and cultural context in which individuals find themselves, can influence the reinforcement of already inequitable gender roles.

Likewise, based on the participants' statements, gender roles are determined by unequal gender relations (of power), where the most common in reggaeton are the relations of domination linked to sexuality. As Scott (1940) states: "...Gender is a constitutive element of social relations based on the differences that distinguish the sexes, and gender is a primary way of signifying relations of power" (p. 23). It is from this statement by Scott that it makes sense that unequal gender relations are established from the themes of reggaeton music.

The categories of the valuation of reggaeton constitute an element that is determinative in the central category because, according to the reasoning and valuation of the messages derived from reggaeton and how young people internalize and associate them with their other pre-existing representations, depends on the type of meanings that are constructed about sexuality.

In the case of "power relations," it is perhaps the most significant category derived from the relationship between reggaeton and sexuality insofar as this musical genre transmits messages and ways of experiencing sexuality, exercising a power relation between men and women, in which men demonstrate their power over women, based on the content of the songs and, also, through a sexually suggestive dance, such as the so-called "perreo." As Foucault (1977) posits, in sexuality, a relationship of forces is exercised, among which those of domination stand out. The analysis of this category aims to reveal the implications of exercising these power relations in sexuality.

This category is based on Serge Moscovici's theory of social representations (1979), which posits that representations undergo two fundamental and interdependent processes: objectification and anchoring. Objectification is the moment when young reggaeton consumers transform abstract, conceptual, or discursive elements into images, in this case, the image of sexuality that is projected through this music, and anchoring is the moment when young people manage to associate and integrate the new meanings or representations of sexuality into the entire pre-existing representational system, reinforcing or constructing new social representations about the category of sexuality.

In addition to the association between the central category and the three codes mentioned above (themes, gender roles, and valuation of reggaeton), the relationship of the central category with other subcategories is established, which, according to Abric (2001), would come to form part of the peripheral systems of the constitution of social representations of sexuality: sexual language, violence (physical and symbolic), seduction, and gender stereotypes.

Regarding the purpose of the research, it was found that the construction or reinforcement of social representations about women and sexuality is influenced by the language and symbolic elements of seduction present in some reggaeton songs.

Results

The results show that reggaeton creates a link between the exercise of three central elements: power, domination, and violence, which, in turn, become influential factors in the way young reggaeton consumers assimilate the social reality in which they operate, construct, and reinforce social representations about sexuality. Many respondents believe that reggaeton promotes the sexualization of women, which intensifies gender violence, especially symbolic violence, and perpetuates gender domination by reinforcing stereotypes. According to these perceptions, young people create social representations of sexuality that view women as "sexual objects," "objects of sexual satisfaction," and "objects of sexual desire."

The preference for reggaeton influences young people to adopt specific cultural practices related to fashion, style, dance, and language, reflecting the social interaction and cultural context of spaces such as schools, group interactions among friends, and neighborhoods. This musical genre projects female body stereotypes to be emulated.

Moreover, the music industry, through reggaeton, plays a significant role in the dissemination and reproduction of society's dominant discourse, particularly of male and patriarchal domination and the imposition of misogynistic attitudes. Umberto Eco (2009) criticizes that mass culture trivializes the products of the music industry, focusing on their market potential rather than their cultural value. Songs, he argues, are commodified for their sound, lyrics, videos, or other attractive aspects, ignoring their cultural content.

In the study of “music as an industrial product,” Eco (2009) highlights that:

The problem with mass culture is that it is maneuvered by “economic groups” that pursue profit motives and executed by “specialized performers” in supplying what is deemed to have the best marketability without a massive intervention of cultural men in the production (p. 69).

It is understood, then, that the purpose of the music industry is to produce and transmit what is being consumed by the masses without considering how the image of women is being projected.

Reggaeton, as a musical genre, is a medium that allows young people to attribute specific meanings to women, which are conceived as codes with which young people interact with other youths who share the same taste in music and then reinforce and construct social representations about women and sexuality, in which sexuality is under power relations (domination). In this sense, it can be said that young people have organized information about the object of representation, that is the image of women and sexuality from reggaeton.

This aspect makes sense in terms of the interest of the music industry, as Bell (1960) and Eco (2009) affirm that “there is a problem with the advent of the industrial era and the access to the control of the social life of the subaltern classes, and a civilization of mass media has been established in contemporary history” (p. 41). The “mass media” are used for individuals to appropriate culture through their dissemination of content and contribute to the construction of social representations about women and sexuality.

The issue is not how women dress or appear in reggaeton videos, as they can dress as they wish. The problem lies in how the music industry objectifies them to reinforce misogynistic and macho attitudes, as understood from social psychology.

Ferrer and Bosch (2000) explain that an attitude is formed through three dimensions: affective (feelings towards the object, positive or negative), cognitive (perceptions and beliefs about the object, favorable or unfavorable), and behavioral (predisposition to act in a certain way towards the object), exemplifying with prejudice, stereotype, and discrimination, respectively. (p. 13).

In reggaeton, women are portrayed as an element that adds appeal to the genre through lyrics and dances that contain sexist and discriminatory elements, which devalues them. This approach diminishes the importance of their skills and rational qualities, comparable to men, and instead emphasizes their physical attributes and capacity for seduction.

According to Eco’s theory on the “consumption song,” reggaeton, with its catchy rhythm and distinctive language, means different things to its listeners. There are five possible reactions of the “naive subject” towards music following Charles Rolo (1952) and Eco (2009). In

the case of reggaeton, the reactions most identified by consumers, according to fieldwork analysis, are amusement and idealization. Amusement is related to the relaxation that young people experience when listening to this music, while idealization refers to the sublimation of feelings and everyday problems.

The assertion about the “amusement” function that music provokes in young reggaeton consumers is argued by Participant 4 (quote 8:15) in the following way:

Reggaeton music makes the body feel joyful; the body identifies with the sound and rhythm. This type of music makes sad people cheer up and feel activated, wanting to do things; that is why people are attracted to this type of music. They hardly pay attention to the lyrics or the dance but basically to the rhythm (Institute “Héctor Pineda Ugarte” 2019f).

However, these perceptions of the “naive subject” are not solely a product of their interpretation but are also influenced by the marketing strategies of the music industry in the “consumption song.” Thus, the music industry plays a significant role when individuals choose a song or make it one of their favorites, as they introduce persuasive elements in the songs to attract a taste for reggaeton.

Part of the persuasive advertising elements involve showcasing women’s bodies in lingerie to display their physical attributes on album covers and in music videos. Reggaeton lyrics, by focusing on sexuality and presenting women as objects of pleasure, submissive and willing for quick sex especially under male demand, promote prototypes of behavior in gender relations. These are nothing more than relations of power and domination, defining roles of gender and sexuality. This approach reinforces music’s “cathartic” function, allowing listeners to experience emotional release through these controversial themes.

The “idealization” function is activated when young women and men see reggaeton as an escape from everyday problems. Thus, this musical genre, like others, presents itself to the “naive subjects” as a mirror of society and its issues. Through marketing strategies, the music industry promotes certain songs using persuasive elements, which play a crucial role in the construction of identities.

The results indicate that young reggaeton consumers construct their image and perceptions about women and sexuality differently, influenced by the meanings and the complex relationships and associations they establish with other people and objects represented in reggaeton.

Conclusions

The preference for listening to reggaeton varies depending on three elements: lyrics, rhythm, and dance, but dance is a space in which the way of experiencing sexuality is reinforced,

with sexualized women, useful for spontaneous sex, anywhere and in an imposing manner, following the steps or movements projected by “perreo.” In this, a factor is highlighted: the repetitiveness of the lyrics’ content. The lyrics are empty of content but attractive due to their catchy rhythm. The patriarchal culture is reflected in these lyrics with this popular rhythm that proposes the stereotype and role that patriarchy assigns to women: an inferior person and her sexualized body in front of a man with power over her.

Reggaeton is creating a vision of sexuality that transcends the sexual act, instilling in young people social representations about power, violence, gender inequality, and the objectification of women. This musical genre perpetuates stereotypes and discrimination, fostering misogynistic attitudes. It is concluded that, by reproducing beliefs and behaviors of the patriarchal system, reggaeton promotes among its young listeners a way of understanding gender relations and sexuality that reflects objectification and the maintenance of unequal power dynamics.

This research recommends a deeper analysis of reggaeton, given its popularity among young people and its impact on forming social representations. Academia must focus more on this genre, exploring it from various perspectives. Specifically, it is suggested that we investigate how the consumption of reggaeton affects the construction of youth identities, its role in generating symbolic violence towards women, and its influence on perceptions of power between genders. The goal is to recognize and address this social issue, promoting changes in Honduran society to prevent these topics from continuing to be ignored or made invisible.

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