

The Africanist Aesthetic In Global Hip Hop

The Languages of Global Hip Hop The Africanist Aesthetic in Global Hip-Hop Global Linguistic Flows Global Hip Hop Global Noise Rap Attack 3 Close to the Edge Hanguk Hip Hop Hip Hop at Europe's Edge Hip-hop Revolution Knowledge as Value Global Hip Hop Almanac & Book of Factz Global Hip Hop The History of Hip Hop Tha Global Cipa The Hip Hop Reader Global Hip Hop : [albumas] Tha Global Cipa Hanguk Hip Hop Japanese Rap Music Marina Terkourafi H. Osumare H. Samy Alim H. Samy Alim Tony Mitchell David Toop Sujatha Fernandes Myoung-Sun Song Milosz Miszczynski Jeffrey Ogbonna Green Ogbar Ian Morley Piiab Press Eric Reese James G. Spady Timothy Francis Strode Natalee A. Prince James G. Spady My[ng-s]n Song Ian Condry

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in the case of hip hop the forces of top down corporatization and bottom up globalization are inextricably woven this volume takes the view that hip hop should not be viewed with this dichotomous dynamic in mind and that this dynamic does not arise

solely outside of the continental us close analysis of the facts reveals a much more complex situation in which market pressures local musical traditions linguistic and semiotic intelligibility as well as each country s particular historico political past conspire to yield new hybrid expressive genres this exciting collection looks at linguistic cultural and economic aspects of hip hop in parallel and showcases a global scope it engages with questions of code switching code mixing the minority language regional dialect vs standard dynamic the discourse of political resistance immigrant ideologies youth and new language varieties and will be essential reading for graduates and researchers in sociolinguistics and discourse analysis

asserting that hip hop culture has become another locus of postmodernity osumare explores the intricacies of this phenomenon from the beginning of the twenty first century tracing the aesthetic and socio political path of the currency of hip hop across the globe

this cutting edge book located at the intersection of sociolinguistics and hip hop studies brings together for the first time an international group of researchers who study hip hop textually ethnographically socially aesthetically and linguistically it is the harvest of dialogue between these two separate yet interconnected areas of study a missing gap in the hip hop literature is the centrality and an in depth analysis of the very medium that is used to express and perform hip hop language global linguistic flows fills this gap

this book is about the global impact of hip hop culture and the making of a global hip hop nation ghhn in the early 1970s a full decade before hip hop began to become a global phenomenon this cultural movement was developing in the african american and afrodiasporic communities of new york city hip hop culture what was once termed black noise by tricia rose 1994 has been termed global noise one decade later by scholar tony mitchell this book explores the hip hop cultural practices that constitute this borderless ghhn an international community of practice s engaged in the flow and exchange of notions of culture community nationhood and knowledge while viewing hip hop culture as a global cultural and social movement we take tha

hip hop the highly charged communal and competitive rhyming ritual that is fundamental to street level hip hop culture as our conceptual framework we explore issues of nationalism transnationalism globalization cultural linguistic flow and circulation commodification and consumption of culture across perceived borders of all sorts importantly this text presents a paradigm by which the study of hip hop culture can be conducted the new approach hiphopography integrates the varied approaches of ethnography biography and social cultural and oral history to arrive at an emic view of hip hop culture this approach obligates us to directly engage with the cultural agents of the hip hop culture world revealing rappers as interpreters of their own culture the fieldwork for this study is part of an on going research agenda carried out by three researchers over a period of 20 years involving artists from several continents north america including the us and the caribbean europe africa and asia and includes hundreds of hours of video and audio taped conversations with hip hop practitioners

international scholars explore the hip hop scenes of europe canada japan and australia

rap attack 3 takes hip hop culture as its central focus for an investigation of african american rapping in all its forms it begins with the music's african roots and ends with the global acceptance of rap

at its rhythmic beating heart close to the edge asks whether hip hop can change the world hip hop rapping beat making b boying deejaying graffiti captured the imagination of the teenage sujatha fernandes in the 1980s inspiring her and politicizing her along the way years later armed with mc ing skills and an urge to immerse herself in global hip hop she embarks on a journey into street culture around the world from the south side of chicago to the barrios of caracas and havana and the sprawling periphery of sydney she grapples with questions of global voices and local critiques and the rage that underlies both an engrossing read and an exhilarating travelogue this punchy book also asks hard questions about dispossession racism poverty and the quest for change through a microphone

how has hanguk south korean hip hop developed over the last two decades as a musical cultural and artistic entity how is hip hop understood within historical sociocultural and economic matrices of korean society how is hip hop represented in korean media and popular culture this book utilizes ethnographic methods including fieldwork research and life timeline interviews with fifty three influential hip hop artists in order to answer these questions it explores the nuanced meaning of hip hop in south korea outlining the local global and trans national flows of musical and cultural exchanges throughout the chapters korean hip hop is examined through the notion of buran personal and societal anxiety or uncertainty and how it manifests in the dimensions of space and place economy cultural production and gender ultimately buran serves as a metaphoric state for hanguk hip hop in that it continuously evolves within the conditions of korean society

essays examining the impact of hip hop music on pop culture and youth identity in post soviet central and eastern europe responding to the development of a lively hip hop culture in central and eastern european countries this interdisciplinary study demonstrates how a universal model of hip hop serves as a contextually situated platform of cultural exchange and becomes locally inflected after the soviet union fell hip hop became popular in urban environments in the region but it has often been stigmatized as inauthentic due to an apparent lack of connection to african american historical roots and black identity originally strongly influenced by aesthetics from the united states hip hop in central and eastern europe has gradually developed unique local trajectories a number of which are showcased in this volume on the one hand hip hop functions as a marker of western cosmopolitanism and democratic ideology but as the contributors show it is also a malleable genre that has been infused with so much local identity that it has lost most of its previous associations with the west in the experiences of local musicians audiences and producers contextualizing hip hop through the prism of local experiences and regional musical expressions these valuable case studies reveal the broad spectrum of its impact on popular culture and youth identity in the post soviet world the volume represents a valuable and timely contribution to the study of popular culture in central and eastern europe hip hop at europe s edge will not only appeal to readers interested in contemporary popular culture in central and eastern

Europe but also inspire future research on post socialism's unique local adaptations of global cultural trends. The Soviet and post Soviet review: the authors of this edited volume do not romanticize and heroize the genre by automatically equating it with political opposition. A fate often suffered by rock before, instead, the book has to be given much credit for presenting a very nuanced picture of hip hop's entanglement or non-entanglement for that matter with politics in this wide stretch of the world. Past and present: the Russian review.

As hip hop artists constantly struggle to keep it real, this fascinating study examines the debates over the core codes of hip hop authenticity as it reflects and reacts to problematic black images in popular culture, placing hip hop in its proper cultural, political, and social contexts.

This book considers the place and value of knowledge in contemporary society. Knowledge is not a self-evident concept; both its denotations and connotations are historically situated. Since the enlightenment, knowledge has been a matter of discovery through effort and knowledge for its own sake, a taken-for-granted ideal underwriting progressive education as a process which not only taught for and about something but also ennobled the soul. While this ideal has not been explicitly rejected in recent decades, there has been a tacit move away from a strong emphasis on its centrality. Even in higher education, the authors address the values that inform knowledge production in its present forms and seek to identify social and cultural factors that support these values against the background of increasingly restrictive conditions of academic work. The first section of this volume offers incisive critiques of higher education with examples drawn from Australia and New Zealand. The second group of chapters considers how academics have viewed and have tried to adapt to present circumstances. The third section comprises papers that consider epistemological issues in the generation and promulgation of knowledge. The chapters in this volume are indicative of the work that needs to be done so that we can come to comprehend and perhaps try and improve our relationship to learning and knowledge in the 21st century. This timely book will be of particular interest to workers in higher education; it should also inform and challenge all those who have concerns for the future of the intellectual life of our civilization.

the spray cans hissed the turntables screamed and suddenly hip hop wasn't borrowed it was reborn this unflinching global tour smashes the myth of hip hop's american-ness exposing how Tokyo's b-boys Lagos's rhyme assassins and Marseille's graffiti guerrillas hijacked the culture and made it ferociously their own through cinematic storytelling meet South African poets who weaponized verses against apartheid Brazilian funkeros merging beats with samba's soul and Korean auteurs blending traditional pansori with trap's swagger more than a music history this is a map of how the marginalized seized a movement with gritty detail and prophetic insight it charts hip hop's evolution from Bronx blocks to planetary phenomenon proving its true power lies not in beats or rhymes but in its infinite reinvention the world didn't adapt hip hop it baptized it in fire prepare to rethink everything you know about culture's most unstoppable force

this book presents in depth conversations with hip hop artists from around the world representing the many regional scenes of the U.S. from the East Coast to the Bay Area to the Dirty South France the Caribbean from Jamaica to Puerto Rico and Africa from Algeria to Senegal as well as diverse forms of street musics such as reggaeton reggae dancehall shaabi and rai conversations with Jay-Z Mos Def Eve Sean Paul Young Jeezy Foxy Brown Booba Buju Banton Ivy Queen Afrika Bambaataa Sonia Sanchez DJ Kool Herc Oxmo Puccino Trina Cornbread Mannie Fresh Intik Beanie Sigel Cheb Khaled Pitbull Manu Key Tego Calderon and many others demonstrate these artists to be critical interpreters of their own culture and of the world around them this book centers the usually marginalized voices of hip hop communities presenting a remarkably refreshing and revealing view of hip hop culture from the inside out

composition and hip hop may seem unrelated but the connection isn't hard to make hip hop and rap rely on a complex of narrative practices that have clear ties to some of the best American essay writing a hip hop reader brings together work about this cultural phenomenon and provides selections that represent a variety of styles and interests

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