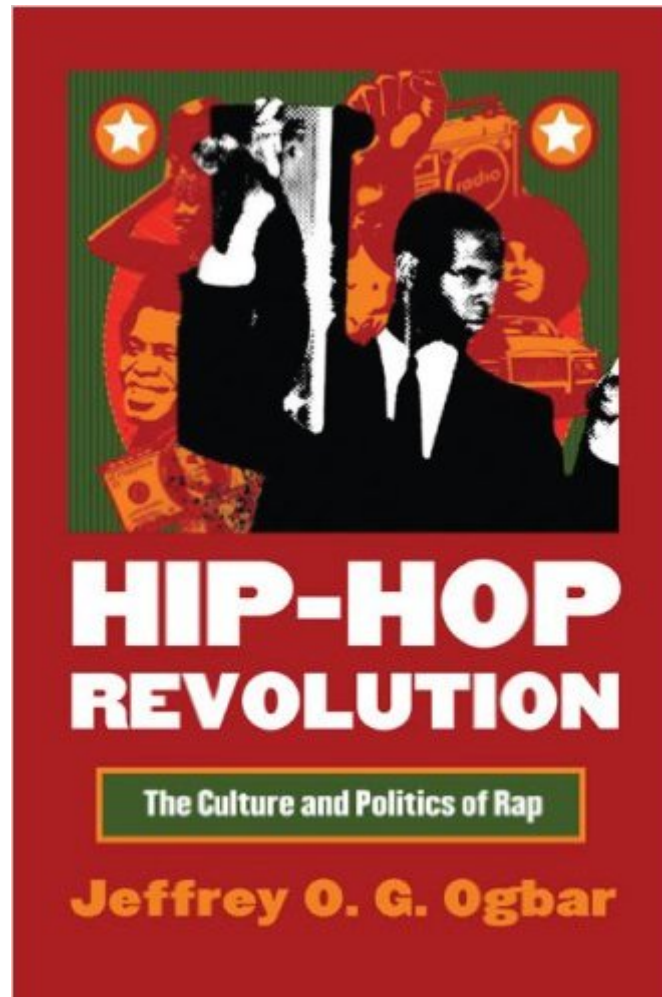


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Hip-Hop Revolution: The Culture And Politics Of Rap (Culture America (Paperback))



Synopsis

In the world of hip-hop, "keeping it real" has always been a primary goal—and realness takes on special meaning as rappers mold their images for street cred and increasingly measure authenticity by ghetto-centric notions of "Who's badder?" In this groundbreaking book, Jeffrey O. G. Ogbar celebrates hip-hop and confronts the cult of authenticity that defines its essential character—that dictates how performers walk, talk, and express themselves artistically and also influences the consumer market. *Hip-Hop Revolution* is a balanced cultural history that looks past negative stereotypes of hip-hop as a monolith of hedonistic, unthinking noise to reveal its evolving positive role within American society. A writer who's personally encountered many of hip-hop's icons, Ogbar traces hip-hop's rise as a cultural juggernaut, focusing on how it negotiates its own sense of identity. He especially explores the lyrical world of rap as artists struggle to define what realness means in an art where class, race, and gender are central to expressions of authenticity—and how this realness is articulated in a society dominated by gendered and racialized stereotypes. Ogbar also explores problematic black images, including minstrelsy, hip-hop's social milieu, and the artists' own historical and political awareness. Ranging across the rap spectrum from the conscious hip-hop of Mos Def to the gangsta rap of 50 Cent to the "underground" sounds of Jurassic 5 and the Roots, he tracks the ongoing quest for a unique and credible voice to show how complex, contested, and malleable these codes of authenticity are. Most important, Ogbar persuasively challenges widely held notions that hip-hop is socially dangerous—to black youths in particular—by addressing the ways in which rappers critically view the popularity of crime-focused lyrics, the antisocial messages of their peers, and the volatile politics of the word "nigga." *Hip-Hop Revolution* deftly balances an insider's love of the culture with a scholar's detached critique, exploring popular myths about black educational attainment, civic engagement, crime, and sexuality. By cutting to the bone of a lifestyle that many outsiders find threatening, Ogbar makes hip-hop realer than it's ever been before.

Book Information

Series: Culture America (Paperback)

Paperback: 248 pages

Publisher: University Press of Kansas; 60219th edition (November 19, 2007)

Language: English

ISBN-10: 0700616519

ISBN-13: 978-0700616510

Product Dimensions: 6 x 0.6 x 8.9 inches

Shipping Weight: 14.4 ounces (View shipping rates and policies)

Average Customer Review: 4.6 out of 5 stars Â Â See all reviews Â (7 customer reviews)

Best Sellers Rank: #287,498 in Books (See Top 100 in Books) #140 in Â Books > Arts & Photography > Music > Musical Genres > Rap #736 in Â Books > Humor & Entertainment > Sheet Music & Scores > Forms & Genres > Popular #1582 in Â Books > Humor & Entertainment > Pop Culture > General

Customer Reviews

The chapters are organized in a way to really help someone understand issues of hiphop origins, racial segregation, deindustrialization, racism etc. Definitely goes beyond what you may think because of the title. But it opens up a whole new world, for those that have been sleeping. A must read!! I bought this book for a class.

I'm writing a research paper on the Hip Hop and politics. Of the many books I have gone through, this book has had the most clear and useful information and presents it in a well written and easy to digest manner. One example of its insight comes on page 106 when Ogburn criticizes the use of Hip-Hop as a scapegoat for societal ills, he writes, "Outside critics have lambasted hip-hop for being responsible for a myriad of social ills. Several high profile politicians, academics, journalists, and activists have held hip-hop culpable for violent crime rates, sexual irresponsibility, poor academic performance, and general social dysfunction. This chapter reveals, however, that these pundits have offered little more than recycled fear of black youth as a social danger. More specifically, anti-rap pundits have pandered to racist and class-based fear of young black people and created untenable arguments to bolster their claims."

This book is very informative about both the negative and positive aspects about Hip Hop culture. This book also talks about Black culture on a whole.

Ogbonna sometimes brings up examples that do not support his point and are not relevant. This book is not clear enough to get points across. Reading Hip-Hop Revolution is like reading while dragging a ball and chain with you. My classmates are having trouble reading this book. What is the point of writing a book when the target audience has trouble understanding the argued points? Unless black students are not the target audience.

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