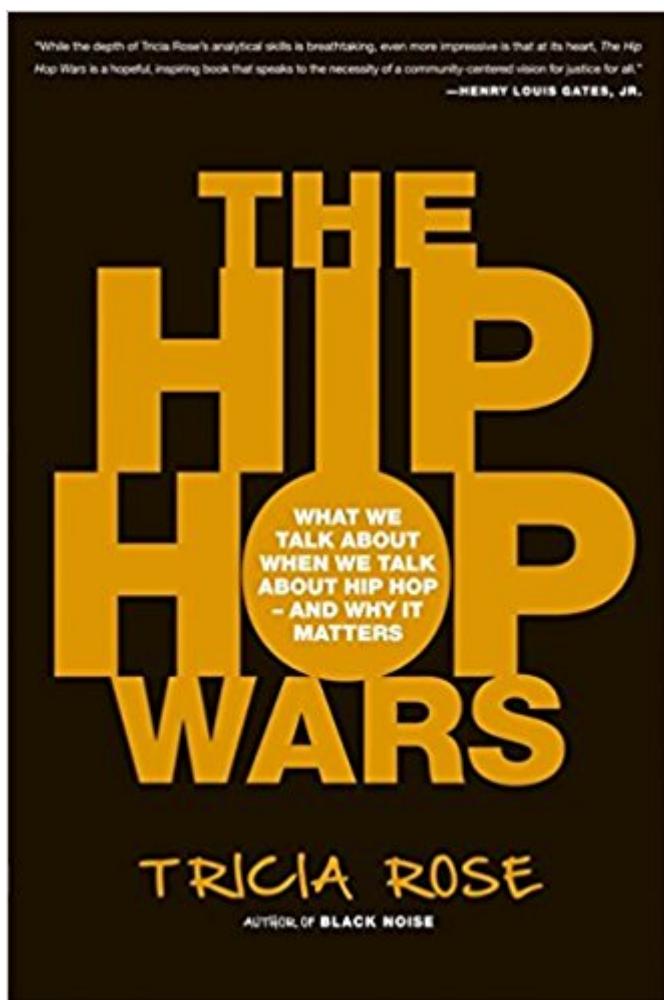


The book was found

The Hip Hop Wars: What We Talk About When We Talk About Hip Hop--and Why It Matters



Synopsis

Hip-hop is in crisis. For the past dozen years, the most commercially successful hip-hop has become increasingly saturated with caricatures of black gangstas, thugs, pimps, and 'hos. The controversy surrounding hip-hop is worth attending to and examining with a critical eye because, as scholar and cultural critic Tricia Rose argues, hip-hop has become a primary means by which we talk about race in the United States. In *The Hip-Hop Wars*, Rose explores the most crucial issues underlying the polarized claims on each side of the debate: Does hip-hop cause violence, or merely reflect a violent ghetto culture? Is hip-hop sexist, or are its detractors simply anti-sex? Does the portrayal of black culture in hip-hop undermine black advancement? A potent exploration of a divisive and important subject, *The Hip-Hop Wars* concludes with a call for the regalvanization of the progressive and creative heart of hip-hop. What Rose calls for is not a sanitized vision of the form, but one that more accurately reflects a much richer space of culture, politics, anger, and yes, sex, than the current ubiquitous images in sound and video currently provide.

Book Information

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Customer Reviews

Tricia Rose is a professor of Africana Studies at Brown University. She specializes in twentieth- and twenty-first-century African-American culture and politics, social thought, popular culture, and gender issues. The author of the seminal *Black Noise*, she lives in Providence, Rhode Island.

Tricia Rose is a great writer and analyst. She touches on every little issues that you can think of.

She provides a full analysis of hip-hop and the importance of hip-hop with activism, patriarchy, misogyny, and more. If you are interested in knowing more about hip hop through such an awesome writer's point of view, this is the book for you.

Dr. Rose's book is a testament to the power of intelligent, nuanced examinations of our complex world. She looks at 10 arguments about Hip Hop (5 in support and 5 against), peers back at the historical basis of these points, and washes off all the fluff. This results in a book whose complexity extends as deep as you are willing to go. Some of my 13-year-olds understand the surface arguments separate from one another. Others understand how the two function simultaneously. The majority of my students comprehend that each argument usually results in a superficial understanding of a complex issue- issues requiring a great deal of reflection on one's own perceptions and how those perceptions are influenced by the communities in which we live. It's a heavy lift for kids this age. Someone who knows their community in and out and yet is willing to admit the fact they still don't know enough to really "KNOW" that community is going to love working with the Hip Hop generation on this book. Good luck to Dr. Rose and all who engage this very worthwhile book.

Pedagogy of the Oppressed
Pedagogy of Freedom: Ethics, Democracy, and Civic Courage (Critical Perspectives)
Literacy: Reading the Word and the World

There are very few people I know who look at hip hop not just with a critical eye, but with such a far reaching all encompassing perspective. Tricia Rose will flip how you have ever viewed (and listened to) hip hop, leaving you wondering how you could have missed it all along, while at the same time wondering what you can do about it: as a reader and/or an artist. As a brilliant author and professor, allow her to teach you about hip hop...4 real. Its nice to have such an astounding critically thinking woman in the game!

I really enjoyed reading this book and the condition of the book was just as it was described. Thank you for having quality products.

must read for clear understanding of rap music, i support this book, please pick up,

as expected

ÃfÃ¢Ã ¬Ã Ã“Hip Hop is not dead, but it is gravely ill. The beauty and life force of hip hop have

been squeezed out, wrung nearly dry by the compounding factors of commercialism, distorted racial and sexual fantasy, oppression, and alienation. It has been a sad thing to witness. *AfAf* â ¬Ã Â• Roseâfâcâ â ¬Ã Â„âcs survey on the current state of the hip hop industry is a dazzling display of contemporary cultural probing and criticism. The Hip Hop Wars dissects the music industry, particularly the sphere of hip hop music, and puts it through a methodical and impassioned analysis from the inside out. Two-thirds of this work uses the framework of Critics vs. Defenders, exploring each side of the arguments presented, which allowed for an extremely dynamic and diverse examination of the subject. Simultaneously, Part Two: Progressive Futures offered solutions to the ãfâcâ â ¬Ã Â“problemâfâcâ â ¬Ã Â• that hip hop and the African American diaspora, as the community and identity surrounding it, are confronted with. The format itself was refreshing, as it endeavored to offer as comprehensive a view of the industryâfâcâ â ¬Ã Â„âcs landscape as possible, while also offering solutions to the problems, rather than simply proselytizing to the masses from a perch on a soap box. No, this was a down-to-earth work in that way, in that the author was clearly writing from the concerned standpoint of one entrenched in the soul of the very wounded creature that they seek to heal, rather than from an outsiderâfâcâ â ¬Ã Â„âcs view, hovering above the culture and taking stilled snapshots from their safe locale outside of the battle field, away from the dangers of getting their own hands dirty. Rose reaches into the heart of the new technologies and music markets that now shape and affect this music, as well as the gaping mouth of the corporate Goliath poised to gobble up this once-expressive art form like the Cookie Monster. She examines the who, what, when, where, and, most importantly, the why of the disintegration of this form of artful story-telling and the complicit-ness of the artists and its consumers in the demise of their own culture, their own music, their own outlet and venue of true personal expression. Neither rappers, nor music moguls nor radio stations are spared in this introspective and insightful survey. Unemployment, the drug trade, and even affordable housing and white consumption, feminism, sexism (all the isms, really), even Shaft and Foxy Brownâfâcâ â ¬Ã Â„âcs roles in the foundation, intent and culture of hip hop music are examined and explained to create an entire picture of the hip hop music industry and its players. While I loved The Hip Hop Wars and the passion and thorough research with which Rose displayed her arguments, there were times where she managed to nearly push me off the bandwagonâfâcâ â ¬Ã Â•well, maybe not off, but to the edge. Some of her arguments seemed a bit overwrought and exaggerative, and there are several places in my notesâfâcâ â ¬Ã Â•believe me, this one was highlighted and marked up like schoolworkâfâcâ â ¬Ã Â•where I wrote that I thought she was overdoing it a bit. However, her overall argument really grabbed me, educated me and entertained me. I felt that I came away with

something that I didn't have before, when I finished the last page and closed the book, and that is what reading is all about; that is what a good argument should do. I would absolutely read this one again and suggest it to anyone considering giving it a whirl. This one proved why we can't just sit by and watch an art form crumble, watch a culture be commercialized, packaged and sold with such deformities that it no longer represents the subject that it depicts at all for the sake of capitalism and mass exploitation:

The term "The term 'Street' became a euphemism for a monsoon of profanity, gratuitous violence, female and male hyper-promiscuity, the most vulgar materialism, and the total suppression of social consciousness." That is not what black culture is about, though it is the way that it is portrayed on the radio and in pop culture. The Hip Hop Wars brought to the forefront where it all went wrong, and how we can take it back again. True hip hop is not gentrified or yuppiefied; it isn't Barbie-doll packaged and ready for shipping, complete with a thong and gold teeth. It isn't the minstrel show that it's become today, and Tricia Rose helps us to both remember and explore that. 4 stars ****See more reviews from The Navi Review at [...] and follow the blog on Twitter @thenavireview

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