

The effect of hip-hop on the social movement

Thami F. Fadil

Researcher in Political science at CCP, Pennsylvania; United States

Fadil.touhami@gmail.com

Abstract. According to two divergent theories, the new social movement theory, and the political opportunity theory, this study examines how hip-hop music, with its grim depictions of urban reality and youth manifestos, can be both the mirror and the engine of a social movement. Upon closer inspection of the work of two notable hip-hop performers, it becomes clear that both musicians are striving to "represent," influence, and carry the mantle of movement leaders in their portrayal of women in rap. Hip-hop music, which has spread from the Bronx to Los Angeles and spurred record sales and fashion trends for young people everywhere in between, has sparked a great deal of scholarly curiosity. Hip-hop was condemned as a detrimental influence on youngsters by parents and politicians practically as soon as it was created as a genre. Despite the dismissive attitude of the doubters, millions of people transformed the country's heroes into cultural icons by following in the footsteps of their idols. Increasing evidence suggests that hip-hop was a social movement fueled by the wrath of historically marginalized youth, primarily of African American heritage, according to a growing corpus of studies. Hip significance, hops, on the other hand, has not yet been fully realized. Throughout history, societal groups have used music to disguise threats: spirituals sparked African American demonstrations from enslavement to the civil rights movement, and witty folk tunes masked significant antiwar feelings during many conflicts, among other things. As per the conclusion of this work, the lust for power and wealth and the use of drugs and alcohol are all common themes in hip-hop. Even though many iconic hip-hop albums deal with these topics, their relevance cannot be overstated, even though they are generally perceived as damaging to society. This kind of music will go on with these topics for the foreseeable future as long as they are relevant. On the other hand, several rappers focus on socially conscious topics, such as issues in their communities that need to be addressed via reform or change. This group of artists typically deals with political and social themes in their work. Considering hip-hop's enduring popularity, protest music is likely to continue in this vein while the social movement has developed traction and achieved its objectives even after joining forces with other organizations.

Keywords. Hip - hip social movement

Introduction

Many countries know malleable kinds of gatherings around the world such as what happened when the "Black Lives Matter movement" created in the US, the "Arab spring movement" started in Arab countries in 2011, and the "Yellow-vest Protesters" in France in 2018. Those social gatherings went out to express their opinions and demand social, and economic-political rights. However, the authorities of those countries often tried to reduce the effectiveness of those gatherings to make social stability. Therefore, those gatherings should

organize their structures to enforce their demands. So, it must look for a significant way to unite people as a social movement organized to face authorities and imposed itself. These social gatherings use a new tool to unite and mobilize people to create more power and effectiveness. it's belonged to the music domain called: "Hip-hop".

Historically, with the release of songs in the US such as "Yankee Doodle," protest songs have served as an effective means of communicating with many people in a way that they can understand and relate to. In response to protest songs such as "Strange Fruit," a 1939 Billie Holiday song protesting the lynching of African Americans, the genre of Revolutionary War music evolved into more complicated, artistic melodies, paving the way for later radio hits such as "Free Bird" in the 1960s and beyond (Gibson183).

Even though hip hop has evolved into a profound expression of something far wider, it has also evolved into a means of personal expression. The post-civil rights generation is still undecided about whether to attempt assimilation into the mainstream culture or whether to remain secluded in their world. Even though it has its origins in the African American oral tradition and the lives of poor Black and Latino youth in postindustrial New York, hip hop has been able to expand from this initial base. As a result, it has become a dominant generational voice throughout the world, whether it be gangbangers in South Central Los Angeles, Algerian immigrants in Paris, or blackface Japanese youth bouncing to the phattest track in Tokyo's Roppongi district, not to mention the gangs in New York City.

Hip-hop has the potential to be a strong engine for social change as a form of protest, and expression. The working class has used it as a communication tool to communicate their social, political, and personal struggles. To express international unity and speak out against all types of oppression and prejudice, artists might use hip hop as a form of street art or as a style of dance to create a form of street art or as a form of dance. In this context, hip-hop music has linked with social movements as a tool to unite and mobilize people to face authorities, demand their rights, and imposed themselves. In other words, how does hip-hop music unite people as a social movement?

First, we declare Hip-hop music has the power to unite people around the world because of the many topics it touches on, allowing people to voice their views and join forces with others to demand their rights.

I. various subject's hip hop discusses.

In the United States, the working class's feelings of anguish and dissatisfaction are expressed through rap and other forms of self-expression, which are particularly prevalent among working-class minority populations (Gibson198). By using rap as a pretext for violence, politicians attempt to erase from the memories of their fans the history of oppression that gave birth to hip-hop music (Sullivan 21). Poor and discriminated-against people in American cities must be aggressively handled if we are to effectively shift the looming presence of violence in American society, as exemplified by violence in films, television, and music. Ironically, many of the same politicians and organizations that condemn rap violence are also vocal opponents of welfare, affirmative action programs, school funding, and proposals for universal health coverage. Hip-hop music is not responsible for violent crime in the United States; rather, it is the result of a widening income disparity between the rich and the poor.

Disparities in access to jobs, resources, and upward social mobility will only be exacerbated because of reduced financing for social initiatives targeted at eliminating inequalities in access to these factors (Rabaka13). Many people are misled into believing that censorship can protect children from the effects of violence in American culture; they should

not add to the problem by deleting programmers that provide hope for escape from the economic and political disparities that feed violence in the first place (McDonald107). Instead, those who wish to put an end to the problems portrayed in some rappers' lyrics and lifestyles should concentrate their efforts on providing resources and possibilities that will combat the nihilism that pervades many American neighborhoods at present. To help individuals who have been economically and politically marginalized, more social services must be provided, as well as their development and reform. Before any measures to prevent violence can be made, it is necessary to ensure that urban working-class citizens have access to necessities such as inexpensive housing, health care, and adequate food (Greven et al.226).

Even though it has its origins in the African American oral tradition and the lives of poor Black and Latino youth in postindustrial New York, hip hop has been able to expand from this initial base (Sullivan25). As a result, it has become a dominant generational voice throughout the world, whether it be gangbangers in South Central Los Angeles, Algerian immigrants in Paris, or blackface Japanese youth bouncing to the phattest track in Tokyo's Roppongi district, not to mention the gangs in New York City.

Despite the genre's internal challenges, hip-global hop's influence grew steadily. As far as contemporary hip-hop icons go, M.I.A. may be the best. M.I.A., who was born in London, grew up in Sri Lanka, and studied graphic design, is most known for her politically radical lyrics set to music that draws inspiration from all over the world (McDonald109). Aside from Rolling Stone naming Kala the best album of 2007, M.I.A. was also listed as one of Time's "100 Most Influential People"—illustrating the reach and force of a song that originated decades earlier on litter-strewn playgrounds and public parks.

France was one of the first countries to succumb to the ravages of hip-hop fever. Rap music was originally popularized outside of the United States in the 1990s by an Algerian rapper, MC Solaar. The Zulu Nation and Afrika Bambaataa captivated Solaar as a teenager while studying abroad in Paris, where Chadian parents nurtured him in Senegal (Rabaka 44). French-speaking countries have quickly become the largest non-English speaking market for rap music due to their multicultural past (Davenport et al 171). This seed was spread by cable and satellite television in the late 1980s. In 1988, MTV created a trial program in the United States called Yo! MTV Raps. The late-night show featured hip-hop videos once a week. Due to its massive success, the show was soon broadcast six days a week. As a result, millions of young people worldwide were able to access the urban style of African Americans and Latinos (Sullivan 28). Yo! MTV Raps first aired on MTV Europe in dozens of countries before moving to Asia and Latin America a few years later.

One of the most talked-about bands was Public Enemy, a band made up mostly of college-educated, activist-minded young men with lofty goals and the outsized talent to match. New York City's predominantly black Long Island suburbs were the subject of the group's lyrics against police brutality, racial profiling, gang violence, and apathy toward the democratic process (McDonald 119). Critics have come to believe that hip-emergence hip-hop has the potential to be a sustainable, financially rewarding, and even socially meaningful art form. Public Enemy followed in the footsteps of Bambaataa by going on a world tour. Everything changes because of it. Public Enemy's arrival in Latin America in the late 1980s sparked a boom in hip-hop (Rabaka 15). Black power songs like "Don't Believe the Hype" were "very vital" to the movement, says Brazilian musician Elie. We had never seen black people take such a militant stance before, and it was eye-opening.

It's still considered a form of rebellion and a challenge to those in authority, even though hip-hop has become increasingly popular worldwide. For example, there have been

arguments over race and immigration in the United States, but hip-hop has revived in Britain, where national debates on hip-hop have served as an alternative.

1-The ways in which rappers make a living

Musicians who perform live and on tour earn a career by selling recordings and promoting their work. Artists receive royalties from third-party companies as their music is sold, published, broadcasted, or otherwise monetized. Aside from marketing and selling their stuff, rappers can also make money through endorsements (Greven et al 226). Additionally, hip-hop artists will get reimbursed for the use of their music on video music sites such as YouTube and other video-sharing websites.

The firms that license rappers' music and accompanying intellectual property compensate them for their labor in the same way they do for all other musicians and entertainment industry workers (Sullivan15). Rappers are paid royalties regardless of whether their tracks or recordings are sold, published, replicated in other media, or otherwise monetized in any other fashion. However, things become a little more difficult when it comes to music. Two different copyrights protect each piece of music (McDonald 121). On the one hand, the people who wrote the song's lyrics and melody retain ownership of the copyrights to those works.

On the other hand, sound recording copyrights are a very different story. The artists and record companies hold these, and they are used to preserve the original audio recording of the song (Sullivan 29). Because the individuals or entities who possess the literary and recording copyrights for an album are not usually the same, there may be some confusion about who controls which rights.

At this point, everyone and their dog is a YouTube star. Everyone in the music industry, including hip-hop artists such as 2Pac and others, is now involved in developing and maintaining monetized YouTube sites. Furthermore, it appears that things are going well for them. For example, it has been reported that South Korean rapper Psy has made more than \$2 million off the success of his viral song Gangnam Style, which has been viewed more than 2 billion times on YouTube. The monetization of YouTube is undeniably a lucrative source of additional revenue. Additionally, it is accessible to everyone who has an internet connection (Davenport al.177). Using YouTube to make an income while also growing your audience is a smart technique to employ. YouTube is a good place to start because of the low entry barrier and primarily merit-based system there.

Advertisements on a YouTuber's video is paid for by the company that sponsors them. There are three sorts of advertising that can be inserted into a video. Pre-Roll video advertisements are usually 30 seconds long and shown at the beginning of a video (Rabaka,45). The result is that brands would be charged for each click on the ad rather than for the total number of clicks because channel owners are charging for each click. Even though in-stream advertisements appear right before a video begins, viewers may not notice them for the first five seconds of playback. Advertising for this type of product is paid for by the advertiser depending on the number of times the consumer views it. A bumper ad is a television commercial that cannot be skipped and lasts for six seconds. In addition, there is a pre-movie commercial that pays you for each time you see it.

Rappers would also gain from making their music available for download. On the other hand, artists may find it difficult to make a living from their profession (Sullivan 17). Because the system is set up so that big-name singers walk away with millions of dollars, small-time musicians are obliged to accept pitiful sums of money in exchange for their efforts (Greven et

al.226). Moreover, due to the large number of intermediaries involved in the streaming industry, profits from these services are expected to be small. According to academics, an estimated \$2.5 billion in unpaid royalties is owed to the government. In addition, a combination of server misunderstandings and erroneous metadata has resulted in a significant underreporting of the actual number of streams.

We've only spoken about how rappers can make money off of their art form until now. Advertisements will be utilized to monetize hip-hop singers' songs and popularity more subtly than traditional marketing methods (Rabaka 49). Numerous performers in the music industry have previously expressed reluctance to endorse or support record labels. It was predicted that this would give the impression that they had reneged on their obligations. However, contrary to popular assumptions, most rappers in the hip-hop industry are open to accepting brand sponsorship (Gibson 199). It may be due to the money-oriented, hustling mentality that pervades hip-hop culture, which may contribute. The urge to be the best and earn the most money is an unavoidable human desire.

Brands, on the other hand, were quick to seize the chance. To top it all off, they've developed a bevy of marketing strategies tailored to certain industries' needs. More subtle approaches, such as referencing certain products by name in rap songs, have largely taken the place of traditional overt marketing messages in recent years (McDonald 111). For example, the term "Gucci" appears approximately 6,000 times in song lyrics written in the English language, according to Google. Rappers have also utilized the brand's name as the song's title in a few instances (think Gucci Bandana by Soulja Boy). Gucci Mane is just a slew of musicians who have incorporated it into their artistic personas.

2-Race and hip-hop

The race has long been a contentious issue in hip-hop entertainment. The relationship between hip-hop and race has always been nebulous, decentralized, and ad hoc. Hip-hop began to take shape in the Bronx, New York, in the early 1970s. Hip-hop is a kind of music that originated in the Bronx (Gibson187). This movement was influenced by the negative consequences of a fast-changing economy and postindustrial culture when it was founded. When the service sector emerged, and the economy shifted from domestic manufacturing toward offshore outsourcing, it had severe consequences for inner-city communities worldwide.

The social and racial conditions in which hip-hop developed, on the other hand, have yet to be thoroughly investigated. Since its inception, African, Latino, and European youth have all made significant contributions to the development of hip-hop. It is possible that hip-hop, as we know it today, would not have grown to its current state if it had not been for the pioneering work of artists and musicians from the Caribbean, Latin America, and the Bronx (Sullivan 41). Hip-hop culture is based on four pillars, widely accepted as fact. Turntablism (DJing), breakdancing (B-boying), rapping, and visual art are some of the components (graffiti). Yet, each component has its artists, audiences, and economic items to fight with that are distinct from the other components'. As a result of the convergence of these forces, the cultural revolution known as hip-hop was formed in the West and South Bronx (McDonald 114). Contrary to popular belief, rap music is only one of the (at least) four different components of hip hop, even though the phrases "rap music" and "hip hop" are frequently used interchangeably.

II -Hip hop is a movement joining others in a society organized to demand their rights.

While the anti-war movement, the civil rights movement, and the women's suffrage movements all gained momentum in the 1970s, it was not until then that protest music began to take center stage on the national scene (Gibson188). Using earlier protest songs in folk music began to dwindle over time as the words became angrier and the melodies became more violent and fast-paced (Sullivan 44). The sentiments expressed in "What's Going On" by Marvin Gaye were similar to those expressed in other songs from the era, such as Gil Scott's "The Heron's Revolution Will Not Be Televised," Joni Mitchell's "Big Yellow Taxi," Helen Reddy's "I Am Woman," and Curtis Mayfield's discography, but they were delivered in an acoustic style (Rabaka 47).

In the absence of large-scale political movements that could develop anthems, protest music was utilized to transmit individual viewpoints and societal critique fueled by wrath and hostility. If you want to hear an example of the style of music from the 1980s that gained widespread recognition, all you have to do is listen to Bruce Springsteen's "Born in the U.S.A." album. To explain Hip hop is a movement joining others in a society organized to demand their rights. we discuss in this section the following elements:

1- The contents of the songs charge the protesters

The Clash and Rage Against the Machine, among others, joined hip-hop and rap musicians in creating politically charged music in the 1990s, and rappers, as well as hip-hop artists, continued to produce politically charged music in the 2000s (Gibson189). This period did not create as many protest anthems as previous periods, but it yielded many songs that dealt with societal upheaval. While the Bush administration, the Iraq War, and the terrorist attacks of September 11, 2001, contributed to the political instability of the 1990s, the horror film genre did not see a revival during this period. A protest song by Green Day, "American Idiot," became one of the most popular protest songs of the 2000s (Trapp 1484). Several anti-Bush songs were also written and recorded by rapper Eminem. However, even though the number of protest musicians has increased, protest music has failed to gain popularity in the United States because of popular culture's fondness for John Mayer's song "Waiting on the World to Change." People were not prepared to return to protest music in the 2000s when President George W. Bush left office, and people began listening to joyous, strong songs like Lady Gaga's "Born this Way" and Beyoncé's "Flawless."

A prominent subject in hip-hop music is violence and sex, drugs, alcohol, and the pursuit of power and money (McDonald 116). The importance of these issues cannot be emphasized, although they are frequently seen to be detrimental to society, as proven by the numerous classic hip-hop albums that deal with them. These themes will continue to characterize rap music for as long as relevant, which means for the foreseeable future. However, several rappers choose conscious content that is typically positive or in need of reform or change and raises awareness of the local community. This group of artists frequently addresses political and social issues in their work. In some cases, dealing with this type of material can be tough.

Rap music is frequently associated with feelings of happiness, celebration, and good times spent in nightclubs, bars, and other gathering places. While it may not receive as much attention as other genre features, party music has always been a part of the rap genre and continues to have a position in it now. It is a typical strategy used by rap artists while writing songs.

2-Hip hop music and the " Black Lives Matter " movement

Black Lives Matter (B.L.M.) has revitalized the genre of protest music, but with a completely different style and feel than it was previously known. In politics and protest music, rap and hip-hop have taken center stage (Sullivan 57). This genre has evolved into something more complex than ever before, moving away from the wrath that defined the 1980s and 1990s to a more somber viewpoint and soothing melodies, all tinted with a sliver of hope. The songs "Alright" by Kendrick Lamar and "Formation" by Beyoncé quickly rose to prominence as anthems for the Black Lives Matter movement, thanks in part to their widespread appeal on social media platforms and streaming services (Gibson 191). Musicians like J. Cole and Lil Baby, two of the most successful and prolific artists in the music industry, are following in their footsteps. Even those who do not receive radio airplay impact the current political environment.

The South is the only place in the United States where Black people may claim their own identity (McDonald 118). At least for many Black Americans, it's one of few places where their forebears and their descendants may walk on the same land at once. Black Parade is a call to individuals who have returned home to that rich ground, where they can feel a connection to their homeland through those who brought the motherland's vitality and spiritual beliefs to the Southern soil.

It looks that protest music will continue to follow this trend in the future, as hip-hop remains the most popular kind of music (Greven and Koster 226). In addition, an increasing number of musicians express their political opinions through their art, among other factors. When you listen to the protest music of the last few decades, you never know what you're going to find. You never know when you'll come upon something that strikes a deep chord with you.

3- The Arab spring movement' in Arab countries in 2011.

The Arab Spring is sometimes referred to as an "explosion" that spread over the Middle East because of the spectacular and unexpected nature of the events. Yemen, Egypt, Syria, Libya, and several other Arab countries were among the first to experience protests and a huge revolt in the Arab world, swiftly followed by Yemen, Egypt, Syria, Libya, and several other Arab countries (McDonald126). As a group, they began to rebel against their governments, sometimes succeeding in overthrowing the administration and other times failing with fatal consequences. Because the Arab Spring was one of the largest revolutions in history, it appeared to the rest of the world as if it had appeared out of nowhere.

The Arab Spring was widely considered to have been launched by social media, with some even going so far as to refer to it as the "Facebook Revolution, " The uprisings in the Arab world were aided and abetted by social media (Rabaka 57). A much broader social movement was already taking shape even before Facebook became wildly popular. Music may have had a crucial role in the Arab Spring, even though only a few philosophers have specifically addressed the subject. Unless there has been a long-term building up of opposition networks, it is impossible for large-scale political action to "erupt." It was long before the Arab Spring that musical communities came to be formed, uniting people around a shared experience of music and encouraging them to take action in the face of injustice.

Even in the most violent regimes, they were able to grow and become politicized because no one anticipated it. Music was considered a haven for disenfranchised people to vent their concerns through music (McDonald 127). Throughout history, music has been employed as a means of resistance on a major and local scale. When the "eruption" occurred, it was not a single small act of resistance that brought down a regime; rather, it was a sequence of minor acts of opposition that culminated in a revolutionary uprising. Because of the tremendous

emotional semiotic influence of music on each listener, music played an important role in persuading people to join the resistance movement. As a result, music impacts politics in the same way that politics has an impact on music.

A vital role in resolving social, religious, and political problems has always been played by music. The Arab Spring upheavals in the Middle East occurred in the early twenty-first century to signal a shift in the existing order (Rabaka 67). Rap musicians such as El General (Tunisia), G.A.B. (Libya), and Omar Offendum (Syria) used their talents to both inspire and excite protesters during the early days of the Arab Spring uprisings, which began in late 2010 (McDonald 129). During this period, protest music performed by these, and other artists took the place of any firearms or bombs that may have been used. Rap music, a type of popular music that is comparatively Western in origin, played an essential role in the peaceful demonstrations of Middle Easterners. Rap music is significant in oppositional communication in the twenty-first century, notably in the Arab world and the domains of communication and music in general. Rap has had a significant impact on nonviolent conflict resolution worldwide, and protests served as an important platform for the genre.

III. Hip hop allows people to express their opinions

Hip-hop music has the power to unite people because it allows people to express their opinions to the authorities as a right demand and trace the way to the Political speech and social change.

1-Expression addressed to the authorities as a right demand

Hip-hop has the potential to be a strong engine for social change as a form of protest, expression, and marketing. The working class has used it as a communication tool to communicate their social, political, and personal struggles (McDonald 129). To express international unity and speak out against all types of oppression and prejudice, artists might use hip hop as a form of street art or as a style of dance to create a form of street art or as a form of dance (Sullivan 89)..

Music is becoming increasingly accessible to the public, as seen by the growth of this musical, cultural, and social movement. They were able to bring to light the terrible realities of life in those neighborhoods through the medium of song, including a lack of opportunity, racism, and police violence—the ability to break free from the state's oppression (Rabaka 49).

The Black Panther Party had a similar emphasis on Afro-American revindications. For example, 2Pac's mother, Afeni Shakur, was an active member of the revolutionary Black Panther Party, demonstrating how much the revolutionary Black Panthers movement inspired hip-hop culture (Trapp 1485). The establishment has probably absorbed some aspects of hip-hop culture. In the wake of the advent of the record industry, there was an increase in the popularity of watered-down rap that had no political significance. The emergence of depoliticized hip hop in the music industry generated a long-running animosity between East Coast and West Coast rappers, which has continued to this day. Nevertheless, public Enemy and other conscious rap groups such as them are continuing to disseminate the message of awareness.

Since hip-hop arrived in France, groups like N.T.M. and Assassin have taken a more deliberate approach to their music (Greven and Koster 226). Although the French movement was hijacked for commercial purposes, independent labels and productions emerged due to the hijacking (Trapp 1487). Through them, we can obtain an understanding of the essence of conscious social and political messages against racism, police brutality, violent neighborhoods,

and political prisoners such as Leonard Peltier and Mumia Abu-Jamal. Aside from Assassin's temporary departure from public view, other groups and collectives continue this independent hip-hop subculture divided between a protest of the system, solidarity with one another, convergence with one another, and memory of conflicts.

2-Hip hop music traces the way to the Political speech and social change

In addition to being a response to the capitalist system, hip-hop is becoming increasingly important as a popular music genre (Trapp 1488). Hip-hop culture is a powerful tool for advocating for self-determination for oppressed peoples. To reassert one's cultural identity while also protecting the environment is important to indigenous peoples. It serves as a vehicle for Palestinians to express their displeasure with Israel's occupation and call for independence. In Africa, hip-hop is thriving and blending with other cultures (Gibson 201). An independent watchdog in Senegal, it has had a significant impact on the political order. Latin American hip-hop movements are part of various social movements that implement the autonomous organization of popular regions and express social concerns about feminism, anti-fascism, and freedom in Latin American communities (Greven and Koster 228).

In hip-hop, working-class, and young people express their rage and dissent via their lyrics. Hip-hop and its culture must be examined through a social lens since it has been a vehicle for a wide range of popular upheavals worldwide. Find out what the revolution sounds like together.

Jefferson Airplane is an American rock band headquartered in San Francisco, California, that was formed in 1965. It was the San Francisco band Jefferson Airplane that became the first psychedelic rock band to achieve widespread commercial and critical success in the 1960s. After more than four decades of war, in a politically charged environment where young people were outspoken, the authorities became increasingly apprehensive about what they might do (Greven et al.226). During the 1960s and 1970s racial justice movements, a trove of politically oriented songbirds and protest songs emerged, including Nina Simone, Curtis Mayfield, James Brown, Stevie Wonder, Gil Scott-Heron, and Marvin Gaye, Philadelphia soul duo Gamble & Huff, Labelle, and Parliament-Funkadelic (McDonald127).

Music has long been used in social change movements to bring emotional solace and motivation to those involved in them. Every movement worth its name necessitates the use of quality music. Keep on pushing: the black community's strength is unmatched. Musical inventiveness and activism among African Americans have served as models for later breakthroughs in music and grassroots politics since the 1960s Civil Rights Movement (Gibson 203). Music from Blues to Hip-Hop explores the relationship between song and struggle since the 1960s Civil Rights Movement. As a legacy of the 1960s, there is no one effective, organized mass movement of people marching and singing their way to solutions toward freedom, equality, and justice in the current day.

Conclusion

In conclusion, hip-hop music connects and mobilizes people as a social movement because of the various subjects it discusses, allowing people to express their opinions and join others to demand their rights. This position drives the movement to success and achieves its goals after joining others while that kind of music has affected the societies and authorities. On the other hand, every rapper needs a variety of different types of rap content. As far as rap content is concerned, there are no restrictions. The most important things to consider are that a rapper is real, plays a beat, and begins composing and developing material for rap music. As a

result of the wide range of topics covered by hip-hop, it has the potential to spark social movements by bringing people together to exchange ideas and unite in the struggle for equal rights. Consequently, the social movement has developed traction and achieved its objectives even after joining forces with other organizations.

References

- [1] Davenport, Christian, Sarah A. Soule, and Armstrong, David A. "Protesting While Black? The Differential Policing of American Activism, 1960 to 1990." *American Sociological Review*, vol. 76, no. 1, 2011, pp. 152-178.
- [2] Gibson, Casarae L. "'Fight the Power': Hip Hop and Civil Unrest in Spike Lee's *Do the Right Thing*." *Black Camera* 8.2 (2017): 183-207.
- [3] Greven, Katharina, Msia Kibona Clark, and Mickie Mwanzia Koster. "Hip Hop and Social Change in Africa: Ni Wakati." (2014): 226.
- [4] McDonald, David A. "Framing the "Arab Spring": hip hop, social media, and the American news media." *Journal of Folklore Research* 56.1 (2019): 105-130.
- [5] McDonald, David A. *My Voice is my Weapon: Music, Nationalism and the Poetics of Palestinian Resistance*. Duke University Press, 2013.
- [6] Rabaka, Reiland. *The Hip Hop Movement: from R&B and the civil rights movement to Rap and the Hip Hop generation*. Lexington Books, 2013.
- [7] Sullivan, Denise. *Keep on Pushing: Black Power Music from Blues to Hip-Hop*. Chicago Review Press, 2011.
- [8] Trapp, Erin. "The push and pull of hip-hop: A social movement analysis." *American behavioral scientist* 48.11 (2005): 1482-1495.