
**The Music-Dance ‘Hip Hop Culture’.
From Expressing Margins of Society to Commercialization
and International Social Assimilation**

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Abstract

The purpose of this paper is to present the historical and social data on the emergence and evolution of music-dance ‘hip-hop culture’ in the period extending from 1970 until today. The collection and processing of data is based on literature and historical research. Social-historical method is utilized for the analysis and interpretation of data. The music-dance ‘hip-hop culture’ emerged and was reinforced through the nexus of controversy that was based on the non-acceptance of current values and institutions, as well as on the existence of intense racial discrimination and social contradictions in early 1970’s US society. From the 1990’s onwards, through its commercialization and global spread via the media, the music-dance ‘hip-hop culture’ becomes fashionable with millions of recipients worldwide. This resulted, on the one hand on the progressive falsification of its morpho-syntactical components and of its original semiology, and, on the other hand, on cutting-off its roots, and thus eliminating its spontaneous and authentic dimension as an expression of the ‘margin’ of society. Presently, having gone beyond the African-American heritage, it is a constantly redefining 'global culture', that depends on the different groups that assume it worldwide, as well as on the conditions of the global music-dance industry based on the economic profit.

Keywords: hip hop, «hip hop culture», rap, «street dance», breakin’ (b-boying), social-historical method.