

HIP HOP STUDIES: NORTH AND SOUTH

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Abstracts

Ibrahim Abraham

University of Helsinki, Finland

“Fear of a Black Magic: Anti-Hip Hop Discourse across the Evangelical Black Atlantic”

Inspired by research with Evangelical rappers in South Africa, this paper critically analyses anti-hip hop discourses circulating within Evangelical Christianity in North America and Africa, with particular focus on anti-hip hop discourse focusing on the supernatural. The paper begins by outlining broad themes within Evangelical anti-hip hop discourse, notably the sermons and published writing of the US American pastor and author Rev. G. Craig Lewis which claims that hip hop is a ‘demonic’ form of popular music. The paper will then offer various explanations as to why Lewis’s claims have found a receptive audience in southern Africa, drawing on various anthropological and political analyses of contemporary supernatural belief and practice in the region, with particular reference to the writings of Jean and John Comaroff. Finally, the paper will take a step back from its specific focus on the question of hip hop and the supernatural to contextualize these interactions within the notion of a specifically *Evangelical* articulation of the ‘Black Atlantic’, with particular reference to the writings of historian Jehu Hanciles. The paper will argue that one can observe the continuation of syncretizing cultural and religious flows between Africa and the Americas within the specific modalities of Evangelical Christian hip hop culture.

Sofiane Ailane

Université Lumière Lyon 2, France

“Generational Tensions in Breakdancing: Deconstructing the images of the global hip-hop in Brazil”

Fortaleza is a Brazilian town, which the youth is inscribed in a global phenomenon of musical culture expansion. Thus, the reggae, the heavy metal but also the hip-hop find in the Fortaleza youth, a big contingents of aficionados which their styles does not deal with the folkloric ambiance which is generally used to define this city. Because of its poetry and its practise, hip-hop and specifically the breakdance find an important echo and an important dynamic in the « periferia » giving to the young inhabitants of these marginalized places a space to express everything that makes their everyday life in the suburbs, slums and favelas. The success of the breakdance can be clearly seen on Saturday nights near by the Cultural Center « Dragão do Mar » where the heterogeneous youth of Fortaleza love to exhibit their different styles and where it is possible to observe the greatest breakdance battle of the northeastern part of Brazil, the “planeta hip-hop”. The objective of my paper is to understand how the breakdance is practised in this provincial city of Brazil and understand how it becomes local. More precisely, I’d like to interrogate from these corporal performances (breakdance, smurf) and musical expressions (rap, soul, funk) the cultural flows and the interpretation and re-localization of hip-hop in a region, which can be defined as a part of the Black Atlantic. Giving importance to the social context and this particular hip-hop, I will focus my presentation on the “Planeta hip-hop” and explore the backstage of this public event. As a result we will be able to apprehend better the dynamic and the tensions between generations of dancers. For this purpose, I will explore the use of images in the transmission and the learning process of breakdancing in the posses located in the periferia. This will allow us to understand better the different ways of living the hip-hop culture from old school b-boys to the new generation of dancers.

James Cox

Macquarie University, Australia

“Schooled by the Stars: Crafting MCs in Australian Hip Hop.”

This paper draws on ethnographic research with Australian Hip Hop MCs, and demonstrates the importance of a global network of Hip Hop recordings in the early stages of each artist’s development. As Green (2002, p. 60) notes, “by far the overriding learning practice for the beginner popular musician is to copy recordings”, and learning how to be a Hip Hop MC is no different. Recordings of Hip Hop works take on a particular significance for aspiring MCs, as these become the texts by which they are able to learn the skills needed to be an MC. The importance of these records can be seen through the ways in which Australian MCs construct their own lyrics, and by the references they choose to make in their works. This lyrical referencing forms an essential aspect of Australian MC’s lyrics and demonstrates the influences that have helped shape their style. My ethnographic research highlights that for MCs in Australia, this listening and learning practice is socially informed, with friends or older siblings suggesting recordings to listen to. Many of the initial listenings of these seminal recordings takes place in this social environment, where a casual critical analysis about the merits and importance of the works takes place. The informal analysis of these works serves to develop an MC’s skills, and shapes what kind of MC they will become. The importance of this practice serves an educational role within Hip Hop culture. As Schloss (2004, p. 57) has illustrated, “there is a broader belief that an individual working through Hip Hop history can develop a deeper understanding of the more abstract philosophical and aesthetic foundations of the form”.

Dragana Cvetanović

University of Helsinki, Finland

“Blue, white and black: discussing Afro-Finnishness through intentional intertextuality of rap-lyrics”

The aim of this paper is to discuss the notion of *Afro-Finnishness* through a rap-text by two young Finnish rappers of African origin. In the lyrics *Nykyään näin* (Nowdays (it goes) like this) from the album *Nyt kolisee* (It hits me now, 2014) rappers Toinen Kadunpoika and Kevin Tandu are paying a tribute to one of the best known Finnish rock musicians of all times, J.Karjalainen. Rappers intentionally employ intertextuality by recycling Karjalainen’s broad production. The relations between the new text and the originals as well as the dialogue between artists are highlighted by the presence of the notion *afro-suomalainen* (*African-Finnish*) in the rap lyrics. New contextualization of the existing songs composed and performed by a well-known Finnish rocker, made by young African Finnish rappers offers good perspective in the discussion on arising (linguistic and rap-artist) identities. The notion *afro-suomalainen* appears to fit well as an identifier of cultural or even linguistic background, especially in the context of rap music, since it can be directly connected to the identifications of African-Americans or African-American Vernacular, a language of rap. In spite of this it seems that this identification is less used by African-born youth in Helsinki (and Finland) and instead suggested to them from the outside.

David Diallo

University of Bordeaux, France

“ ‘Y’all Know What I Mean’: Collective Participation in Rap Music”

In this paper I will examine how the first rap performances, in the formative years of the hip hop movement, were fueled by collective participation. Focusing on block parties and on call and response routines between DJs and MCs or MCs and B-boys and girls, I will try to demonstrate how the first MCs established audience engagement as a template of emceeing. I will then demonstrate to what extent MCs managed, later on, to nurture collective participation dynamics on wax especially through the battle rhyming type of lyrics where MCs rely heavily on comparison and intertextuality to maintain stage dynamics on record. The structuring role of the spirit of competition in the rap genre obliquely shaped the

content of the rhymes of its emcees, making intertextuality a highly persuasive and multifunctional stylistic device in a rap terrain where elaborate and intricate language communicates better than simplicity — simplicity usually being considered as “wack.” I will contend that the dialogic character of their rhymes places rap emcees in a distinctive sociocultural and musical continuum, where they display their desire to activate the shared knowledge of their audience, making sure they “know what they mean,” thus transforming their lyrics into a collective performance.

Christopher Driscoll
Lehigh University, USA

“Between White Gods and Slaughtered G.O.A.T.s: Eminem, Odin, and the Battle for Racial Authority in the Contemporary West”

So you’ll be Thor and I’ll be Odin.
-Eminem, “Rap God,” 2013

On May 29, 2015, self-described “Odin” of the rap game Eminem was named hip hop’s G.O.A.T., the Greatest Of All Time by hip hop website, Ambrosia for Heads – the site’s name a reference to the food of the gods. This paper puts in conversation hip hop’s god-talk and G.O.A.T.-talk to articulate the manner in which contemporary western debates about authenticity and identity taking place in hip hop culture paradoxically rely on long standing assumptions about racial identity and who wields authority with it. The paper also troubles narrow assumptions about who holds ownership of cultural artifacts and social identities, alike. Odin is widely remembered as a Norse god representing sovereignty, and Thor, his son, a god of war. Goats, on the other hand, have long been the favorite food – the “ambrosia” – for gods. The title of “G.O.A.T” therefore carries a dubious authority, in that gods demand the sacrifice of goats. Following historian of religion and social theorist Bruce Lincoln’s suggestion that authority is not so much an entity as it is an effect, and anthropologist Arjun Appadurai’s notion of “regimes of value” wherein cultural commodities exert variable value coherence from one cultural milieu to the next, I look to Eminem as exemplar of the complexities of contemporary claims to racialized identity, “American” identity in particular as case study, but extending to (at least) the modern west. I then chart certain interpretive strategies for understanding what claims to social identities are at stake in the current black lives matter movement, how the movement matters for hip hop culture, and why the movement offers scholars of identity and social actors alike a moment to renegotiate the nature of their identities in terms of effects instead of stable, ontological entities.

Murray Forman
Northeastern University, USA

“OG Means Original”: Aging in and with Hip-Hop”

With special attention to the sponsoring organization’s interests in “Genres and Generations,” this presentation isolates age and the ways in which artists, audiences, and entrepreneurs negotiate the cultural meanings and values associated with processes of growing older in and with hip-hop. I will discuss age difference, generational dissonance, and ageism within hip-hop while also emphasizing related temporal issues encompassing tradition, legacy, and preservation.

Etienne Galarneau

University of Montreal, Canada

“ ‘Free on the Internet, ten bucks in real life’: discourse and mechanics of the viral success of the Quebecers post-rap scene.”

The Internet revolution has enabled us to see, in the current recent years, the development unmatched global cultural market. Some artists, however, manage to enjoy digital distribution tools developed in the last decade to assert their value amid a indie local scene, or even to make that said scene to flower. Since the turn of the 2010s, in Quebec, a self-proclaimed “post-rap” artist grouping, mostly located in Montreal, have messed up the network of “emerging music” by the voluntary and free distribution of their music on electronic distribution platforms such as Soundcloud and Bandcamp. Placing themselves in a very different stylistic paradigm other Quebec rap productions of the time, these artists manage to get a place in the french-speaking artistic landscape through alternative media and festivals promoting the “emerging music” in the province. These mediators have a speech about their theoretical public inducing some form of social capital. In exploring the nature of these “emerging music,” according to the approach of Professor Martin Lussier’s work (2011), we will discover their inherent versatility and how the audience is taken to respond. We will observe and analyse the current discourse around this musical scene and will compare the theories of the omnivorous-univorous public by Richard Peterson (1996) as well as the “tastes tablatures” developed by Hervé Glevarec and Michel Pinet (2009). We will try to understand what segment of society we can attribute the behavior of listening to these music genres promoted by this free digital distribution and how it differs from other rap music scenes in Quebec and other french-speaking societies.

Steven Gilbers

University of Groningen, Netherlands

“The Language Development of 2Pac: Second African American English dialect acquisition in relation to regional hip hop culture”

Contrary to earlier beliefs (e.g. Labov, 1969), African American English (AAE) is not a unified language variety but rather a collection of regional dialects (Wolfram, 2007). Considering AAE’s intricate relationship with hip hop culture, hip hop’s emphasis on regionality and authenticity, and the fact that language use is crucial in expressing regional hip hop identity (Morgan, 2001), the present study investigated whether hip hop’s focus on regionality influences the process of acquiring a second regional dialect of AAE. To this end, a diachronic case study was conducted on the second dialect acquisition of West Coast AAE by hiphop icon 2Pac. 2Pac, a native speaker of East Coast AAE who lived on the East Coast until age 17, migrated to California in 1988. There, he stayed in regular contact with the East Coast hip hop community until late 1994, when 2Pac clashed with Brooklyn rapper The Notorious B.I.G., a personal dispute which would escalate into hip hop’s infamous East Coast-West Coast feud. In the process, 2Pac distanced himself from his East Coast roots, swore allegiance to the West Coast, and, originally being from New York, ironically became West Coast hip hop’s leader. 2Pac’s speech was analyzed in relation to the course of his life between 1988 (move to California) and 1996 (death) to see how his role in hiphop affected his acquisition of the West Coast AAE accent. It was found that 2Pac’s language system became less stable and gradually assimilated to West Coast AAE norms over time. Most interestingly, the data revealed that after 2Pac’s rejection of East Coast hip hop, his rate of assimilation to West Coast AAE norms increased dramatically, suggesting 2Pac purposely attempted to sound like a native speaker of West Coast AAE. The results support that language use and regional hip hop identity are closely connected.

Hannah Gordon Tornesjö
University of Arts, Craft & Design, Sweden

“Acclimatizing the Hip-Hop Cultural Concept ‘Teaching’: Consensual Learning in an Institutional Environment”

This research has grown from an interest in the evolution and expansion of Hip-Hop culture. The study focuses on Hip-Hop as a transformative art culture and discusses its foundational roots in order to analyze and discuss its current state. The significant connection to the concept of artistic storytelling in Hip-Hop and the process when Hip-Hop is “passed on” is of particular focus in this study. By recognizing one’s initiation to the culture, this study has focused on what the contributing factors are towards a self-reflecting, community-caring and dare I say- “healthy”, storytelling in Hip-Hop Art. Growing up with the art and aesthetics of Hip-Hop culture and now working as an artist and artist educator in art institutions, schools and youth clubs, I have been able to experiment with and compare the special Hip-Hop pedagogy that naturally occurs in the master/apprentice role and the constellation of implemented Hip-Hop methods, techniques and materials into a “non Hip-Hop environment”. The study concludes an insider perspective of this unique two-way learning with shared examples from the many experiences with individuals and groups where the informal teaching and the master/apprentice roles directly absorbed from Hip-Hop culture have been applied in “non Hip-Hop settings”. The Hip-Hop Arts Movement has shown great potential to communicate (in a broad variety of ways) ground breaking artistic works by sharing thought-provoking and transformative work within the community. The Hip-Hop Arts movement carries a desire to recognize the unique and personal histories, which defines the individuals own identity and addresses its public. Hip-Hop Arts projects could stimulate the meeting of styles and generations in the process of learning by participating in a coded, yet open, construction of storytelling and a common desire to define, meet and communicate with its public. An acceptance of a continuous evolution of Hip-Hop, recognition of the pedagogical tools that the culture itself carries, and active action amongst its practitioners, is suggested to work progressively with Hip-Hop in “non Hip-Hop environments”. By cautiously initiating Hip-Hop within its public as well as positioning the artistic presentations within its realm, this current Art culture is positioned and communicated where most effective.

Séverin Guillard
Université Paris Est, France

“From the ‘US South’ to the ‘North of France’ : dealing with regional imaginaries in the rap scenes of Lille (France) and Atlanta (United States)”

Throughout its global diffusion in the last decades, rap music has been adapted around the globe in many ways, both in “Northern” and “Southern” countries. However, within each of these countries, rap music cannot be regarded as an homogeneous practice. Therefore, in several national contexts, the terms “North” and the “South” have often been used to mark a specific distinction: between the sounds and imaginaries of different regions that rappers are supposed to “represent” (Forman, 2002). Rap scholars have long been studying this topic through the images of the local conveyed in rap songs. However, few of them have been putting the emphasis on the different reasons that lead rappers to display these regional images, rap music being often regarded ontologically as a genre about “where I’m from” (Potter, 1995). Yet, far from being self-evident, the mere idea of “representing” occupies different functions, depending on the local context where it is being expressed. In this presentation, I’ll analyze some of the meanings associated with this idea, basing myself on two cases of study: the “rap du Nord” in Lille (France) and the “Southern rap” in Atlanta (United States). I will show that, if we can observe regional senses of belonging among rappers from both scenes, the significance of these local images is completely different in each case: whereas representing the “South” is perceived as something natural in Atlanta, being associated with the “North” in Lille is far more contested. The explanation of these differences lies in a lot of factors, both local and national, leading rappers, according to the case, to claim or to put aside a distinctive regional sound.

Therefore, far from natural, representing or not a “Northern” or a “Southern” rap belongs to a strategy rappers are adopting to evolve in the scenes and, hopefully, in their carrier.

Martina Huhtamäki, Satu Grünthal & Dragana Cvetanovic
University of Helsinki, Finland.

” ‘Frá bygd til bý’ by Swangah Dangah – a contemporary Faroese ballad?”

The aim of this study is to analyze a Faroese rap-text and its performance in relation to the tradition of heroic ballads, on the one hand, and modern hip hop culture, on the other. In which ways does the contemporary Faroese rap-text articulate the heroic and masculine ethos of the heroic ballad genre? How does it relate to the concepts of nationality and identity? In which ways does it represent the modern hip hop genre? How is its obvious mixture of serious pathos and ironic attitude created? The study connects to the theoretical framework of discourse analysis, literary ballad studies, and hip hop studies. The rap text chosen is “Frá bygd til bý” (From village to town) by the hip hop-group Swangah Dangah. The starting point is that even in contemporary Faroese culture, tradition is visible in many ways (Gaini 2011). Accordingly, “Frá bygd til bý” makes use of old ballad conventions and traditional music, present-day social phenomena and significant features of the Faroese cultural identity. Like ballads, it consists of separate stanzas and makes use of alliteration and end rhymes. Also, it is characterized by distinctive musical and vocal rhythm. However, the rap-text is much shorter than ballads. The medieval Scandinavian ballads were defined by form, narrative content and objective style, which was often characterized by frequent use of formulas (Colbert 1989, Hansen 2006). “Frá bygd til bý” is not a narrative, but, instead, it consists of elliptic exclamations and singular, separate statements. As far as formulas are concerned, the rap-text is a mix of well-known, stereotypic expressions and unexpected, screwed formulations (Alim 2004). As a whole, “Frá bygd til bý” will be analyzed and discussed in relation to such traditional conventions, which it modifies, enlarges and partly turns bottom up. Similarly, the text relates to the modern rap and hip hop genres by its content, lexicon and intertextuality. Our analysis is based on one particular live presentation of “Frá bygd til bý”. This live performance will be compared to traditional medieval ballad singing and chain dancing (cf. Andreassen 1992). The artists of Swangah Dangah communicate with their audience by using their voice and body, and the audience is also participating vocally, emotionally and physically (Bauman 2011).

Sergey Ivanov

Russian State Youth Library, Russia

“Hip Hop for Tolerance: Theorizing the Russian-Swedish Cultural Exchange”

In the beginning of march 2015, international Russian-Swedish project “Hip hop for tolerance” took place in Moscow and Voronezh. Five Swedish hip hop artists came to Russia to exchange the experience of promoting the ideas of equality, cultural dialogue, and education through the street culture practices with their Russian colleagues. The organizers supported the scientific base of the project: the round table “International social youth initiative” with the member presentations took place at the State Youth Library where representatives of different universities also took part. This was the very first step in the attempt to build the cross cultural international communication trough the practices of hip hop culture. The development of the hip hop practices in the Russian context are interesting to trace, taking into account the somewhat controversial image of Russian on the international arena. The “Hip hop for tolerance” project demonstrated that, in Russia, there exists a will for the international initiative that unites different people and communities finding common points that could be vital and valuable. This feeds into the world wide trend whereas politics is manifested in the actual glocalized practices and cultural movements. In this context, the hip hop culture has developed from the local US phenomenon to the world-wide industry and cultural force where the educational and communicational function can easily be traced. In Russia, this cultural form is also serving as a new way of creative realization and mechanism for the transition of values of tolerance, equality and diversity. In this perspective, hip hop in Russia is not only a new musical industry

but also a representation of the new types of communities and realization of the “politics of everyday life” that is dealing with glocalized cultural attitudes, philosophy, education and science.

Kasper Juffermans

University of Luxembourg, Luxembourg

“Despair and desire: Key figurations of migration and (im)mobility in Bissau-Guinean hip-hop”

Mobility is a major concern for young West African men. They often find themselves in a state of social and geographic immobility, incapable of escaping their “social moratorium” (Vigh 2006), i.e. to realize their dreams and ambitions by developing themselves educationally or professionally and moving up the social ladder with their society. For many, the only way out of this is the literal way out: out of Africa (cf. Bordonaro 2011). While communication and mobile technologies are now able to bridge distances faster and cheaper than ever in history, immigration laws and policies in the global North are stricter and more exclusive than ever. Humanly (as opposed to corporately) speaking, we find ourselves more than in a postnational (Heller 2011) or cosmopolitan order, in a world of “infrastructural exclusion” (del Percio 2015) and “involuntary immobility” (Carling 2002) characterized by intolerable mobile inequalities in South-North relations. “Poorism” seems to be the new globally institutionalized racism. Against this wider political-economic background, this paper sets out to analyse narrations of mobility in two popular hip-hop recordings from Guinea Bissau that were collected, transcribed and interpreted/translated during fieldwork for an ongoing project on language and migration between Africa (Guinea-Bissau and Cape Verde) and Europe (Luxembourg). The two songs in focus here the rap battle *Si mbai (na terra branku)* ‘If I go (to the white man’s land)’ by Rock Salim & Niga O, and *Voz de emigrante* ‘The emigrant’s voice’ by Fil Kap, represent (gendered) “key figurations” (Lorente 2014, after Williams’ keywords) of migration and (im)mobility circulating in Bissau-Guinean society and West Africa more generally. The former song is written from a pre-migration Southern perspective and presents the figure of the desperately desiring involuntary immobile longing for migration at all costs, as well as that of the selfish and criminal emigrant who forgets his family and morality in search for a better life outside. The latter song is written from a post-migration Northern perspective and presents the figure of the poor struggling ethical (but useless) emigrant who, unable to return home without wealth and prestige, is immobilized in its state of migration and precarity in the white man’s land. These opposite, prospective and retrospective figurations of migration and (im)mobility, I argue, articulate ironies and tensions in how emigration is imagined in Guinea Bissau and are illustrative of the contradictions surrounding West African mobilities, captured in terms of desire and despair. The paper concludes with arguing that an aspiration/capacity framework as proposed by Carling (2002) continues to be relevant long after migration has initially been accomplished.

Jakub Kasperski

Adam Mickiewicz University, Poland

“Overcoming Stereotypes: Rap Music for Polish Middle Class by Fisz, Emade, Łona and O.S.T.R.”

The development of hip-hop culture and its music is stereotypically associated with lower class black American society. Similarly, in some Central Europe countries, such as Poland as an example, rap music has become widespread among young male from working class living in the post-Soviet panel buildings (Polish: *blokowisko*). However, at the turn of 20th and 21st century, it is at the peak of its popularity, rap music in Poland started diversify and some artists captured the student audience and even the middle class affluent audience. Fisz, Emade, Łona or O.S.T.R. were among the most successful rappers of that case. They themselves were graduated in universities, from middle class prosperous families with rich musical background. Some critics even coined special terms such as “intelligent rap” or “intelligentsia rap” to describe this phenomenon. Questions which raise here are: is there such a subgenre as “intelligent rap”? If yes, what are its distinctive features, both musical and lyrical? How much the social background of the

abovementioned artists manifests in their music? What kind of communication is between them and their audience? How 'traditional' fans relate to such an alternative rap?

Natalia Koutsougera

Panteion University, Greece

" 'The Girls are Here': Aspects of gender identity and cultural diversity among Greek female street dancers"

Hip-hop, street and improvisation-based club dance styles which developed in the United States during the 1970s, are nowadays circulating transnationally and constitute a glocal phenomenon and a popular practice among many young people all over the world. Hip-hop culture in general constitutes a global cultural heritage – dispersed across Europe – that promotes and embraces cultural diversity and multicultural discourses. Together with the transnational flows and rebirth of street and club dance styles, the socioeconomic turbulence in Greece reported as "the crisis" has mobilized a growing return to the dancing body and the street as a site of resistance and a pole of new alternative discourses on kinship, gender and national identities. This lecture aims to explore the ways competition dance styles are embodied by young cisgender girls in contemporary Greece and their contribution to the unsettling of dominant gender norms and national-ethnic identities, along with the promotion of the idea of cultural diversity. The ethnographic analysis will be interlarded by a 10 minute video based on the ethnographic film 'The Girls are Here' (2015) which unravels the relationship between two female dancers who practice hip-hop, popping, locking, waacking and house dance in Athens. Both video and film capture the moments of their friendship, everyday life and life-style, mixing and socializing with dancers of non-Greek origin, teaching, participation in hip-hop competitions, shows and music industry and explore the role that street dance plays for the production of sisterhood, female affectivity and team spirit. Overall, the lecture focuses on the aspects of femininity and female identity in a male-dominated scene – hip-hop culture – and the performativity of an ambiguous and playful gender identity. Thus, the main topic of this lecture is the construction of new political subjectivities of difference that designates competition dance a battlefield between opposing gender discourses and an important terrain of subversion and cultural diversity.

Mads Krogh

Aarhus University, Denmark

"Assembling 'Aarhus V': Heterogeneous relations of music, genre and milieu"

In the context of Danish hip-hop, so-called Aarhus West rap music constitutes a dominant tendency. Throughout the 2000s, a number of rappers with a common background in specific areas in the western part of Aarhus (Denmarks' second largest city) rose to national fame, setting records regarding record sales and popularity while bringing issues of ethnic and socio-geographical marginalization to the Danish popular music and cultural mainstream. Meanwhile "Aarhus V" or "8210" (after the areas' postal code) was promoted by artists, media and local entrepreneurs as a specific label within Danish rap, that denotes an 'authentic' match of ghetto conditions and inspirations from American gangsta rap. In this presentation, I present "Aarhus V" as a case to discuss (sub)generic developments within hip hop as a globalized phenomenon. While considering current developments in popular music genre theory, I argue that predominant notions of 'glocalized' rap as "resistance vernaculars" or "global noise" (cf. Hawkins et al. 2004, Mitchell 2001) risk maintaining overly homogenous understandings of genre. I look in particular to the Deleuzian concept of assemblage, which is advocated in a context of genre theory by among others Georgina Born (cf. 2011). In this respect, I attempt to highlight heterogeneity – and more specifically continuous de- and re-territorialization within a heterogeneous milieu of rap music, hip hop culture, social, ethnic and geographical conditions, media, political and commercial interests etc. – as a key issue in understanding musico-generic development, persistence and strength.

Antti-Ville Kärjä
Music archive JAPA, Finland
“Generations and traditions of suomirap”

In the historiography of Finnish rap music, or suomirap, a clear distinction has been made between the ‘humour rap’ of the early 1990s and the ‘authentic’ expression of the early noughties. Arguably, the third major phase of suomirap emerged around the year 2010, characterized by the rise of certain artists into the mainstream, the upsurge of ‘immigrant rappers’ and the increased utilization of the genre within youth work. At the same time, there is an active underground scene in existence. Through a juxtaposition of historiographical and contemporary literary sources of suomirap, my aim is to examine how the different phases or ‘generations’ of the genre have been and still are constructed. In more detail, the aim is to interrogate aspects of inclusion and exclusion with a particular focus on value judgements that rest on the notions of authenticity and tradition. Methodologically, my approach builds on what may be termed ‘metahistorical discourse analysis’ in that a fundamental point of departure is constituted by the idea that ‘histories’ are always narrated, constructed and thus implicated in power relations. The approach draws from postcolonial studies in general in its scrutiny of ‘the artifice of history’ and from ‘hiphopography’ in particular by emphasizing the multiplicity of historiographical voices and agencies. Furthermore, the notion of invented traditions is pivotal in the analysis, as it directs the investigation towards the ways in which different phases of suomirap are connected to given traditions and justified – or dismissed – on the basis of this.

Susan Lindholm
Malmö University, Sweden
“Negotiations of Gender and Class in Hip-hop in-between Chile and Sweden”

While earlier research on the significance of place in Swedish Hip-hop has primarily focused on the ways in which structural discrimination leads to (spatial) solidarity, that is, the creation of Hip-hop as a collective culture (“samlingskultur”) within low-income immigrant-dominated suburbs, this paper focuses on the significance of solidarity and cooperation within Hip-hop culture in-between Sweden and Chile. It interrogates the negotiations of gender and class through Hip-hop by focusing on artists from Chile who have engaged in cooperation with Swedish artists and producers who themselves claim a Chilean background. By tracing how these artists relate to each other by negotiating localized constructions of gender norms and class differences through Hip-hop culture, it aims to make visible the significance of national, transnational and historical contexts for the creation of social critique through Hip-hop. It thereby also situates such negotiations within the historical context of (musical) cooperation and solidarity in-between Chile and Sweden.

Aino Lisma (Lancaster University, UK)
& Niina Lisma (Diaconia University of Applied Sciences (Diak), Finland)
“How is hip-hop used as a tool for youth empowerment, job creation and social rehabilitation in the East-African country Uganda?”

Aino Lisma’s dissertation carries a topic of ‘Hip Hop Culture as a Tool for Youth Empowerment, Social Rehabilitation and Job Creation in Uganda’. This dissertation looks at the complex issues facing Ugandan youth today, after decades of instability, NRM governance and a civil war that ended in 2006, presenting hip hop culture as a surprising, exciting and powerful alternative to crime and frustration, engaging hundreds of Ugandans. Ultimately, this dissertation tells a different story of Uganda, one hidden behind the dramatic headlines, as it introduces ordinary Ugandans doing extraordinary things and creating something out of nothing. Niina Lisma will be finalizing her bachelor’s thesis during the Autumn 2015, with a topic of ‘Hip Hop As a Tool for Youth Empowerment in Disadvantaged Communities –A case Study of Breakdance

Project Uganda (BPU)'. Breakdance Project Uganda is a grass-roots organization founded by Abramz Tekya in 2006 that is using breakdance and other elements of hip hop as tools to engage and unite young people and provide them with skills and support to become socially responsible leaders in their own communities. The emphasis of this study is to discuss about the meanings of the methods being used in the work of BPU and the transformative influence that those methods have had on the participants and through participants to the communities. Nine members shared their personal stories of how and why hip hop made a change in their lives.

Anne Loeber
Goethe University Frankfurt, Germany
"Rap Music: Postcolonial Poetry?"

While traditional forms of poetry seem to decline in popularity, rap music becomes more and more popular on a global scale. But which specific qualities make rap-music so attractive – especially for adolescents – worldwide? Are there any common patterns? Among others, rap-music rearticulates western discourses on power and nationality; addresses social inequality; allows new identity formations beyond national scopes; and rappers are in close interaction with their audience. Thus, rap artists participate in current social and cultural discourses and provide alternative narrations for their audience. Rap songs often contain intertextual references and use subversive linguistic techniques such as appropriation and abrogation. Inevitably, the research on rap-music can play an important role for analyzing postcolonial societies. Therefore, it is not only vital to extend our understanding of poetry, but also to broaden the scopes of our disciplines. This paper aims to demonstrate that rap songs are not only "poems waiting to be performed", as argued by Bradley (2009: xi), but also articulations of new understandings of postcoloniality in the sense of Wolfgang Iser (2009) and Paul Gilroy (2005). Hence, rap songs should be perceived, with regard to Alastair Pennycook (2007), as linguistic flows that help to understand the transcultural dynamics and processes within postcolonial societies. Accordingly, this paper shows that artists like the British rapper Dizze Rascal can be seen as poets of a new postcoloniality.

Erik Magnusson
University of Stockholm, Sweden
"The Black Bar Mitzvah: Assertions on Jewishness in U.S. Hip-hop Culture"

This paper takes departure from a debate in Swedish media concerning anti-Semitic assertions in Swedish hip-hop discourse. It aims to put the searchlight on hip-hop culture and its encounters with Jewishness, or rather, Judaica, proposing that hip-hop culture entails both positive and negative representations of Jews. They are all grounded in stereotypes, myths, and prejudiced assumptions. With examples of past historical controversies concerning alleged anti-Semitic assertions from mainly American hip-hop artists since the late 1980s up until today, the paper aims to contextualize the Swedish debate in a broader discussion on hip-hop, anti-Semitism, and conspiracy theories. In addition, it aims to depict and to discuss some examples of the fascination for Judaica among some American hip-hop artists, and parallel to this, highlight the contribution made by Jews – rap artists, producers, and record label executives – to the culture as well as. The latter aim will be carried out with the intent to further challenge, on the one hand, the long-standing sweeping view that hip-hop is an exclusively African-American culture, and on the other, to bolster the more nuanced view that hip-hop is a de facto multiethnic and transnational culture. To disentangle the encounters between hip-hop culture and Judaica, this paper aims to elucidate that the use of representations of Jews are the net result of drawing on stereotypes about Jews and Jewishness. However, these representations and prejudiced assumptions on Jewishness are not necessarily the effect of anti-Semitic sentiments. On the contrary, these assumptions are also an effect of anti-Semitism's more benevolent, albeit insidious counterpart, that is, philo-Semitism, an admiration, and "love" for Jews and

things that could be included in Jewish discourse. Both of these sentiments about Jews can be encapsulated by the all-inclusive term coined by Zygmunt Bauman, allo-Semitism, the notion of the Jews as “the Other”.

Eric Malmi

Aalto University, Finland

"DopeLearning: A Computational Approach to Rap Lyrics Generation"

Writing rap lyrics requires both creativity, to construct a meaningful and an interesting story, and lyrical skills, to produce complex rhyme patterns, which are the cornerstone of a good flow. The aim of our work is to develop computational methods for analyzing and automatically producing rap lyrics, taking into account both of these aspects. First, we introduce a natural language processing method for detecting multisyllabic assonance rhymes from rap lyrics and for computing the rhyme density of the lyrics. Rhyme density quantifies the length and the frequency of the rhymes appearing in the lyrics. The validity of this measure is assessed by conducting a human experiment which shows that the measure correlates with a rapper's own notion of technically skilled lyrics. Second, we present a machine-learning method for generating rap lyrics. For the problem of distinguishing the real next line from a randomly selected one, we achieve an 82 % accuracy. We employ the resulting prediction method for creating new rap lyrics by combining lines from existing songs. In terms of the quantitative rhyme density measure, the produced lyrics outperform best human rappers by 21 %. The results highlight the benefit of our rhyme density measure and our innovative predictor of next lines.

Monica Miller

Lehigh University, USA

"K(NO)W Where to Go: Hip Hop, Black Death, and Navigating Protracted Life Options"

Hip Hop has been credited with helping to spark the Arab Spring uprisings. In the U.S., American hip hop artists have taken a cue from the massive protests in 2010 against state-sanctioned violence in regions such as Libya and Egypt to declare “#blackspring” where, according to Alicia Garza, Co-Founder of the Black Lives Matter movement, “...communities who have been under the boot of occupying forces like the military and the local police force are rising up and saying ‘we’ve had enough.’” Those most affected by state-sanctioned violence have seemingly nowhere to go, but in hip hop culture many know where to go. For many artists and fans of hip hop, black American double-consciousness is navigated through a faith in the flow. In 2014, in response to the proliferation of black death at the hands of the state, artist J. Cole, in “Be Free,” asks, “Can you tell me why, every time I step outside I see my niggas die?” This paper considers how “home” is forged through hip hop in the struggle against black death; how one knows where to go when there is seemingly nowhere to go. Abandoning one-way notions of diasporic fixity or escape, I turn the mirror on the complexity of escape/surrender dichotomies and look to diaspora studies and social theory to explore the cultural tactics, strategies, and manipulations of identity that racialized social actors use to navigate the legally and culturally protracted options of life, and offer a kind of diasporic genealogy of the black lives matter movement that thinks through the seeming “permanence” of American racism undergirding the notion of blacks as a permanent American underclass. How does hip hop recast “home” through cultural “commutes” and “bridges” while remaining seemingly mindful of the inability of many marginalized social actors to cross such bridges?

Charles Norton
University of Arizona, USA

“Social Engagement and Education in Hip-Hop Culture in Paris”

Drawing on participant observation, ethnographic interviews, and documentary research, this project examines the intersections of social engagement and language education in Parisian hip-hop culture, and is based on a master’s thesis in French at the University of Arizona. Data was collected in Paris and its suburbs during the 2013-2014 academic year. The first section discusses the history and development of hip-hop culture in the United States and France and examines how each tradition differs today. The second section presents how artists Gael Faye and La Rumeur use hip-hop culture as a tool for social engagement. Finally, the third section discusses participant observation data gathered while teaching English to graduate and undergraduate students at the University of Paris VII, and to marginalized youth in the Parisian suburbs with the cultural association 123...Rap!. In these classes I introduced hip-hop lyrics, graffiti, and other US-American urban cultural documents as English language texts for my students to analyze and discuss. Using bell hooks’ concept of transformative pedagogy, I describe how these teaching methods expanded and improved upon traditional French foreign language pedagogy. If I am accepted to the conference, I can provide a broad overview of the entire project or present one part in detail. I will also discuss the next steps of this research, which will begin in fall 2015.

Mubarika D. F. Nugraheni
University of Leiden, Netherlands

“Javanese-ness and language in Javanese Rap and Hip-hop”

By looking closely at the various ways various Javanese rap and hip-hop musicians have used Javanese language and Javanese-ness, I attempt to elaborate discussion on appropriation of performance, identity building, modernity, and reflection of Javanese selves. I will be looking at cases such as Jogja Hip-hop Foundation (JHF), from Yogyakarta, as one of the currently prominent hip-hop groups in Indonesia, who has been known to incorporate poems from a renowned poet into their songs. Besides that, I will also look at work and performances from groups, also from Yogyakarta who were prominent in the past. These include G-Tribe, who were popular in mid to late 1990s and used some forms of local *walikan* or reversed language, Salah Paham, and Mlethodman, that use humor and puns in their performance.

Anna Oravcova
Charles University, Czech Republic

“Roma Youth and Hip Hop in the Czech Republic”

The article focuses on the complex and sometimes contradictory relationship between Roma youth and Czech rap music. During our long term involvement in the study of youth subcultures we noticed that in the Czech Republic, rap music does not serve primarily as a platform for the marginalized (Roma) groups. Or, in other words, our main research question aims at exploring why Roma youth did not take rap as a vehicle for expression and, in consequence, what role does rap music play in their lives. The research is based on in-depth interviews with Czech rappers and activists, on content analysis of selected lyrics and on participant observation on different hip hop events. The article is divided in three different sections. (1) First we are focusing on the attitudes towards Roma minority as expressed by the “white” (majority) rappers (in their lyrics and interviews). (2) The second part describes the situation of Roma rappers and their involvement in Czech rap music. In this part we explore the connection between rap music and political activism, especially the way activists and youth workers use hip hop and rap music when working with Roma youth. (3) Finally we analyze specific “incidents” within hip hop subculture that exemplify the racial tensions and often “anti-gypsy” attitudes of Czech rappers in particular and Czech society in general. In Czech rap music the “Roma issue” is an invisible one. The majority of Czech rappers tend to express racist

and xenophobic attitudes towards the Roma minority most often relying on stereotypes about the Roma ethnicity. In our article we explore the power relations, the hierarchies within the Czech hip hop subculture, the role of gender and the different expectations that are placed on Roma rappers.

Riccardo Orlandi
University of Hull, UK

“Rappers, poets and intellectuals: the Rise and Fall of Italian Hip-Hop”

This paper will explore the rise of the Italian Hip Hop scene and define the problems that members of this movement faced from the early 1980s up to the present. Specifically, I will focus on Rap and the tension between this new form of literary expression and the role that Italian writers have in Italian cultural context. This paper will show that Italian rappers and journalists have missed the opportunity to develop a rich and original musical environment because they are bound by traditional ways of experiencing literary arts, which is extremely elitist. In fact, in Italy, the primordial DIY approach and the intrinsic democratic attitude of Hip Hop clashed with the traditional elitism of writers and intellectuals. I will argue that the Italian Hip Hop scene solved this clash by creating a discourse about the ‘real’ origins of Hip-Hop, based on a style that is constantly idolised and rarely challenged. By doing this, the Italian Hip Hop scene maintained the elitism required by the Italian tradition. I will employ lyrics of Italian rap songs, reviews by Hip Hop journalists and commentators, and interviews with Italian rappers in order to show how these conservative positions are expressed. They created a complex discourse that slowed the evolution of the Italian Hip Hop scene and perhaps prevented the scene from creating a complex and original type of popular music. My argument about the fidelity to a ‘real’ style is not inherent to the Italian scene only – although it is more stressed in Italy than elsewhere; rather, it reveals a problematic point in Hip-Hop culture that should be taken into account within any analysis of this movement.

James Braxton Peterson
Lehigh University, USA

“Black Thoughts on the Black Lives Matter Movement: Panfictionality in the Lyrical Narratives of The Roots”

The last three albums by hip hop group The Roots – *How I Got Ova*, *Undun*, and . . . *And Then You Shoot Your Cousin* . . . – have used infra-political, critical narratological approaches to present themes central to the political ethos of the Black Lives Matter (BLM) Movement. On “Dear God” a track from the album *How I Got Ova*, group member Black Thought waxes political on a range of issues including technological alienation, climate change, globalization, pollution, terrorism, and police brutality. In “Sleep” (*Undun*), Black Thought narrates the last thoughts of a dying drug dealer - transitioning “from a man to memory” - and in so doing, he situates the themes of *Undun* at the center of a recurring controversy within the BLM movement; to wit: the question of violence within Black communities that is not perpetrated by law enforcement or ostensibly sanctioned by the State. *Undun* critically undoes what too many BLM movement detractors refer to as “black-on-black crime.” In “Never,” a macabre missive on the deliberately abstract . . . *And Then You Shoot Your Cousin* . . . (ATYSYC), Black Thought articulates an existential stasis. “Born faceless in an oasis,” the narrator is trapped in a “moment that feels like forever.” Exploiting a staple narrative technique – temporality – Black Thought projects Black thinking about Black life in “Never.” In addition to glossing the narrative techniques at work/play on several Roots’ albums (including temporality, voice, focalization, and genre conventions), this paper interrogates the panfictional possibilities inherent in Black Thought’s lyrical narratives. That is, to what extent does the postmodern rejection of conventional distinctions between fiction and nonfiction shape the interface between Black Thought’s lyrical Black thinking on the themes essential to the Black Lives Matter movement?

Anthony B. Pinn
Rice University, USA

“Cold Blooded: White Supremacy, Hip Hop, and the Nature of Death”

In this essay, I extend the notion of African Americans as a problem as discussed by W. E. B. Du Bois, but regarding the manner in which African Americans have been made to reflect the meaning of death. I maintain the idea of African Americans as constructed in relationship to a discourse of anxiety, but I propose they are constructed as a way to address this anxiety over death. In other words, the construction of black bodies and black being is meant to isolate death for the larger population in something other than themselves. By so doing, blackness and black bodies take on death so that others (i.e., members of the dominant social group) are able to operate without a particular fear of death. I am suggesting that white Americans, in this case, work to construct existential arrangements and ontological structures that make visible and “manageable” death by projecting it onto black bodies. In so doing, African Americans are created (discursively created and physically “arranged”) as zombies – the un/dead by which they have become the housing for the larger society’s fear of meaninglessness. After outlining this sense of death and those who represent it as zombies, my paper discusses the manner in which hip hop culture – rap music in particular – fosters ways to struggle against death as meaninglessness. And what’s more, I propose, hip hop culture provides a creative response to this construction through a naturalizing of death, capturing it as a component of life, and deconstructing fear surrounding death. In this way, death is re-imagined and zombification dismantled.

Alena Podhorná-Polická
Masaryk University, Czech Republic

“Diffusion of lexical innovations throughout rap song lyrics corpus RapCor : general presentation”

Since 2009, the team of sociolinguists from Masaryk University has been developing a corpus of French rap music RapCor, which is currently the only linguistic corpus of French rap music. RapCor was created with the main aim to analyze the emergence and diffusion of neologisms and uncover the phonemic and semantic innovations present in neologisms. RapCor’s most unique feature is that all words in the corpus are lexicalized and prepared for statistical lexical treatment via the open source textometric platform TXM. The process of lexicalization is semi-manual and requires the written rap lyrics to be compared with the audio recordings. When recordings do not include a booklet, the lyrics are taken from various online sources, including fan websites, and checked against the audio recordings. RapCor also includes an individual-level database, which contains detailed information about each artist’s age, place of birth, parents’ origin, place of upbringing (particularly important for their social identity), and the history of their rapping activity, including their participation in different rap art projects. In its current form, RapCor incorporates a sample of 3060 individual songs by 154 artists that were released between 1990 and 2014. This is, however, still a relatively small part of the universe of the French rap production and a small portion of rapper’s population. In order to be able to benefit from the full potential of the database, RapCor needs further expansion and equilibration. As we initiated the creation of Czech and Slovak rap corpora on the same basis, a discussion about further language expansion and new partnerships between (not only) sociolinguists will be in the center of our motivation to participate in Hip hop studies conference in Helsinki.

Liz Przybylski
University of California, USA

“Hip Hop Within and Beyond the Indigenous Language Classroom: An Anishinaabemowin Learning Context”

In Indigenous contexts, hip hop serves multiple instrumental roles in community and classroom-based education. As rappers increasingly experiment with bilingual rap in Indigenous and colonial languages,

many of these musicians engage with informal language learning strategies. In response, teachers are contemporaneously incorporating this music into formal learning curricula. Notably in the central plains and woodlands of the U.S. and Canada, hip hop artists, including Tall Paul and Leonard Sumner, use Anishinaabemowin (Ojibwe) language in rapped verses or repeated choruses of their songs. Combined with other musical elements of their art, these texts help rappers present relevant lessons in language and culture to an urban listenership. Through a comparison with teaching French as a minority language in a similar context, this presentation analyzes the possibilities and challenges encountered in this kind of musical language learning, focusing particularly on the teaching and learning of Anishinaabemowin in Manitoba, Canada and Minnesota, United States. Extending from the work of Jan Blommaert on less-commonly-taught languages, this presentation suggests that hip hop has a unique role to play for Indigenous language pedagogy in both formal and informal language learning contexts. Drawing from interviews with musicians and classroom teachers as well as analysis of bilingual rap in Anishinaabemowin, this presentation outlines the kinds of hip hop lessons that teachers design and evaluates the corresponding learning objectives. This research suggests that hip hop not only provides opportunities for language mastery, but also for spreading cultural knowledge and expanding the contexts of use for Indigenous languages. As teachers and musicians explore possibilities in text-rich Indigenous language hip hop, a careful analysis of strategies and pitfalls offers insight into hip hop's ongoing role in cultural change and the resurgence of minority languages.

Inka Rantakallio

University of Turku, Finland

“Discourses of Spirituality and Authenticity in Finnish Underground Rap”

Finnish rap has reached unforeseen mainstream popularity during the past few years, which also makes it an extremely current research topic. This paper discusses some aspects of my ongoing PhD research on Finnish underground rap. The paper presents interview data examples and explores particularly the intertwining of discourses on underground authenticity and spirituality. Although research on hip-hop authenticity is already well-established, analyses of hip hop's connections with spirituality are still scarce. The three artists discussed in this paper, Ameeba, RPK and Julma Henri, include socially conscious themes in their music but also feature several spiritual references to Hindu and Buddhist philosophies, many of which are emblematic of new religious movements. In interviews, the artists explain that they feature personal stories in their music and assert that their music reflects their own vision, interests, and ideas without significant outside influences. The artists also claim to hear significant differences both soundwise and content-wise between what they identify as underground music - including their own music - and the mainstream. How do the artists describe these differences between “the mainstream” and their own music, and how is this related to discourses of authenticity and spirituality?

Michelle Rivera

University of Michigan, USA

“Hate it or Love it: Global Crossover of Reggaetón Music in the Digital Age”

In February 1995, the Drugs and Vice Control Bureau of the Puerto Rican Police Department raided several music stores on the Island and seized cassette tapes of Puerto Rican underground rap for violating obscenity laws. These state sponsored raids were bolstered by mainstream media coverage that arguably worked to incite moral panic by suggesting that the music was pornographic and promoted violence, drug use, and risky sexual behaviors among Puerto Rican youth. Extending the scholarship on the tenuous political and social debates around the rise of Puerto Rican underground rap in the mid-1990s, this paper critically analyzes the transformation of reggaetón music from a marginalized, criminalized, and underground musical form of hip hop in Puerto Rico into a mainstream musical form and global commodity. Focusing on a decade of US mainstream media coverage (2004-2014) and global audience

reception of reggaetón music online, I address the complex phenomenon of reggaetón's commercial music crossover in the digital age. Using methods of Internet discourse analysis and textual analysis, I analyze anti-reggaetón forums and fan/anti-fan practices online. The author argues that reggaetón's crossover is a cultural signifier for the contested ways in which Latinidad is negotiated in everyday life. This study raises broader questions about how cultural identity is being negotiated through Latina/o media and popular music today, as Latinos still struggle for mainstream representation and visibility outside of the narrow forms offered through the market constructs of the culture industries.

J. Griffith Rollefson

University College Cork, Ireland

" 'Strangers in Paradise': Performing Rebellion, Embodying Postcoloniality on the Emerald Isle"

This paper focuses on the ways that hip hop has provided a potent platform for engagements with Ireland's revolutionary histories. It begins by laying out the ways that Irish traditional music has been interpellated into hip hop practice via "knowledge of self" ideologies. I examine live performances of MCs accompanying themselves on tin whistle and bodhrán (the Irish frame drum) and look at the recent development of so-called "trad-tablism," which fuses Irish traditional music and DJ turntablism. I then turn to Good Vibe Society's video "December 11th," which uses historical narratives, period film footage, and Irish language poetry to recall, frame, and embody the loss resulting from the 1920 burning of Cork City "during a rampage by the infamous terrorist organisation known as the Black and Tans during the occupation of Ireland by the British Empire." Notably, these hip hop artists construct their anti-colonial political critique through the swing and swagger of hip hop and the melodic rhetorical resonances of "Stranger in Paradise"—the hit song from the 1953 exoticizing Broadway musical *Kismet* [Arabic: destiny, fate]. In a telling conclusion to the music video, archival footage of Muhammed Ali shows the boxer and anti-colonial activist expressing a solidarity: "this is one thing I love and I admire about the Irish people... you've been underdogs for years, hundreds of years, people dominatin' ya and rulin' ya. You can identify with this freedom struggle." In constructing their multimodal cultural politics through an articulation of local and national revolutionary histories to the globalized rebellion of hip hop and the imperialist orientalism of *Kismet*, these hip hop artists construct a usable identity out of an array of histories. The MCs construct an internationalist identity perched on moral high ground while simultaneously engaging national stereotypes and militating against occupation of their "paradise," the Emerald Isle.

Barbara Helen Schmehl

Universität Potsdam, Germany

"AAL in Kiezdeutsch"

The last five years have witnessed a boom of research on contact-induced youth languages in Europe, among them the German multiethnolect *Kiezdeutsch*. *Kiezdeutsch* is characterized by internally consistent deviations from Standard German at the phonological, morphological, and syntactic levels as well as the use of innovative new particles and loanwords. While studies have traditionally focused on new loans from speakers' heritage languages, such as Turkish and Arabic, few have investigated the specifically American linguistic imports or the ways in which this conscious affiliation could also be a function of identity formation. This unique use of anglicisms has its roots in the mid-1980s, when groups of urban Turkish-German youth, such as the infamous *36 Boys* of Kreuzberg, began using Rap Speak as well as traditions of HipHop and Breakdance, as a way of describing an emerging Turkish-German identity incorporating a "ghetto ideology" which simultaneously separates them from and pits them against mainstream German culture. This paper focuses on the use of loans from AAL (African American Language) among contemporary urban multiethnic *Kiezdeutsch* speakers as analyzed through a corpus of spontaneous discourse data. I present evidence for a wholly unique source of loanwords no longer solely accessible to those who participate in HipHop culture, but to all those who participate in multiethnic youth culture. I argue that the

marginalization experienced by contemporary multiethnic youth in Germany creates a resonance for the rallying cry of HipHop culture, becoming a form of resistance against enculturation and homogenization and as well as a focal point for asserting a unique multiethnic identity.

Kenneth Seremet & Jacob Kimvall
Stockholm University, Sweden

“Descriptions of hip-hop identities in Swedish mass media during the 1980s”

As a subculture hip-hop has existed in Sweden since the early 1980s. In previous research hip-hop has been described as something that arrives in Sweden, as an already fixed and established concept (Staffan Jacobson, 1996). The following paper draws from circa 60 newspaper articles published in Sweden between 1983 and 1989 referring to hip-hop or hip-hop related phenomena, and return to this arrival of hip-hop, in order to examine how the subculture is described, framed, negotiated and contextualized in mainstream media. The material has been collected in two separate, but research-projects. The first is an ongoing grass-rooted research-project by former b-boy pioneer Kenneth Seremet called “Swedish Hip-Hop - Our History” that gathers the voices as well as media material (news paper clippings, poster, photos etcetera) collected by more than 400 individuals that participated at the Swedish hip-hop scene in the 1980s. The second is material regarding hip-hop in relation to graffiti collected for the PhD-project “The G-Word Virtuosity and Violation, Negotiating and Transforming Graffiti” (2014). The paper are focusing on two related areas of identity: a) The identities of the individuals who are described as belonging to hip-hop. Which subcultural positions are described? How are aspects of ethnicity, age, sex and gender described? How often are the subcultural members spoken about by others, and how often do they speak for themselves? b) The identities of the subculture itself. How is hip-hop described? What elements and aspects of hip-hop are mentioned? What other (sub)cultural identities are mentioned in relation to hip-hop, as either opposite of hip-hop or as different but related to hip-hop?

Alex Stevenson
Leeds Beckett University, UK

“Authenticity and the role of live musicians in hip hop production”

Despite hip hop music’s origins as a live performance-based art form, utilising turntables and sound systems, the incorporation of digital sampling technologies gave rise to a sample-based aesthetic within hip hop production which traditionally rejected the use of live musicians. In his ethnographical study of hip hop production, Schloss goes as far as stating that as a hip hop producer ‘...it is the lack of samples – the use of live instrumentation – that must be justified’ (Schloss, 2004, p.67). This sample-based aesthetic is strongly linked to the notion of authenticity within hip hop production (Schloss, 2004; Williams, 2010), however use of live musicians has been evident throughout the history of hip hop; from live hip hop band *The Roots*, the use of session musicians to re-play samples in Dr. Dre’s *Chronik 2001* (1999) to the self-sampling approach of Portishead’s self titled album (1997). More recently in the UK, the formation of bands such as *Introducing Live* whose debut project in 2009 was to recreate note for note the entirety of DJ Shadow’s exclusively sample-based album *Endtroducing* (1996) with a 10-piece live band and the Abstract Hip Hop Orchestra who, inspired by Miguel Atwood-Ferguson orchestral tribute to J-Dilla (2010), perform live versions of classic hip hop tracks with a 16 piece ensemble, demonstrate the integral role that live musicians can occupy within hip hop performances that were once the reserve of the DJ and MC. The role of live musicians in the field of hip hop production has often been ignored by scholars and these apparent contradictions in the pursuit hip hop authenticity are explored in this paper through analysis of interviews with musicians and producers active in the field, adding to the discourse around the role live musicians can play in an art-form and culture so engrained within a sampling-aesthetic.

Venla Sykäri
University of Helsinki, Finland
“Diversity in Finnish Freestyle: Styles, Goals, and Contexts”

In just 20 years, Finnish rap has accustomed to the particularities of the Finnish language, language-related poetics and culturally relevant thematic and performative contents. This development is particularly tangible within freestyle, improvised rap, which is today practiced in Finland among several performative frames. Without local cultural models for improvised oral production of lyrics, young men influenced by the first underground hip hop wave started freestyling in Finnish language in the 1990s, already before the breakthrough of the Finnish in larger rap scene at the turn of the 2000. For the first MC generation, learning the cognitive basis for producing freestyle was somewhat self-evident. Freestyle was first practiced alone and with friends in ciphers, but due to the lack of written lyrics, the early artists also freestyled in gigs. The Finnish Rap Championships was introduced in Finland in 2000, bringing about a venue for a fast-growing contest poetry activity that today consists of the yearly Championships as well as other battle events organized by the practitioners. Recently, a number of experienced long-term freestylers have also brought rap improvisation to the frame of entertainment interactive with the audience in gigs, club venues and radio programs. In these events, MCs improvise about themes suggested by the audience or items given to them, and create sketches to the style of improvised theatre. This paper examines how different styles and communicative goals are associated with different performative frames in Finnish freestyle. Individuals' crucial role in initiatives, innovativeness and excellence in personal style is brought forth. The paper is based on ongoing ethnographic field research started in 2013.

Johan Söderman
Malmö University, Sweden
“Hip Hop in Sweden – learning processes, folkbildning and raptivists”

Sweden has undergone major changes during the last decades with regard to a growing immigration of people from all over the world. It has been transformed from a relative homogeneous country with a traditionally Nordic culture to a multicultural society. In the same way as the Swedish working class once found a way out of their marginal position through activism and voluntary education (folkbildning), today's immigrant youth, 'new Swedes' access Swedish society by articulating their position through hip-hop. In addition, there is a strong identification with African-American experiences among young people with immigrant background. Simultaneously, there are many Swedish rappers (raptivists) who use hip-hop as a tool or medium to educate others. Accordingly, the purpose of this lecture is thus to show how the learning processes of hip-hop and its connection to emancipatory pedagogy and social activism parallel the Scandinavian tradition of folkbildning, which can be seen as a movement to provide voluntary education for the general population. In conclusion, cultural expressions, like hip-hop, provide an ideal starting point for building bridges and creating encounters between different social, ethnic, and religious groups in the society. In this way, young people can play an important role in building civil society. This is now beginning to take shape in Sweden. Finally, studying hip-hop might not only be seen as a barometer of our time and development of society in general, but also as a well-established practice of learning outside school and formal institutions which has the potential to contribute valuable knowledge to the fields of general education and hip-hop studies.

Frank Thomas
Independent scholar, UK
“ ‘Original London Style’: The relationship between reggae, youth and hip-hop in London in the 1980's”

British hip-hop has often been seen as a poor derivative of its American cousin, both at home and abroad. Academia is no exception to this, often ignoring hip-hop in Britain and as a result there has been very little

substantial research completed on the scene or its artists. In many discussions of hip-hop the grassroots, or what is known as the 'underground', are often ignored in favour of much larger international artists who are more likely to grasp the reader's attention. With this focus it can sometimes be forgotten that every artist started as, and the vast majority still are, unknown rappers in a local scene. This paper will look to analyse the formations and foundations of hip-hop in London through its relationship with reggae sound systems and the role of youths in its dissemination. Taking a starting point in the seventies, it will look predominantly at the sociological and cultural impacts of the 1980's in shaping the beginnings of a hip-hop scene in London and how these are still reflected today. For many British youths hip-hop replaced reggae as the music to document their history and this period was important in initiating that change and laying the groundwork for what became UK hip-hop. With the growing popularity of British rappers globally, it is important to look at the processes and people that developed the infrastructure that has helped them reach the levels they have.

Elina Westinen

University of Jyväskylä, Finland

“Migrant rap artists on/offline: Construction of ‘new’ Finnishness w’ Finnishness”

This paper aims to explore the (multi)semiotic construction of self as the ‘Other’ (i.e. the ‘new’ Finn) in the context of Finnish hip hop (see Westinen 2014), by drawing on recent sociolinguistic work on globalization and hip hop (e.g. Blommaert 2010; Pennycook 2007). As data, I will use on/offline material (e.g. lyrics, YouTube videos and Facebook profiles) of Finnish rap artists of (im)migrant origin. In particular, I examine the multisemiotic (linguistic, discursive, embodied, visual and aural)resources the rappers draw on when constructing themselves as ‘authentic’. Because Finland and Finnish hip hop are still ethnically relatively homogeneous, these ‘Black’ artists need to negotiate their authenticity through various (dis)identification processes – some of which draw on (yet also run counter to) ‘traditional’ identity categories such as ethnicity. These artists construct themselves as the ‘Other’ but simultaneously also as ‘authentic’ in the Finnish hip hop scene, vis-à-vis the ‘original’ hip hop culture. While doing this, they engage in discourses of discrimination but also of tolerance – their language use and discourse(s) are multi-voiced and stylized as well as humoristic and ironic. In general, the artists can be seen as ‘facilitators of cultural reassessment’ (Coupland 2001) in that they exemplify how multiple voices exist in (super)diversifying Finland and how one can be part of society in various ways.

Justin Williams

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“Colonised by Wankers”: Performing the Scottish Independence Debate through Hip-hop

On 18 September 2014, Scotland voted in a referendum on whether or not Scotland should remain in the United Kingdom. Scotland residents voted to stay in the union (55.3%) after a heated campaign on both sides, concluding with a historically high turnout (84.6%) in the election. The issues were debated and discussed throughout the media, with multiple outlets commenting on the role of youth and popular music in the campaign. New songs on independence from Scottish artists were available for download, on YouTube, and a number of concerts featured groups spanning multiple genres and generations in support of the yes campaign. In the past five years, hip-hop has been used in political movements and revolutions worldwide, from the Egyptian revolution to Turkey to Palestine, and Scotland’s youth voice has embraced hip-hop to discuss the ambitions and desires surrounding their communities and identities. This paper seeks to investigate the voices of Scottish musicians that use hip-hop as a space constructed to debate Scottish independence. I look primarily at the group Stanley Odd and the meaning created from his political songs that protest apathy and indifference above all else. In many cases, England becomes “Othered” in tracks, dividing North and South by nation and through respective identity stereotypes. This paper discusses the independence debate as performed in hip-hop which deals with issues of power, economics,

the performance of 'Little Scottish' nationalism (vs. imperial nationalism) and the notion of colonization in a post-colonial, neoliberal era.