

Latin pop & K-pop Music Reviews: Hegemony Reinforcing Speaker Stereotypes

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Introduction	Research questions	Methodology	Hypotheses
<p>American hegemony holds certain stereotypes of Spanish speakers and Korean speakers.</p> <p>Media has reinforced these stereotypes through various mediums.</p> <p>The hegemonic forces in music criticism and music reviews, Rolling Stone Magazine and The New York Times, appear to reinforce these stereotypes in Latin pop and K-pop reviews.</p>	<p>How are stereotypes of speaker communities presented by hegemonic publications in music criticism of Latin pop and K-pop albums, songs and artists?</p> <p>Do these opinions also reinforce strict roles of mainstream and counterculture? If so, do these mirror the dominant stereotypes of the speaker communities as a part of mainstream or countercultural America?</p>	<p>1) Analyzed 20 reviews. 10 Latin pop and 10 K-pop reviews.</p> <ul style="list-style-type: none">5 reviews of male Latin pop artists, 5 reviews of female Latin pop artists.4 reviews of male K-pop artists or groups, 5 reviews of female K-pop artists or groups.1 review of a mixed-gender K-pop group. <p>2) Themed each review by analyzing words, phrases, sentences and paragraphs known as ‘quotations’.</p> <p>3) Drew qualitative and quantitative results based on themed quotations.</p>	<p>1) Music criticisms will make use of dominant stereotypes of Spanish and Korean speaker communities in America.</p> <p>2) This will include specific, and distinct, stereotypes about women in these communities.</p> <p>3) Latin pop will be considered countercultural and K-pop will be considered mainstream.</p>
Results	Discussion		References
<p>- Stereotypes are indeed reinforced in music criticisms by the selected sources by genre.</p> <p>- Stereotypes are also reinforced in the selected reviews on the basis of gender and language.</p> <p>- Inconclusive results on reinforcing the roles of speaker communities and the music of these languages as mainstream and/or counterculture.</p>	<p>Qualitative Example: Intracultural vs Intercultural</p> <p>‘The turning point came last year as Shakira revisited her Colombian roots’ (Pareles, 2017).</p> <p>“‘Lingo’ is a bit more experimental by meshing pop with country, a genre rarely featured in K-pop’ (Kwak, 2022)</p>		<p>Pareles, J. (2017, May). Shakira Finds Liberation, One Song at a Time. <i>The New York Times</i>. https://www.nytimes.com/2017/05/26/arts/music/shakira-el-dorado-chantaje-interview.html</p> <p>Kwak, K. (2022, July) Aespa Deliver Addictive Pop and Winning Experiments on ‘Girls’. Rolling Stone. https://www.rollingstone.com/music/music-album-reviews/review-aespa-girls-1378866/</p>