



# Rap music and the poetics of identity

Michael R. Kimmel

# Rap Music And The Poetics Of Identity

**Marina Terkourafi**



## **Rap Music And The Poetics Of Identity:**

**Rap Music and the Poetics of Identity** Adam Krims, 2000-04-24 This is the first book to discuss in detail how rap music is put together musically and how it contributes to the formation of cultural identities for both artists and audiences It also argues that current skeptical attitudes toward music analysis in popular music studies are misplaced and need to be reconsidered if cultural studies are to treat seriously the social force of rap music popular musics and music in general Drawing extensively on recent scholarship in popular music studies cultural theory communications critical theory and musicology Krims redefines music theory as meaning simply theory about music in which musical poetics the study of how musical sound is deployed may play a crucial role when its claims are contextualized and demystified Theorizing local and global geographies of rap Krims discusses at length the music of Ice Cube the Goodie MoB KRS One Dutch group the Spookrijders and Canadian Cree rapper Bannock *Rap Music and the Poetics of Identity* Adam Krims, 2000 Tracking the narrative Lee William Watkins, 2000

**Popular Culture, Crime and Social Control** Mathieu Deflem, 2010-04-21 Contains contributions on the theme of popular culture crime and social control This title includes chapters that tease out various criminologically relevant issues pertaining to crime deviance and or the control thereof on the basis of an analysis of various aspects and manifestations of popular culture including music and movies **The Political Roots of Racial**

**Tracking in American Criminal Justice** Nina M. Moore, 2015-01-26 The race problem in the American criminal justice system persists because we enable it The tendency of liberals to point a finger at law enforcement racial conservatives the War on Drugs is misguided Black as well as white voters Democrat as much as Republican lawmakers President Obama as much as Reagan both Congress and the Supreme Court alike all are implicated We all are The Man Whether the problem is defined in terms of blacks overrepresentation in prisons or in terms of the disproportional use of deadly police force against blacks not enough of us demand that something be done The Political Roots of Racial Tracking in American Criminal Justice is the story of how the race problem in criminal justice is continually enabled in the national crime policy process and why

The Facts on File Companion to World Poetry R. Victoria Arana, 2008 The Facts On File Companion to World Poetry 1900 to the Present is a comprehensive introduction to 20th and 21st century world poets and their most famous most distinctive and most influential poems *Australian Indigenous Hip Hop* Chiara Minestrelli, 2016-10-26 This book investigates the discursive and performative strategies employed by Australian Indigenous rappers to make sense of the world and establish a position of authority over their identity and place in society Focusing on the aesthetics the language and the performativity of Hip Hop this book pays attention to the life stance the philosophy and the spiritual beliefs of Australian Indigenous Hip Hop artists as glocal producers and consumers With Hip Hop as its main point of analysis the author investigates interrogates and challenges categories and preconceived ideas about the critical notions of authenticity Indigenous and dominant values spiritual practices and political activism Maintaining the emphasis on the importance of adopting decolonizing research

strategies the author utilises qualitative and ethnographic methods of data collection such as semi structured interviews informal conversations participant observation and fieldwork notes Collaborators and participants shed light on some of the dynamics underlying their musical decisions and their view within discussions on representations of Indigenous identity and politics Looking at the Indigenous rappers local and global aspirations this study shows that by counteracting hegemonic narratives through their unique stories Indigenous rappers have utilised Hip Hop as an expressive means to empower themselves and their audiences entertain and revive their Elders culture in ways that are contextual to the society they live in

**The Routledge Research Companion to Popular Music and Gender** Stan Hawkins, 2017-03-16 Why is gender inseparable from pop songs What can gender representations in musical performances mean Why are there strong links between gender sexuality and popular music The sound of the voice the mix the arrangement the lyrics and images all link our impressions of gender to music Numerous scholars writing about gender in popular music to date are concerned with the music industry's impact on fans and how tastes and preferences become associated with gender This is the first collection of its kind to develop and present new theories and methods in the analysis of popular music and gender The contributors are drawn from a range of disciplines including musicology sociology anthropology gender studies philosophy and media studies providing new reference points for studies in this interdisciplinary field Stan Hawkins's introduction sets out to situate a variety of debates that prompts ways of thinking and working where the focus falls primarily on gender roles Amongst the innovative approaches taken up in this collection are queer performativity gender theory gay and lesbian agency the female pop celebrity masculinities transculturalism queering transgenderism and androgyny This Research Companion is required reading for scholars and teachers of popular music whatever their disciplinary background *Essays on Music,*

*Adolescence, and Identity* Mary Beth Ray, 2024-06-06 *Essays on Music Adolescence and Identity* The Adoloescentia Project explores music consumption self discovery media culture and memory through autoethnographic essays on albums we loved during adolescence covering three decades 1980 2010 as the music industry and socio cultural identity landscapes in the United States significantly changed The collection advances our understanding of music culture identity and adolescence in three ways First by expanding our knowledge of the shifting relationship between music and identity by using historical methods to examine changes in music culture and socio cultural landscapes from 1980 to 2010 Second by interrogating the role of musical memory and the act of cultural remembering by including autoethnographic reflective essays charting contributors experiences of understanding and performing self through a particularly formative album of their adolescence And third by critiquing the act of music consumption in relation to identity construction and cultural remembering By examining these influential albums we can better understand the role of popular culture in identity construction and the long term impact of these formative musical experiences **The Languages of Global Hip Hop** Marina Terkourafi, 2010-07-22

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

**Music, Popular Culture, Identities**, 2016-09-12 Music Popular Culture Identities is a collection of sixteen essays that will appeal to a wide range of readers with interests in popular culture and music cultural studies and ethnomusicology Organized around the central theme of music as an expression of local ethnic social and other identities the essays touch upon popular traditions and contemporary forms from several different regions of the world political engagement in Italian popular music flamenco in Spain the challenge of traditional music in Bulgaria boerenrock and rap in Holland Israeli extreme heavy metal jazz and pop in South Africa and musical hybridity and politics in Cote d'Ivoire The collection includes essays about Latin America on the Mexican corrido the Caribbean popular dance music in Cuba and bossanova from Brazil Communities of a cultural diaspora in North America are discussed in essays on Somali immigrant and refugee youth and Iranians in exile in the US Grounded in cultural theory and a specialized knowledge of a particular popular musical practice each author has written a critical study on the mix of music and identity in a particular social practice and context

**Music, National Identity and the Politics of Location** Vanessa Knights, 2016-04-29 How are national identities constructed and articulated through music Popular music has long been associated with political dissent and the nation state has consistently demonstrated a determination to seek out and procure for itself a stake in the management of its popular musics Similarly popular musics have been used from the ground up as sites for both populist and popular critiques of nationalist sentiment from the position of both a globalizing and a local vernacular culture The contributions in this book arrive at a critical moment in the development of the study of national cultures and musicology The book ranges from considerations of the ideological focus of cultural nationalism through to analyses of musical hybridity and musical articulations of other kinds of identities at odds with national identity The processes of global homogenization are thereby shown to have brought about a transitional crisis for national cultural identities the evolution of these identities particularly with reference to the concept of authenticity in music is situated within broader debates on power political economy and constructions of the self Theorizations of practice are employed after the manner of Bourdieu Gramsci Goffman Gadamer Habermas Bhabha Lacan and Žižek Each contribution acts as a case study to characterize the strategies through which differing modes of musical discourse engage critique or obscure discourses on national identity The studies include

discussions of musical representations of Irishness the relationship between Afropop and World Music Norwegian club music the revival of traditional music in Serbia resistance to cultural homogeneity in Brazil contemporary Uyghur song in Northwest China rap and race in French society technobanda from the barrios of Los Angeles and Spanish Moroccan ra In this way the book seeks to characterize the ideological configurations that help to activate and sustain hegemonic amb

*Music, Space and Place* Andy Bennett, 2017-10-03 *Music Space and Place* examines the urban and rural spaces in which music is experienced produced and consumed The editors of this collection have brought together new and exciting perspectives by international researchers and scholars working in the field of popular music studies Underpinning all of the contributions is the recognition that musical processes take place within a particular space and place where these processes are shaped both by specific musical practices and by the pressures and dynamics of political and economic circumstances Important discourses are explored concerning national culture and identity as well as how identity is constructed through the exchanges that occur between displaced peoples of the world s many diasporas Music helps to articulate a shared sense of community among these dispersed people carving out spaces of freedom which are integral to personal and group consciousness A specific focal point is the rap and hip hop music that has contributed towards a particular sense of identity as indigenous resistance vernaculars for otherwise socially marginalized minorities in Cuba France Italy New Zealand and South Africa New research is also presented on the authorial presence in production within the domain of the commercially driven Anglo American music industry The issue of authorship and creativity is tackled alongside matters relating to the production of musical texts themselves and demonstrates the gender politics in pop Underlying *Music Space and Place* is the question of how the disciplines informing popular music studies sociology musicology cultural studies media studies and feminism have developed within a changing intellectual climate The book therefore covers a wide range of subject matter in relation to space and place including community and identity gender race vernaculars power performance and production

**Hip-Hop Authenticity and the London Scene** Laura Speers, 2017-02-17 This book explores the highly valued and often highly charged ideal of authenticity in hip hop what it is why it is important and how it affects the day to day life of rap artists By analyzing the practices identities and struggles that shape the lives of rappers in the London scene the study exposes the strategies and tactics that hip hop practitioners engage in to negotiate authenticity on an everyday basis In depth interviews and fieldwork provide insight into the nature of authenticity in global hip hop and the dynamics of cultural appropriation globalization marketization and digitization through a combined set of ethnographic theoretical and cultural analysis Despite growing attention to authenticity in popular music this book is the first to offer a comprehensive theoretical model explaining the reflexive approaches hip hop artists adopt to live out authenticity in everyday life This model will act as a blueprint for new studies in global hip hop and be generative in other authenticity research and for other music genres such as punk rock and roll country and blues that share similar issues surrounding contested artist authenticity *Culturcide and Non-Identity*

*across American Culture* Daniel S. Traber, 2017-06-23 It goes without saying that identity has long been a recurrent topic in studies of American culture The struggle between group sameness and individual uniqueness is a common issue in understanding diversity in the United States on several levels including how our differences have not always resulted in national celebration Terms such as hybridity performativity transnationalism and border zones are part of the current theoretical vocabulary and for some deploy a fresh language of possibility one promising to undermine the conformist values of monocultural perspectives To that end *Culturcide and Non Identity across American Culture* explores theories and practices of identity from a broad perspective to grasp how varied diffuse and distorted they can be especially when that identity seems boringly familiar The subjects range from hip hop parodies to punk preppies to pachuco ska thus crossing the lines of genre medium and discipline to blur the borderline dividing the kinds of texts to which these theories can legitimately be applied

**Five Percenter Rap** Felicia M. Miyakawa, 2005 Hip hop evangelism a compelling look at a rap subgroup that explores its musical social and political contexts

**'Blerwytirhwng?' The Place of Welsh Pop Music** Sarah Hill, 2017-07-05 In the 1960s Welsh language popular music emerged as a vehicle for mobilizing a geographically dispersed community into political action As the decades progressed Welsh popular music developed beyond its acoustic folk roots adopting the various styles of contemporary popular music and ultimately gaining the cultural self confidence to compete in the Anglo American mainstream market The resulting tensions between Welsh and English amateur and professional rural and urban the local and the international necessitate the understanding of Welsh pop as part of a much larger cultural process Not merely a Celtic issue the cultural struggles faced by Welsh speakers in a predominantly Anglophone environment are similar to those faced by innumerable other minority communities enduring political social or linguistic domination The aim of *Blerwytirhwng The Place of Welsh Pop Music* is to explore the popular music which accompanied those struggles to connect Wales to the larger Anglo American popular culture and to consider the shift in power from the dominant to the minority the centre to the periphery By surveying the development of Welsh language popular music from 1945 2000 *Blerwytirhwng The Place of Welsh Pop* examines those moments of crisis in Welsh cultural life which signalled a burgeoning sense of national identity which challenged paradigms of linguistic belonging and out of which emerged new expressions of Welshness

**An Anthology of Australian Albums** Jon Stratton, Jon Dale, Tony Mitchell, 2020-01-09 An Anthology of Australian Albums offers an overview of Australian popular music through the lens of significant yet sometimes overlooked Australian albums Chapters explore the unique qualities of each album within a broader history of Australian popular music Artists covered range from the older and non mainstream yet influential such as the Missing Links Wendy Saddington and the Coloured Balls to those who have achieved very recent success Courtney Barnett Dami Im and Flume and whose work contributes to international pop music Sia to the more exploratory or experimental Curse ov Dialect and A B Original Collectively the albums and artists covered contribute to a view of Australian popular music through the non

canonical emphasizing albums by women non white artists and Indigenous artists and expanding the focus to include genres outside of rock including hip hop black metal and country      **Identity and Second Language Learning** Miguel Mantero,2006-12-01 This collection of research has attempted to capture the essence and promise embodied in the concept of identity and built a bridge to the realm of second language studies However the reader will notice that we did not build just one link This volume brings to light the diversity of research in identity and second language studies that are grounded the notions of community instructors and students language immersion and study abroad pop culture and music religion code switching and media The chapters reflect the efforts of contributors from Canada Japan Norway New Zealand the United Arab Emirates and the United States who performed their research in the countries just mentioned and in other regions around the world Because of this this volume truly offers an international perspective      About Criminals Mark Pogrebin,2011-12-09 This book presents students with recent and important research on criminal behavior The articles in this anthology all based on actual field studies provide the reader with a realistic portrayal of what actual offenders say about crime and their participation in it The offenders voices along with the researchers analyses offer students a real life view of what how and why various criminals behave the way they do

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