

Both articles this week addressed the idea of hip hop and its insights into the daily lives of those the works of art are representing. "Hip Hop and Resistance in the City" looks at hip hop through the lens of oppression, and how marginalization and segregation of social groups can lead to resistance through lifestyle, not particularly directly against a force and not organized by a specific individual or organization but instead as a way to reclaim and maintain identity, not succumbing to or depending on government regulations, but to communally celebrate one's identity through "hidden transcripts". This concept is based on the idea that rap, graffiti, and dance all contain encrypted cultural codes which are commonly understood by members of a community in order to share messages and ideas without actively garnering legible attention from their oppressors, with the author stating that "Resistance is then less a resistance 'against' or 'to', but the building of a way of being, anchored in the city's sound and movement. This way of being is the core for other authors of a new conception of citizenship". In "Hip-Hop as Urban and Regional Research: Encountering an Insider's Ethnography of City Life", the author chooses to focus on the side of hip hop that is created for those both inside and outside their community in order to communicate ideas and emotions of living in certain systems and their view of those outside their communities. The rappers we hear talk about Athens describe both the good and bad of their home. They talk about the corruption of cops and how they are "shabby" and "fuck off" while also describing the disparity between the lower and high class, "here is the petite-bourgeois, but here is hunger as well". They describe Athens as a "graveyard" with "impoverishment on every step" They also go on to describe it as "the thread of the world" and a city that they love the idea of but that they "frequently say fuck off". They talk about specific neighborhoods to illustrate the political climate, the underground scene, and also poetry written by Greek authors, all contributing to painting a vivid picture for those that can catch these references and relate the worldview to how they relate to those references. By painting pictures of daily life such as "Athens here, a cigarette, a square, and Malamatina, Dreams piled up and lost in the drainage", Stoixima illustrates the ways regular people have been abandoned by the privilege and left to their dreams as their only refuge in their home they love, ruled by people that disregard them. By using references to poetry, neighborhoods locally known for certain activities, and cultural events such as "Junta and the 40s", the artist appeals to their community without directly calling out larger powers, instead alluding to their actions and specific things caused by larger powers to encode their voice of resistance.