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INVESTIGACIÓN / RESEARCH

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**Recibido:** 28/07/2015 ----- **Aceptado:** 29/09/2015 ----- **Publicado:** 15/11/2015

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## ANALYSIS OF VIOLENCE AND SEXISM FROM THE MUSICAL ECUADORIAN IMAGINARINESS OF THE COSTA REGION<sup>1</sup>

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### ABSTRACT:

Socialization of genders occurs in a process of cultural learning of the roles assigned according to sex. It is transversally identified in all cultures. Gender standards and the construction of femininity and masculinity make an inequality-generating binary world. Through a methodology of participative action research, we have chosen the analysis of violence and sexism in music from all institutions and elements of socialization. Because music is a phenomenon of masses around the world which contributes to and keeps strong discriminatory social and cultural imaginarieness. In this process of analysis, students have been part of the sample data and they have participated in the development of the first stage of research. First, we have made an analysis of the musical likes from a gender perspective which has allowed us to come to some conclusions regarding sexism and the construction of romantic love imaginarieness. Finally, we have contrasted the sample of the students that studied the subject Gender Perspective or Gender Equity with those who did not take that subject to determine how the acquisition of social awareness of gender influences

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<sup>1</sup> The Natural Regions of Ecuador are: Sierra, Oriente and Galápagos. The Costa Region is divided into seven provinces: Esmeraldas, Santo Domingo de los Tsáchilas, Manabí, Guayas, Santa Elena, Los Ríos and El Oro. This study has been conducted at Cantón Portoviejo, the capital of Manabí.

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musical imaginarieness or if, on the contrary, this kind of imaginarieness is made up in the process of socialization at very early ages and it is difficult to modify it through the acquisition of recent notions of gender.

**KEY WORDS:** Gender perspective - Musical imaginarieness - Musical style – Song - Cultural identity – Violence - Sexism.

## **UN ANÁLISIS DE LA VIOLENCIA Y EL SEXISMO DESDE EL IMAGINARIO MUSICAL ECUATORIANO DE LA REGIÓN COSTA**

### **RESUMEN:**

La socialización de los géneros se da en un proceso de aprendizaje cultural de los papeles asignados según el sexo, identificándose de forma transversal en todas las culturas. Las normas de género y la construcción de la feminidad y la masculinidad conforman un mundo binario generador de desigualdades. De entre todas las instituciones y elementos de socialización hemos elegido, a través de una metodología de Investigación Acción Participativa (IAP) en el aula, el análisis de la violencia y el sexismo desde la música, ya que ésta constituye en todo el mundo un fenómeno de masas que contribuye y perpetúa fuertes imaginarios sociales y culturales discriminatorios. En este proceso de análisis, las alumnas y los alumnos han formado parte de la muestra y también han participado en el desarrollado de la primera fase de la investigación. Para ello, se ha realizado un análisis de los gustos musicales desde una perspectiva de género que ha permitido extraer conclusiones respecto al sexismo y la construcción del imaginario de amor romántico. Para finalizar, se ha contrastado la muestra de las alumnas y los alumnos que habían cursado la asignatura Perspectiva de género o Equidad de género con las alumnas y los alumnos que no habían cursado dichas asignaturas para determinar en qué medida la adquisición de la conciencia social de género influye en el imaginario musical o, si por el contrario, este tipo de imaginario se conforma en el proceso de socialización a edades muy tempranas y es difícil su modificación a través de la adquisición reciente de nociones de género.

**PALABRAS CLAVE:** Perspectiva de género - Imaginario musical - Género musical - Canción - Identidad cultural – Violencia - Sexismo.

### **1. INTRODUCTION**

#### **1.1 Violence and sexism as a spectacle. "Sharon, the femicide of the singer that shook the country"<sup>3</sup>**

In Ecuador, 6 out of 10 women undergo some form of violence according to the "*National Survey of Family Relations and Gender Violence against Women*" (INEC,

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<sup>3</sup> It makes reference to the headline chosen by the newspaper *El Comercio* two months after the alleged femicide of the artist. "Sharon, a case that shook the country". (*El Comercio*, February 25, 2015). Retrieved from <http://www.elcomercio.com/actualidad/sharon-fallecimiento-cronologia-cantante.html>

2012), which was the first survey of its kind published in Ecuador and boosted by the Transition Commission to the Council for Women and Gender Equality, directed by Ana Lucia Herrera<sup>4</sup>.

The crime of femicide was added to the reform of the Organic Comprehensive Criminal Code (COIP) in 2014. Possibly, this legal concept was not released in the country until the "*alleged*"<sup>5</sup> gender-violence murder of the most popular singer of Ecuadorian Tecnocumbia, Edith Rosario Bermeo Cisneros, artistically known as Sharon The Sorceress.

In January 2015 (*El Comercio*, January 6, 2015), a crowd of people said goodbye to the singer under the sensationalism proper to a culture and a society that have turn death into a spectacle. It would be another death of what Marzano (2010) calls "*deaths to the screen*," where no one knows where the horror of death ends and gives way to the horror of turning death into a consumption commodity that is sold, negotiated, commented, pictures and videos of her death are shared, the views of her daughter or the phrases uttered by her youngest son that accompanied her in the alleged murder are twitted.

A socially tolerated death. The re-victimization of the woman, even when she is dead, is evident, under a "*pedagogy of cruelty*" as pointed out by the Argentinean anthropologist Rita Segato: "The public is taught not to empathize with the victim, which is re-victimized with banality and *spectacularization*" (Interview at the University of Costa Rica, 2015).

Ecuador was a pioneer country in Latin America in achieving the right to vote for women in 1929. In subsequent decades, the social movements and the Women's Movement (MM) have been active in the region in the defense of social and gender rights. However, like many other countries, the figures of inequality are alarming: 6 out of 10 women have undergone gender violence (INEC, 2012); 1 out of 4 women has undergone sexual violence, mostly in the domestic sphere (INEC, 2012); preteen pregnancy, from ten to fourteen years, increased 78% over the last ten years (INEC, 2012); and the top three causes of suicide of young women from ten to fourteen years are depressions caused by violence, early pregnancy and love affairs (CNNA).

But these data do not scandalize excessively. Nor that the remains of The Sorceress were farewelled in a festive atmosphere with her music playing out of the speakers transported in several vehicles in a procession that traveled for more than two hours across the streets of her hometown, Duran, where people standing at balconies

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<sup>4</sup> Ana Lucía Herrera, an Ecuadorian feminist who has greatly influenced the advances in gender equality in Ecuador. She was the chairperson of the Commission for Transition to the Council of Women and Gender Equality from 2009 to 2012. In 2014, the Commission became the National Council for Gender Equality.

<sup>5</sup> It is named as "alleged murderer" because, since February 2015, the only transcending news is that the accusatory report delivered by the prosecution was filed and Geovanny L. was called to trial for the crime of attempted femicide. At first, the singer's death was linked to a traffic accident.

cheered her figure and were alien to the tragedy of her death. The whole performance can be summarized in a "reassuring" idea that is repeated: "*the artist dies and the legend is born*" (*El Comercio*, January 6, 2015). A legend that chaired the reign of a phenomenon "*for the people*", the Tecnocumbia, thus reaffirming that it is indeed a phenomenon that is mainly framed within an aesthetic of the popular classes (Santillán and Ramirez, 2004: p. 44)

The tragedy is critically followed from the Ecuadorian feminism. The activist Maria Belen Moncayo denounced the invisibility of other femicides in the country and poses a State responsibility:

Then should Vanessa Landines Ortega, Angelica Balladares and all Ecuadorian women who have been killed by femicide be famous, beautiful and sexy for the Ministry of Interior to start to feel affection for human beings and thus respond rapidly and with true justice to their particular cases of murder?. (Facebook profile, January 5, 2015)

The life and death of Sharon became cultural consumption, this notion being understood as "*a socially conditioned practice in which individuals act selectively by appropriating and endorsing certain goods and practices, giving them local uses and social senses*" (Santillan and Ramirez 2004: p 46). We do not know where the cultural product, real death and the fictionalized death of the singer begin and end, as her last video is taken as an "omen":

The video for the song "*Mommy, why are you leaving me*" shows Sharon's youngest son, about 3 years old, casting a mortuary stash with flowers to the sea and the photo of Sharon. In another scene, the singer walks down a road near the sea and then disappears. "*Goodbye, little children, I'm leaving you, at last receive my blessing*" is heard in part of the video, which ends with a whisper of the artist presumably aimed at her son: "*I promise you, in heaven I'll see you.*" (*El Comercio*, January 6, 2015)

Music is a reflection of society. Sociologically, it has defined the "*drug-trafficking society*", fostered by a "*drug-trafficking culture*" and a "*drug-trafficking aesthetic*" that hold a deep relationship with sexism and gender violence. In the case of Mexico, there is a whole industry that produces "*drug-trafficking corridos*", "*drug-trafficking movies*" and "*drug-trafficking literature*". The "*drug-trafficking corridos*" are musical compositions showing the world of drug trafficking and drug traffickers. In their narratives, they speak of violence, power, death, excessive consumption and alleged "*pleasures*" derived from the actions of the drug trafficking.

Ecuador is no stranger to this reality. The United Nations Office on Drugs and Crime (UNODC) indicates that the country is geographically in the middle of the "*cocaine route*", America (primarily the United States), Europe and Oceania being the major markets according to the "*2012 world report on drugs*". The drug cartels have expanded their business to Ecuador too, especially the Sinaloa cartel, with repercussions on culture and national identity. The influence of TV series like "*Without Tits There Is No Paradise*" or "*Dolls of the Mob*" have somehow managed to

have people identify with them and with the alleged "*successful society*" they represent. Not only the stories and images, also music is fundamental for identifying and playing a social model based on inequality and violence:

I wanna be the queen when I'm back / so I want a rich man to keep me / tell everyone that you're with a female / you've got a new toy to entertain you / everything is achieved with a mini USI, a large farm with a garden and a Jacuzzi / Put me on the beauty queen contest, you can't ask much with so little in your head (Song of the television series "Dolls of the Mob").

In Ecuador, in the province of Manabi, the 1990's witnessed the development a kind of cinema with a high violent content, called "*Chonero Cinema*" referring to the gang of organized crime *Los Choneros*. The movie "*Assassins from Manabi*" (2004), directed by Fernando Cedeno, became the most distributed film in the moviemaking history of the country, it sold one million two hundred and fifty thousand copies according to data released by the Ecuadorian Film Foundation Ocho y Medio.

In the opinion of Ana Cano<sup>6</sup>, an artist from Esmeralda who is artistically known as *Black Mama*, a member of "*We are Women. We are Hip Hop*" and a singer of genres like soul, jazz, Ragga and currently Hip Hop, music "*is a super strong indication of hypersexualization*". Regarding "*drug-trafficking corridos*" and reggaeton, she says that what these genres transmit "*endangers the sexual security of many girls. Many ballads, those intended to make one cuts one's veins with lyrics like "I'll kill myself 'cause my boyfriend left me"*" endanger the lives of many teenagers who consume this product and, in fact, it is not always due to lack of access to communication but, instead, due to excessive support and exposure to this type of music".

The Colombian campaign "*Use your Reasoning*"<sup>7</sup> (2014) makes violence visible in reggaeton, raising awareness on the violence and male chauvinism of the lyrics. However, as disclosed in the study "*Urban popular music, gender relations and the persistence of prejudice*" (Hernandez and Maia, 2013), many songs dazzle and attract not by the attention paid by listeners to their lyrics but by their rhythmic, melodic and harmonic characteristics The pace has to do with the "*heartbeat*", hence their importance to the artist *Black Mama* who points out in this sense:

Human beings are all the time in constant rhythm by their heartbeat and that will make you identify with the drum, therefore, even the "*most arrhythmic*" Swiss arrives here for a night of drum playing and comes to dance. Many genres have exploited this feeling of the heartbeat to create, to arouse sensations. Reggaeton, -of the heartbeat- has a few microns a little more accelerated and what the human body does will always adapt to the environment where one is. So if I go

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<sup>6</sup> Opinions collected in a personal interview in Quito, in March 2015.

<sup>7</sup> The campaign "Use Your Reasoning" was created at Jorge Tadeo Lozano University of Bogota, Colombia. It is characterized by its visual harshness, the campaign was spread in social networks and it appeared in the media of most Latin American countries and also in European countries such Germany, France, the United States and in Asian countries.

into a discotheque, even if I do not like reggaeton, I begin to listen to it and dance "(Personal interview, March 24, 2015)

*Image 1: Image of the campaign "Use your reasoning "*

**Source:** Facebook Profile of the Campaign  
<https://www.facebook.com/pages/Usa-la-raz%C3%B3n/276397465860330>



The article "*Music and Society in Late Capitalism*" (Moench, 2011) wonders about the relationship between music and society and whether there are political effects generated by music. For this piece of research, the researchers of the subject Gender Perspective of the Faculty of Humanities and Social Sciences at the Technical University of Manabi have asked ourselves to what extent the musical collective imaginarieness in Ecuador is influenced by violence and social sexism.

To develop our research, a hypothesis test was conducted in two independent samples. On the one hand, the musical tastes of 127 pupils who have completed a subject on gender perspective are analyzed; on the other hand, 66 students who have not taken the course. The total sample consisted of 193 male and female students (n = 193) of the Technical University of Manabi, Ecuador.

## **1.2 The music playing in Ecuador.**

"*Sound cultural diversity of Ecuador*"<sup>8</sup> is undoubtedly a reflection of the ethnic and geographic diversity in the country. The National Institute of Cultural Heritage, under the framework of the UNESCO Convention (2003), has initiated a record of the sound world in its different ways to get close to the musical tastes in the country.

In our study, in order to identify national musical tastes, we decided to perform an analysis of radio stations that have musical or variety programs. We analyzed musical segments during the first two months of 2015. The tuning time of the radios was

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<sup>8</sup> It was called this way by the Heritage Coordinating Ministry.

distributed in different selected programs and stations, which allowed us to make an analysis of the programs from a gender perspective.

<b>NACIONAL RADIO</b>	<b>LOCAL RADIOS</b>
<b>Los 40 Principales</b>	<b>Radio Escandalo (Portoviejo)</b>
<b>Alfa Radio</b>	<b>Radio Amiga (Portoviejo)</b>
<b>Onda Cero</b>	<b>Radio Activa (Cuenca)</b>
<b>Joya Stereo</b>	<b>Radio Alfa Súper Stereo (Quito)</b>
<b>JC Radio La Bruja</b>	<b>Radio Farra (Portoviejo)</b>
<b>Radio La Luna (online)</b>	<b>Radio Modelo (Manta)</b>
<b>Radio Canela</b>	<b>Bahía Stereo (Bahía de Caráquez)</b>
<b>Radio La Rumbera</b>	<b>Radio diamante (Machala)</b>
<b>Top Latino (online)</b>	<b>Radio Onda Positiva (Guayaquil)</b>
<b>Radio EXA</b>	<b>Punto Rojo (Guayaquil)</b>
<b>Radio Elegidos 45 (online)</b>	<b>Radio UNO (Durán / Guayaquil)</b>
<b>Radio Más Candela</b>	
<b>Radio Galaxia</b>	

*Table 1. List of analyzed radio stations.*

**Source:** Authors

The analysis determined that the radio programs of the radio stations that were tuned are entirely presented by men with few exceptions like the program "*I tell you*", which is hosted by two women. Therefore, the presence of women in the direction of the musical programs is a minority, showing a horizontal segregation in the workplace of communication in radio stations.

In the case of the listeners, there is a wide representation of women, except in the program "*At full music*" of the "*Top 40*", where an unusual parity was identified, probably due to the combination of electronic music and rock with ballads in English. In the case of the radio station "*La Rumbera*" and its program "*in bolero rhythm*", the audience is mostly composed of men; this may be due to the fact that both the bolero and the pasillo are culturally linked to alcohol, the contents of the lyrics are related to love disappointments and, in the case of Ecuador, because it is related to artistic figures like Julio Jaramillo, who give a strong male character to the construction of cultural identity.

A distinct musical taste is observed in terms of social class and geographical location. As regards the Costa Region, the predominant musical genre is the romantic Bachata, Ballad, or Pop, and in the Sierra Region, Electronic and Rock.

Despite sharing the same Latin culture there is a strong preference for Anglo Saxon and American musical genres in the Sierra Region, more influenced by the cultural assimilation of foreign themes that have overshadowed the national music as a clear

process of North American influence and globalization and the use and dissemination of music through new technologies.

Music plays an important role in building roles and stereotypes. In the case of representations of women, the most demanded and outstanding songs on the radio stations of the country range from the stereotypical imaginarieness of the submissive, suffering and tender woman to the bad women and whores, or in the words of Virginia Guarinos "*from the romantic to the phallic woman*" (Guarino, 2012).

In the different radio stations that were researched, it can be seen through the audiences that the people who make more phone calls to request songs are mostly men. Women, however, send more text messages. However, participation in social networks is equitable.

Considering the age groups, the most youth like the urban or foreign genders, and older people, generally throughout the country, prefer Chichera, Tecnocumbia and romantic old music.

As a national characteristic trait, there is a tendency to disproportionately repeat music depending on the events, choosing a sensational treatment in the event of the death of artists, and also on significant dates as it was observed on February 14, Valentine's Day, which is known in the country as a day for love and friendship, where the romantic and high-sexist songs are more requested.

### **1.3 Music and sexism:: the musical literature from a gender perspective.**

Feminist musicology studies stood out in the US and Canada since the nineties with an influence of postmodernism. The branch studying aspects of musicology with the figure of women as a central axis to make visible their contributions throughout history is called "*genre music*" or "*feminist musicology*". The production has been extensive over the last decade (Lorenzo Arribas, 1992; Piñeiro, 2000, 2001, 2008; Green, 2001; Campos, 2011; Ramos, 2003, 2010, 2013), with also specific studies on Latin America and feminism in music (Piñeiro, 2011).

According to Patricia Digón Regueiro (2000), the studies related to gender and music can be divided into three areas of research: studies on the history of women in music; studies on gender and meaning of music; and studies on gender and musical education (Zavala Girones, 2012; Martínez Escribano, 2011; Díaz Mohedo, 2005; Loizaga Cano, 2005; Viñuela Suárez, 2003; Berrocal de Luna y Gutiérrez Pérez, 2002). However, this classification that was presented years ago by the author has expanded in the last ten years.

In relation to the importance of music in the global culture and how it creates and corrects gender stereotypes, the study "*The genre of music in the global society*" (Martínez Berriel, 2011) stands out. In Ecuador, at the local level, it has recently been presented a piece of research in this line about global music and its impact on the creation of Ecuadorian musical genres (Layer Plasencia, 2014).



In the latest research, gender analysis in the lyrics of songs is added, determining roles and stereotypes assigned to men and women (Noriega Martínez, 2014; Hernández Romero and Maia, 2013; Guarino, 2012; Viñuela, 2011). The treatment of gender violence, directly implied in the songs, is collected in few and very local studies (Velásquez Beard, 2014).

At the national level, there are not any papers from a gender perspective on Ecuadorian musical styles, only research in relation to different outstanding musical styles in the country such as the Pasillo (Granda, 2004), Metal (Martinez, 2012) and Tecnocumbia (Troy, 2008).

## **2. OBJECTIVES**

As we have stated, the music is a true reflection of the society in which we live, reproducing social inequalities and gender relations. Therefore, its analysis helps us understand the mechanisms of reproduction, control and social subordination.

The overall objective was to determine to what extent the acquisition of social awareness of gender influences the musical imaginarieness.

For that reason, we have established the following specific objectives:

1. Analyze, in a general way, the musical tastes in Ecuador.
2. Analyze the songs selected by the students from a gender perspective.

## **3. METHODOLOGY**

The methodology used in this piece of research has been the gender analysis of a total of 127 songs selected by the students of different parallel of the subject on gender perspective of the Technical University of Manabi.

Research was conducted as part of the research activities included in the syllabus for the course and, for that reason, we have used primary and secondary sources such as reading scientific articles; listening to radio stations; choosing the preferred song of each student (regardless of whether or not it was sexist or violent); gender analysis taking into account an analysis of sexist language and conceptual analysis applied to the identification of gender roles, stereotypes, prejudices, elements of romantic love (jealousy, monogamy, heterosexism, emotional dependency...), implicit and explicit violence (relationships of domination, control, superiority, abuse, harassment, exploitation ...). In conclusion, each song had to lead to a reflection on the sexist and binary burden. This work of identification and gender analysis was performed individually and its further development took place collaboratively in research groups.

The analysis was to statistically determine: musical style of songs; number of authors and authors selected; countries of origin of the songs, musical era; and percentages

of roles, stereotypes, elements of romantic love, prejudice and violence contained in the songs. The ultimate goal was to determine the percentage of sexism in the songs as a social and cultural microrepresentation of Ecuador.

Moreover, the sample has been contrasted with 66 students who have no notion of gender perspective and are studying Educational Sciences but majoring in science.

The sample, 100% of whom have studied gender perspective, is represented by 127 people, corresponding to parallel careers in Clinical Psychology, Social Work and the Executive Secretariat at the Faculty of Humanities and Social Sciences of the Technical University of Manabi. On the other hand, there was a sample average of 66 people corresponding to careers on Educational Sciences majoring in science and who have not studied the subject on gender perspective or gender equity, both versions appearing in curricula of some of the careers of the University.

Of the sample of 127 people who have completed gender perspective in the 2014-2015 semester, 80% are females and 20% males, which determines a feminized sample. 63% are from urban areas and 37% from rural areas of the province of Manabi, Ecuador.

The most important data in the sample analysis showed that 68% of the chosen songs are sung by men, 91% of original authorship being men, 26% are sung by women and 6% by mixed duets.

Among the countries of origin of the selected song are: Mexico (31%), USA (16%), Colombia (13%), Spain (12%), Puerto Rico (9%) and Guatemala (6%). The chosen themes are concentrated from the 90s to the early two thousand and 30% in the 2010s.

The musical styles that stand out are: the Ballad (33%), Latin Pop (22%), Pop (15%) and Reggaeton (12%).

The main reasons motivating the choice of songs are mostly: feelings of happiness (32%); "*therapy against problems or feelings*" (24%); love (18%); and being identified with the lyrics (12%) or rhythm (11%). Only 5% say that breakup is one of the reasons for the choice and 1% because it is a song that conveys autonomy.

Seventy-two percent consider that the chosen song is typical of their culture and, as reasons, they explained in a high percentage that it transmits the reality of the country by 17% (indicating, inter alia, violence, male chauvinism, romance, heartbreaking, jealousy ...) what legitimizes these violent practices as cultural. Another 17% also chose songs because "*it's what you hear in the country*", and 16% because it identifies romanticism as "something of proper to the country and the Latin culture."

Sixty-nine percent of people consider themselves to be educated in romantic love

because of primary socialization, especially due to what they consider to be "influence of the loving culture of their family."

When asked if they consider themselves to be male chauvinistic, barely 19% believe so, compared to 81% who think they are not male chauvinistic. Most of them justify that they are not male chauvinistic, saying that "they do not like to impose" and "believe in an egalitarian society".

As for the analysis of songs, 59% said that the song is sexist, noting high rates of gender-related issues: constructions of romantic love (27%); roles (24%); stereotypes (18%); prejudice (13%); social binarism (10%) and discrimination in the lyrics of the song (7%).

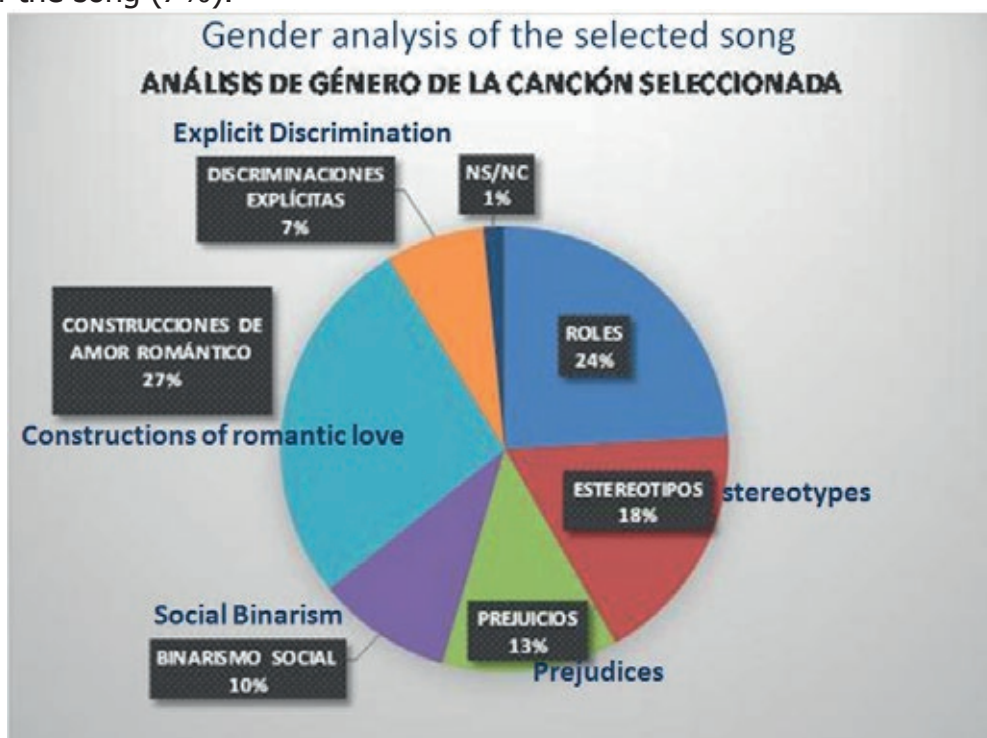


Figure 1: Elements of gender analysis identified by the students who have studied the subject on gender perspective.

Source: Data Analysis of the Piece of Research

It is interesting to contrast these data with the results obtained in the sample of sixty-six (66) students who have not studied the subject on Gender Perspective. In this small sample, 41% were men and 59% women, which is a newly feminized sample, though in a lesser proportion than the one previously analyzed.

Seventy-nine percent chose a male singer and only 18% a female one -with male authorship in 77% of cases. Some of the countries where the artists have developed their careers are: Guatemala (25%); Puerto Rico (17%); USA (15%) and Spain (8%), among others. The outstanding musical styles are the Romantic Ballad (33%) and Pop (21%).

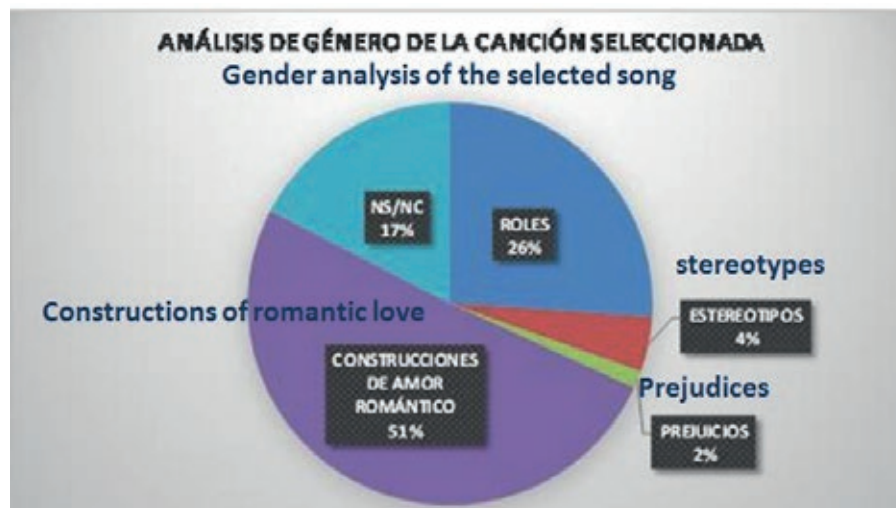
The publication of songs focuses from the 1990s to date. The main reasons why

songs are chosen are because they are identified with the lyrics (17%) and due to feelings of happiness (23%).

Fifty percent recognize that the chosen songs are not typical of their culture but consider that they are part of the romantic imaginarieness, although in most cases there is a difficulty for such identification.

Eighty-two percent consider themselves to be educated in romantic love but most of them do not know on what grounds and only 7% define education as one of the reasons. However, 89%, almost the same proportion, do not consider themselves to be male chauvinistic and argue, among other things, that "*they believe in the equality of sexes.*"

Fifty-one percent identify in the chosen song constructions of romantic love and 26% see gender roles. But when asked if they believe that their song is sexist, 86% believe that no and only 12% say yes.



*Figure 2: Elements of gender analysis identified by the students who have not studied the subject on gender perspective.*

**Source:** Data Analysis of the Piece of Research

#### 4. DISCUSSION

The participant research methodology used allowed us to determine that gender awareness and critical analysis of social reality is still pending in contemporary societies, even in the younger generations.

The study identified some important debates that have also been important to the feminist theory. The musical analysis research, from a gender perspective, shows strong constructions of romantic love imaginarieness in men and women, although to a greater extent in women, as it is a feminized sample. Which determines the persistence of its validity, despite its being a sociocultural model of love of the

nineteenth century, the result of a patriarchal economic, social and cultural construction based on unequal distribution of roles for men and women.

The study allowed us to verify that most of participants in the sample consider themselves to be educated in the myth of romantic love and take it normally in their relations due to their family education and socialization. In addition, as a result of a modernization process in which the construction of traditional romantic love has been deprived of the prejudices for men and women throughout history and idealized by the media under the idea of "*ideal love*" and by the capital, where love also becomes consumption.

It is not therefore surprising that the predominant styles in our research are the Romantic Ballad, Latin Pop and Reggaeton, although the latter to a lesser extent. At this point, it is convenient to make an analysis, not only in relation to musical tastes but a social and gender analysis of local musical production.

Regarding the musical style, it is clearly identified that the classic styles of music -like the traditional model of love- persist in the youth, though other national classic styles such as the Pasillo have been abandoned. Styles such as the Romantic Ballad and Latin Pop are favorites and their lyrics are highly sexist. The Romantic Ballad or Latin Ballad arises in Spain and derives directly from the Copla, a style sung mainly by women with strong markers of identity in maintaining a male chauvinistic culture and stereotypes of femininity and masculinity that generate relations of subordination.

As for the production of highly sexist music, it comes in high percentages from countries such as Mexico, USA, Colombia, Spain or Guatemala. A country like the US is representative of capitalism and social inequalities, or countries like the rest of the above noted for having high rates of gender violence, femicide and feminicide. For example, in the case of Guatemala, which has registered more than five thousand violent deaths of women in a decade, according to the "*Femicidio.net*" Web page, and where impunity rates reach 98%, according to the International Commission Against Impunity in Guatemala. In countries having this data is where most of the alleged "*love songs*" occur. And vindicating the slogan "*love is nonviolence*" is inevitable here.

This reflection shows that it is necessary to continue to insist on the fact that the romantic love in which the majority of the population is educated perpetuates the mechanisms of subjugation and subordination and, as we see in this study, the music industry is a mechanism in partnership with the production of relations of inequality in the world;, the perverse relationship between capital and power and unequal conditions for women and men coming to light again.

Continuing with the results of our study, the students -although considering in high percentages that they have been educated based on the imaginarieness of romantic love and therefore on relations of inequality- do not consider themselves in high percentages to be male chauvinistic, with no significant differences between the sample that has studied the subject on gender and those who have not completed

the aforementioned course. Both groups consider themselves to be "romantic" but fail to identify the mechanisms of subordination of romantic love with male chauvinism, sexism or violence.

What the pupils who have studied the subject on gender achieved to a greater extent is to point out in the chosen song contains a larger number of gender issues, emphasizing the identification of construction of romantic love, roles and stereotypes. Which leads us to conclude that, although inequalities are identified and marked, people continue being identified with the mechanisms of inequality and, specifically in our study, with the lyrics of these songs that continue to produce feelings of "happiness", as some point out. Therefore, there is social reproduction and tolerance as a result of weak gender awareness.

There is a difference in the groups under study as regards consideration of sexism in the chosen song, the group that has studied the subject on gender being the one that concludes in a greater proportion that their chosen song is sexist.

## **5. CONCLUSIONS**

As a conclusion of our research, we can determine that acquisition of social awareness of gender poorly influences the musical imaginarieness since there are persistent elements of unequal socialization for men and women from an early age, and it is difficult to change through the recent acquisition of notions of gender.

From here, the challenge will be to continue to support quality training in education based on values such as equity, inclusion, diversity and equality, generating theoretical and practical bodies with academic legitimacy that make it possible not only to identify social inequalities but to make a commitment to eradicate it and a to have pact of state based primarily on social justice and gender.

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