

Let Me Just Taste You: Lil Wayne and Rap's Politics of Cunnilingus

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Loving brothers is a little like parenting—
sometimes you gotta get all up in that ass.
Sometimes you gotta let them figure it out on their own terms—
even if it means they screw up a little.

— Joan Morgan

Some of us have reclaimed the pussy
As we now croon to the ever so popular tune:
My neck
My back
My pussy and my crack
Which is now the anthem or the ode to a liberated pussy
Bcuz it is not what our pussies can do for you
But what you or
we
can do for our pussies.

— Chyann L. Oliver

WHEN I WAS COMING OF AGE DURING THE 1990s, I RECEIVED strong messages from the hip hop community, particularly rappers and their listeners, that black men do not “eat pussy.” This is why I have become more and more intrigued listening to Lil Wayne rap about eating pussy regularly, arguably obsessively, over the past few years. Intellectuals have been problematizing Lil Wayne on some of the most popular Internet sites for some time, but he has received little scholarly attention.¹ A theoretical

expansion in studies of popular culture allows us to better understand Wayne's recent commitment to occupying a procunnilingus stance in his raps. When situated as a direct response—albeit implicit—to women rappers' steadfast allegiance to their own sexual pleasure and desire, we can begin to understand how he has recently begun to redefine hip hop's sexual politics in ways that allows broader possibilities for the empowerment and affirmation of women.² Aisha Durham argues that "hip-hop gains its popularity from its oppositionality" (305). Similarly, Gwendolyn D. Pough claims that rap lyrics provide "fertile ground for dialog and communication aimed at evoking change [which] can be used to bring wreck and help destroy existing notions and stereotypes about Black womanhood and also help improve the lives of young Black women" (186). What happens, then, when hip hop maintains and even increases its popularity by challenging dominant representations of black womanhood? Lil Wayne offers a unique vantage point because of the way he prioritizes women's orgasms vis-à-vis oral sex. For example, on "Rich as Fuck," from *I Am Not a Human Being II*, he raps about enjoying a woman blowing kisses at him with her "pussy lips." In this way, Lil Wayne occupies a unique kind of oppositionality—one that consistently resists the silencing of black women's sexual desire and pleasure.

This silencing has been preserved, in part, by an anticunnilingus stance that has permeated rap music for almost twenty years. One of the most famous examples of this is "Can I Eat It?" by DJ Quik. Over a funk-laden sample of One Way's "Don't Fight the Feeling," Quik declares that he will not eat "salmon sandwiches," a reverse euphemism for "vagina." Subsequently, the chorus, heavily auto-tuned in the vein of Roger Troutman, more pointedly instructs men not to "eat the coochie" (or perform cunnilingus). To be fair, DJ Quik is not the only rapper to declare a disdain for eating pussy during this time period. On "I Need to Be," Mase raps that his unwillingness to do so is rooted in his stubbornness. It is also important to point out that more contemporary artists have continued this tradition into the twenty-first century. For instance, on "Freek-A-Leek," Petey Pablo raps that he needs to be drunk in order to eat pussy or that his sexual partners should become comfortable allowing other women to do so until he is intoxicated. Even more recently, on "Royal Flush," J. Cole refers to cunnilingus as eating

“seafood” and, like Petey Pablo, suggests voyeuristically watching another woman perform cunnilingus on his other sexual partner. While a plethora of additional examples exist, these lyrics illustrate the significance of some of hip hop’s most popular theories of black sexual politics, particularly the relationship between black men and cunnilingus.³

Popularity is defined in terms of record sales and/or critical acclaim. “Can I Eat It?” was featured on DJ Quik’s album *Safe + Sound*, which peaked at #14 on the Billboard 200 and #1 on the Billboard Top R&B/Hip-Hop Albums charts. It was also certified gold by the Recording Industry Association of America (RIAA). Further, “I Need to Be” appears on Mase’s multiplatinum debut album *Harlem World*, which was nominated for the Best Rap Album award at the forty-first Grammy Awards ceremony. Ten years after the release of *Safe + Sound*, Petey Pablo released *Still Writing in My Diary: 2nd Entry*, which debuted at #4 on the Billboard 200, and was certified gold. The album was led by its most popular single, “Freek-A-Leek,” which peaked at #7 on the Billboard Hot 100. Last, “Royal Flush” was featured on J. Cole’s second official mixtape, *The Warm Up*. For his efforts, Cole was awarded the Underground Music Awards Male Artist of the Year title, as well as the first ever MTV Sucker Free Summit Who’s Got Next award. The album also earned Cole a record deal with Shawn “Jay-Z” Carter’s Roc Nation—Cole being the first artist ever signed to the label.

The anticunnilingus stance perpetuated by the above rappers and others can most definitely be attributed to heteropatriarchal black sexual politics. In short, a procunnilingus stance would threaten rappers’ masculinity.⁴ As Hill Collins points out, “Men who seem too closely aligned with women, who lack authority with the women of their racial ethnic group and/or social class, or, worse yet, who seem to be dominated by women suffer a loss of manhood” (191). This makes sense within a heteropatriarchal structure in which the act of taking is inextricably linked to strength and power, while the act of giving is inextricably linked to weakness and powerlessness. More specifically, heteropatriarchy dictates that sex can be a unilateral transaction during which men receive while women give, as opposed to a multidirectional experience between consenting partners. It is important to point out that this politic manifests itself uniquely in black communities. Tricia Rose writes, “As Hortense Spillers and

other prominent black feminists have argued, a history of silence has surrounded African-American women's sexuality. Spillers argues that this silence has at least two faces; either black women are creatures of male sexual possession, or they are reified into the status of nonbeing" (168). The anticunnilingus hip hop stance, then, functions as a mechanism that maintains the silence and invisibility of women's pleasure and renders them/it practically invisible while simultaneously prioritizing the male orgasm.

This also helps to explain why mainstream rap music showcases a lot of men rapping about *receiving* oral sex, "running trains," raping and molesting women, participating in orgies that involve one man and a host of women, or any other kind of sexual conduct that reinforces male superiority and dominance. One of the most popular examples of this is "Ain't No Fun (If the Homies Can't Have None)," featured on Snoop Dogg's debut album *Doggystyle*, which debuted at #1 on the Billboard 200, set a record for the most albums sold by any artist, and was the fastest selling album in history until Eminem's *The Marshall Mathers LP*. On "Ain't No Fun," now-deceased singer Nate Dogg crooned about losing respect for a woman because she had sex with him and performed oral sex on him. Later, Kurupt raps about only being sexually interested in a woman enough to have sex with her a "couple" times before "passing her" to his friends so that they can also take advantage of her sexually. Subsequently, he claims to take that approach because "bitches ain't shit." Mireille Miller-Young problematizes hip-hop pornography because of its "productive dependence on black women, specifically their sexualized bodies, by black men in authenticating their claims and representations of manhood" (264). In this way, hip-hop pornography resembles the kind of rap music that prioritizes male sexual pleasure at women's expense. Black women, in particular, become especially expendable when they are constructed as a primary barrier between black men and social, economic, political, and cultural power. As Hill Collins argues, "Black women are told that their assertiveness is holding African Americans back, especially men" (186). Hence, black men are always already constructed as needing to reclaim their power from black women, and sex becomes a readily available and often violent means to that end.

Heteropatriarchal mainstream rap music is not representative of rap's entire catalogue, even regarding cunnilingus.⁵ For example, The

Beatnuts's self-titled debut album features the song "Lick the Pussy." On this track, Al' Tariq raps in detail about enjoying cunnilingus so much that it becomes a way to woo women away from other suitors. While this album is the least popular album I have mentioned up to this point—peaking at #182 on the Billboard 200—it did peak at #28 on the Top R&B/Hip Hop Albums chart. On "I'm Not a Player," Big Pun raps about "eatin' cunts" since he was young, seemingly responding to the ludicrousness of rap's anticunnilingus politics. "I'm Not a Player" was featured on Pun's debut album *Capital Punishment*, which peaked at #5 on the Billboard 200 and at #1 on the Top R&B Albums charts. Finally, one of the most oft-mentioned examples of procunnilingus rap music may be "Put It in Your Mouth," featured on Akinyele's EP of the same title, which peaked at #127 on the Billboard 200, #18 on the Top R&B/Hip Hop chart, and #5 on the Top Heatseekers charts. While Akinyele raps entirely about women giving him oral sex, the song features Kia Yvette Jeffries singing entirely about men giving her oral sex. More specifically, she boasts about her partners needing to perform cunnilingus passionately and enthusiastically, the tastiness of her vagina, and her partners performing analingus. This example is important, because it illustrates one of the ways women in hip hop—whether singing or rapping—have not been complicit in their own subjugation, in this case by occupying a more procunnilingus position than men rappers.

This is no surprise when we consider the fact that women in hip hop have always been committed to revising, resisting, and rejecting narratives that denigrate women. Pough writes, "Black women of the Hip-Hop generation are not content just to be a symbol of Hip-Hop; in acts of resisting and renegotiating the images that men rappers have used to represent women within Hip-Hop, they have sought to bring wreck to these images" (97). One of the most popular examples of this pertaining to cunnilingus is Lil Kim's debut album *Hard Core*, which debuted at #11 on the Billboard 200—the highest debut for a woman rapper at the time—and #3 on the Top R&B/Hip Hop Albums chart, and was certified double-platinum by the RIAA. On "Not Tonight," Lil Kim and a chorus of women sing about preferring cunnilingus to penile—vaginal intercourse. They also make it clear that their partners must perform cunnilingus to their satisfaction. Just five years later, Foxy Brown released her certified gold third studio album

Broken Silence, which debuted at #5 on the Billboard 200, and was nominated for a Grammy award two years later. *Broken Silence* features the track “Candy,” on which Foxy Brown gets help from singer Kelis when she raps about wanting her partners to perform cunnilingus because her vagina tastes “just like candy.” One year later, rapper/singer Missy Elliott released her fourth studio album and highest selling album to date, *Under Construction*, which debuted at #3 on the Billboard 200, and was nominated for two Grammy awards—Best Rap Album and Album of the Year. The lead single for *Under Construction* was “Work It,” on which Missy raps about cunnilingus. Finally, one of the most oft-mentioned examples is “My Neck, My Back” released by Khia on her debut album *Thug Misses*, which peaked at #33 on the Billboard 200 and was certified gold. On the song, Khia repeatedly instructs, over the chorus, that her partners perform cunnilingus and analingus. As we can see, the procunnilingus stance articulated by these artists illustrates the significance of women rappers challenging existing heteropatriarchal norms that render women’s sexual desire and pleasure invisible.

Hip hop—as far as conversations between black men and women—is a porous space that not only allows for resistance but is *ideal* for it. This is not to suggest that when men rappers talk, women talk back—that would be far too simplistic. Rather, women and men rappers have always been in dialog with one another, because, as Rose points out, “Dialogism allows us to ground apparent inconsistencies and contradictions in rap’s sexual politics within the complexity and contradictions of everyday life and protest, and it also allows us to make sense of the contradictory modes of resistance in women rappers’ work” (149). In this way, the procunnilingus stance of women rappers functions as the kind of resistance that advances the empowerment of women by centering and celebrating their sexuality in a space that often denigrates it.

Still, it is important to heed the cautions that both Rose and T. Denean Sharpley-Whiting pose regarding the potential of hip hop as a space of resistance and empowerment. Rose writes, “I am not suggesting that women have so much untapped power that once accessed it will lead the way to the dismantling of patriarchy” (173). Similarly, Sharpley-Whiting writes,

Hip Hop generation young women and girls appear to be rummaging around a junkyard of race and gender stereotypes for alternatives to systematic practices and biases in media, in their communities, and in their relationships, which have devalued them and shorn to scraps their selfhood. Sex becomes an easy standby, a helpmate in the search for power for those who feel legitimately disempowered. (144)

Later, she writes, “On the surface at least and perhaps individually, the ends, as the cliché goes, seem to justify the means—female power seems to be achieved. But sex and beauty as trade commodities are depreciating assets” (147). Sex and beauty are “depreciating assets” as far as heteropatriarchal capitalism is concerned. However, consider the implications of imagining and valuing women’s sexual pleasure and desire outside of the marketplace as much as humanly possible. In this vein, women rappers are exercising agency—however limited—by prioritizing and articulating their sexual pleasure and desire for themselves, for other women, and for men.

Perhaps this is why the anticunnilingus stance in rap music has been so strong. As Rose points out, “Without the capacity of women to revise, to control the exchange, to refuse, efforts to dominate women sexually and physically would be unnecessary” (173). Consider “Another,” featured on the Notorious B.I.G.’s (aka Biggie) *Life After Death*, which features Lil Kim. During the introduction, Biggie and Kim can be heard arguing with one another about some unknown conflict. At one point, Biggie sarcastically declares that Kim was not as angry when she was “suckin’ his dick.” Similarly, Kim retorts that he was not as angry when he was “eatin’ her pussy.” Here, oral sex becomes a weapon each uses to hurt and shame the other. So, if oral sex is something that can be used as a weapon, then it must be something that connotes a certain amount of power. That is, the one receiving oral sex has power while the one giving does not. This back-and-forth dialog between men and women rappers about oral sex shifted significantly with rapper Lil Wayne.⁶

Lil Wayne joined the New Orleans-based rap group the Hot Boys in 1991 when he was just nine years old. The Hot Boys skyrocketed to fame seven years later when group member Juvenile released his debut album *400 Degreez*, which has sold over five million copies to date, and features Wayne on a number of tracks. Just one year later, Wayne

released his own debut *The Block Is Hot*, which debuted at #3 on the Billboard 200, and was certified platinum by the RIAA. During this time, Wayne was definitely rapping about sex, but he was not rapping about cunnilingus. However, things started to change when Wayne founded his own record label, Young Money Entertainment, in 2005, when he was just twenty-five years old. Young Money is home to artists Tyga, Mack Maine, Jay Millz, Cory Gunz, DJ Khaled, Shanell, and its biggest draws—Drake, Nicki Minaj, and Lil Wayne himself. Most notably, the company had three of the top ten highest selling rap albums in 2010, including Drake's *Thank Me Later* and Lil Wayne's *Rebirth* and *I Am Not a Human Being*, respectively. It was not until Lil Wayne earned a position of leadership—founding his own company and serving as CEO—that he became invested in rapping about women's sexual pleasure and desire vis-à-vis cunnilingus.

It would be dangerously simplistic to situate this as an absolute “victory” for women, black women especially. But Wayne's procunnilingus lyrics demonstrate the significance of dialogism. Margaret Hunter argues,

Images of women in mainstream contemporary hip-hop are purposefully women of color, and overwhelmingly black. Constant images of white women “on the pole” or sexually servicing black men with oral sex would surely garner national outrage, especially by white audiences. But whites comprise the largest segment of the buying public and their desires for racialized sexual spectacle drive the mainstream hip-hop industry. (18)

What we do know is that black and hip-hop feminist scholars and audiences—not mutually exclusive, mind you—have challenged hip hop—for many years—regarding the ways in which it often (especially in the mainstream arena) silences or renders entirely invisible the needs and desires of women—black women in particular. Hence, it is also useful to recognize when hip hop rises to the challenge, especially since scholars have often noted that artists typically illustrate more of the opposite—less progressive, subversive, or transgressive artistry—*after* an increase in crossover/mainstream success.⁷ Pough writes,

Rather than labor the question of who is exploiting whom, I would like to look at all of the lyrics discussed as a fertile ground

for dialogue and communication aimed at evoking change [which] can be used to bring wreck and help destroy existing notions and stereotypes about Black womanhood and also help improve the lives of young Black women. (186)

In this way, a theoretical expansion along these lines functions as the impetus for building and fostering effective strategies that have the potential to evoke change in black sexual politics.

Along those lines, Wayne's raps about cunnilingus do not just appear here and there—they've become a “calling card” or “signature style” of sorts, something one now *expects* whenever listening to his music. For instance, on “Upgrade,” released on his mixtape *Da Drought 3*, he raps, “Let me just taste you. We can fuck later.”⁸ On “Time for Us to Fuck” from *The Drought Is Over 2: The Carter III Sessions*, he raps, “I’m on a strict diet. I can only eat you.” On “Pussy Monster,” a track that later replaced “Playing with Fire” on *The Carter III*, he raps about the pleasure of still being able to smell and taste his partner’s vagina long after cunnilingus. He takes similar approaches to rapping about cunnilingus on “Lollipop,” from the same album, as well as “She Will” and “So Special” from *The Carter IV*. These particular songs are obviously—based on their titles—sex-themed.

However, Lil Wayne also raps about cunnilingus on songs that are *not* entirely about sex. For example, “No Worries,” from *I Am not a Human Being II*, is a party song that showcases Wayne rapping in the first verse about competition and rivalry. However, in the last line of the verse, he manages to reiterate his desire to perform cunnilingus, even though his partner warns that she has not shaved her vagina. Similarly, on “The Motto,” a bonus track featured on Drake’s *Thank Me Later*, Wayne raps about getting high, beefing with other rappers, hustling, and, of course, cunnilingus. There is something to be said for the fact that cunnilingus is a topic for Lil Wayne both on the margins *and* at the center. That cunnilingus occupies such a prominent space in his lyrical content underscores its importance, which significantly revises current iterations of black sexual politics, especially in popular culture.

Another important characteristic of Wayne’s cunnilingus raps is his commitment to mutual satisfaction. As aforementioned, rap music has been largely critiqued due to its investment in unilateral sex—

men receiving sexual pleasure from women with no regard for the latter's needs and desires. However, for Wayne, it is no longer *just* about having the biggest dick or the best stroke. It is as much as if not more about being able to please women orally—something that is markedly different from previous eras of rap music. For instance, on "My Birthday," an unreleased track from his *Dedication 3* mixtape, he raps, "I gotta wipe my diamond grill with a tissue. I talk too much shit. I eat pussy, and you suck dick."⁹ On the "Lollipop" remix, he repeatedly rap-sings about the sixty-nine sex position, which entails his partner performing oral sex on him while he performs cunnilingus on her. Building on the work of Michele Wallace, Michael Omi, Howard Winant, and Patricia Hill Collins, Antonio Randolph writes, "Black men, because of their race, never had the luxury of not having their bodies examined. . . . Black men have been both over identified with their bodies and denied the pleasures of it" (202). It seems that one of the pleasures black men have been denied is that which comes from sexually pleasing black women. Here, then, is where Lil Wayne is doing something subversive. He is challenging an element of black sexual politics that has been kept out of mainstream discourse, especially rap music—the idea that black men can be pleased by pleasing the women with whom they are having sex.

A lot of Wayne's investment in cunnilingus is tied up in age-old problematic hip-hop tropes, such as policing black women's bodies.¹⁰ For instance, on "Wayne on Me," from the *No Ceilings* mixtape, he raps about his partner *deserving* to receive cunnilingus because she's a "bad bitch." As Margaret Hunter and Kathleen Soto point out, "Many young women who are rap music fans feel that the girls in the songs are 'bad girls' or 'hoes.' . . . This distinction allows them to enjoy the music and distance themselves from its female subjects, avoiding feelings of degradation or humiliation" (172). By situating oral sex in this way, Wayne makes cunnilingus less about women's pleasure and more about men's theories *about* women's pleasure. Additionally, while it is not the receiving of oral sex that becomes a weapon—like on Biggie's "Another"—the *giving* becomes the weapon, the mechanism with which women are controlled. As a result, women's sexual desire and pleasure is marginalized and men's is recentered, perpetuating heteropatriarchal sexual politics. This flies in the face of the lyrics of "Prostitute (Remix)," on which Wayne rap-sings that he would not care if his partner was a prostitute who

had sex with multiple partners. He raps that he only cares that those relationships were prior to their own relationship and that she “keeps it real” with him by telling him what’s on her mind and how she feels and by never lying to him or keeping secrets. At first glance, this may read like slut-shaming, but a closer reading reveals that Wayne is simply asking for respect, honesty, and trust in the relationship.¹¹ This can help to explain why his investment in cunnilingus is so prominent. In any case, these contradictions remind us that we must continue to study popular culture with a discerning eye that allows us to acknowledge complexities. Otherwise, we cannot evolve theoretically, and effecting change becomes nearly impossible.

Lil Wayne’s cunnilingus raps are also sometimes laced with another problematic hip-hop trope—hypermasculine competition and bravado. The problem is that this comes at the expense of women’s sexual desire. For example, on “Ain’t I?” from *Dedication 3*, he raps, “But I don’t pizza. I eat pussy when he wouldn’t.” Here, cunnilingus isn’t about women’s pleasure, because woman’s pleasure is tied up in competition between men. Hill Collins points out the dangers of this kind of sexual politic when she writes, “For far too many Black men, all that seems to be left to them is access to the booty, and they can become depressed or dangerous if that access is denied. In this scenario, Black women become reduced to sexual spoils of war, with Black men defining masculinity in terms of their prowess in conquering the booty” (154). Later, she writes, “For men, sexual dominance associated with the phallus becomes an important indicator of masculinity in a culture that places barriers in other areas of achievement” (207). In this case, it seems Wayne has simply substituted the penis with the tongue and that cunnilingus is more closely associated with sexual dominance than with subversive attention to women’s orgasms.

That dominance, in turn, leads Wayne to theorize pussy—yet again—as an expendable commodity in typical heteropatriarchal fashion. For instance, on “Mr. Carter,” from *The Carter III*, he raps about discarding a woman after he has sex with her and gives her cunnilingus. Kimberlé Williams Crenshaw reminds us that “unlike that of men . . . women’s sexual value is portrayed as a depletable commodity: by expending it, girls become whores and boys become men,” and on “Mr. Carter,” cunnilingus functions merely as a precursor for genital penetration and abandonment. Randolph writes,

Black men have some control over the masculinities they construct but this control is conditioned by the institutional power of dominant men [...] Rappers change their construction of masculinity not just to exert dominance over other competing masculinities, but to reap the rewards of a dominant culture they do not control. Thus, the influence of dominant White men—be they suburban rap fans or record company CEOs [sic]—exerts an external pressure on the construction of masculinity in rap not captured by the concept of hegemonic masculinity. (203)

This helps to explain the contradictions that are ever-present in Lil Wayne's raps about cunnilingus. More specifically, it helps to explain the limitations of his subversiveness. While Wayne is the founder and CEO of Young Money Entertainment, the company is still parented by Universal Music Group and distributed by Republic Records in the United States and Virgin EMI Records outside of the United States. While not to suggest that Wayne—as popular and powerful as he is—lacks complete agency in the process of developing, marketing, and promoting himself and his albums, it would be naïve to suggest that he has completely independent agency. There is always a negotiation between artists and their record label(s) and distributor(s), as Randolph points out, and one of the costs is that a completely transgressive devotion to women's sexual pleasure and desire—especially *black* women's—is almost impossible.

This does not, however, diminish the importance of analyses that examine narratives that resist relegating women's sexual pleasure to the margins, especially when those narratives exist in popular culture. Hill Collins writes,

In a social context that routinely depicts men and women of African descent as the embodiment of deviant sexuality, African American politics has remained curiously silent on issues of gender and sexuality. As a result, African Americans lack a vibrant, public discussion of the complex issues that the prevailing discourse on Black sexuality has raised for African American men and women. (43)

In this way, Lil Wayne's body of work offers opportunities to strengthen and expand black feminist and black women-centered theories about black sexual politics. As Durham, Brittney C. Cooper and Susana M. Morris write, "Hip-hop feminists insist on living with contradictions, because failure to do so relegates feminism to an aca-

demic project that is not politically sustainable beyond the ivory tower" (723). Additionally, Cooper once stated, "If we spend all of our time talking about what we're against, we can't articulate what we're for." Hence, sustained attention to the sexual desires and needs of black women is necessary for an advancement of black sexual politics that is not patriarchy-dependent.

While some of the attention given by Wayne is not as healthy as black women need—most notably his denigration of dark-skinned black women—we do not need to "throw the baby out with the bath water." As Pough claims, "What these rappers offer is the opportunity to embrace the sexuality of the self. Their boldness does exhibit a kind of freedom. Ironically, it is this same freedom that exposes the myths surrounding feminism" (188). This analysis reveals the ways in which Lil Wayne challenges hip hop's anticunnilingus and pro-heteropatriarchal politics, which, as aforementioned, silence women's sexual desires. Rap has often constructed oral sex as a mechanism that granted power to its receiver but not its giver; Lil Wayne inspired a political shift in this regard. Maybe the power has just shifted—from the taker to the giver. For this reason, labeling Lil Wayne a feminist is not especially necessary. However, recognizing how he revises existing black gender and sexual politics that subjugate women is just as important as critiquing him when he subscribes to and reinforces those very ideals. Whether or not he knows it or ever acknowledges it, the influence of feminism on Lil Wayne, especially regarding his celebration of cunnilingus is clear.

Notes

1. For a sonic discussion on Lil Wayne, see Neal. For a discussion of Lil Wayne's misogyny, see Lucas and Ali. For a discussion on sexual violence, drug use, and Lil Wayne, see Bailey and Peoples.
2. An accompanying YouTube playlist list may be accessed at: <http://tinyurl.com/j7nbbxu>; although, mixtapes tracks are unavailable.
3. Patricia Hill Collins defines "black sexual politics" as: "A set of ideas and social practices shaped by gender, race, and sexuality that frame Black men and women's treatment of one another, as well as how African Americans are perceived and treated by others" (7).
4. Heteropatriarchy, Sarah Lucia Hoagland argues, "ensures male right of access to women. Women's relations—personal, professional, social, economic—are defined by the ideology that woman is for man," which also "includes the invisibility of lesbians" and other non-normative individuals and groups.
5. Other rappers that have articulated a procunnilingus stance in their music include 2 Live Crew, Cam'Ron, and N.O.R.E. This list is not exhaustive.

6. While Lil Wayne is pushing the boundaries of black sexual politics within hip hop culture, black musicians outside of hip hop have pushed those boundaries long before. Some examples include "Freak Me" from R&B group Silk's 1992 debut album *Lose Control* and "Downtown" from R&B group SWV's debut album *It's About Time*. *Lose Control* was certified double-platinum by the RIAA by 1995, while *It's About Time* was certified triple-platinum.
7. For a more salient discussion on the relationship between rap music and crossover/main-stream success, see Harper.
8. It is especially difficult to ascertain the success of mixtapes (in terms of sales/chart status), especially those available for free download.
9. See "New Music."
10. See Carby.
11. For a discussion of slut-shaming, see Ringrose and Renold.

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