“When and how do English and hip-hop become local?”

I found the idea that hip-hop becomes local interesting, not because I view it as only belonging to those that are part of the original musical movement, but because it may be difficult to view something that is often times synonymous with North American culture, and music as something that is local to other parts of the world. To explore this Pennycook looks closely at authenticity. The idea of “keeping it real” is addressed as not “selling out,” but the ultimately Pennycook views that the “emphasis on authenticity presents neither an insistence on a particular form of identification,” but that the insistence must be on “exploring different horizons of significance in order to make things local” (100).

This allows for hip-hop to become localized. The example of the Tanzanian rappers that don’t include the common language or depictions of violence is a way in which they localized their music to their country, because those aspects of American hip-hop are considered disrespectful. Their values push them to reject elements of hip-hop, which allows them to be seen as authentic to their audience. What I find interesting here is that it is seemingly more important that they be true to their culture, than the common language practices in hip-hop. This, I think, helps to prove that the local communities have agency, because they can pick and choose what elements of the language they want to use.