

- 4 LaurieTaylor: But what language would they be rapping in?
- Andy Bennett: It was a mixture of, of the sort of home language, Turkish. Some of it was in German – it just depended, really.
- I think that is the beauty of rap, really, because it does allow you to sort of thread a value through music in a way that very few musics would allow you to do that. You can personalize it to that degree. And I think that's very much – when I talk about music being reworked – that is (-----)
- 5 LaurieTaylor: But Kodjo, how much do you –
- Kodjo Eshun: Yeah.
- LaurieTaylor: – er, do you, do you carry around with you a notion of that which is authentic, or, I mean, if you were listening to some of this sort of Turkish rap in Germany, would you be prepared to say, well this is ... the word authentic doesn't have any meaning here, there is something about the nature of rap which precludes the use of the word authentic?
- Kodjo Eshun: I think so. I don't think hip hop (-----)
- 6 Kodjo Eshun: I think what's compelling, as Andy shows in his work, is that hip hop provides a space for confrontation and antagonism and dissent. And that dissent can be ... put forward in a resp-, socially responsible way or it can be put forward in the most socially irresponsible, socially confrontational, socially aggressive ... absolutely anti-social way. No matter what the language is, the concerns are remarkably (-----)
- 7 LaurieTaylor: Is there a sense, Kodjo, in which when you hear about this, you feel that these are in a way bastardised forms, that this is not the full thing? This is half power rap?
- Kodjo Eshun: I'd agree with you if it wasn't for the fact that hip hop was a bastard to begin with. Remember hip hop is part Jamaican, part African American. The original pioneers of hip hop brought sound-system culture over from Kingston. So, to me hip hop initially is part Jamaican, part latino, part African American. So, it's a bastard from its inception. And in order to be truthful to hip hop, you actually have to (-----)
- 8 Kodjo Eshun: How can music which h- ... has such a harsh message yet be in the bosom of the kind of American recording industry, vertically integrated into films on one t-, on one hand, music videos on the other hand and advertising, on a third hand. How can that be? How can we have that situation? That's kind of what we have to answer. And that *is* (-----)
- 9 Andy Bennett: The problem with music, I think, is that people have short memories, but if you look back at, er, rock&roll, if you look back at punk, all the same sorts of problems were there. It was seen to create particular kinds of social malady, which were probably actually inherent in the social fabric anyway. It's just that the people who, or some of the people who were involved in that music were also involved in forms of crime. And unfortunately, everything gets tarred with the same brush. I think hip hop is (-----)
- 10 LaurieTaylor: But, I must say when I first began to read – whether it was politicians or whatever saying, 'Well, we've got to go and look at these rap lyrics, we've got to stop them, something's got to be done about them,' all my sociological background, which remembered the way in which the music hall and the talkies and rock&roll and everything, right, was regarded as having some causal effect upon delinquent behaviour, I suddenly thought, oh, here we go again! Here we go again. But then, listening a little bit to you Kodjo, when you're, when you're talking about there having been no popular cultural form which is quite so insistently and self-consciously been about violence, or in some cases almost be seen to be promoting violence, maybe one shouldn't be quite so (-----)