

Bibliografický záznam

ORAVCOVÁ, Anna. *Česká hiphopová subkultura: konstrukce authenticity v českém rapu*. Praha, 2019. 171 s. Dizertační práce (Ph.D.) Univerzita Karlova, Fakulta sociálních věd, Institut sociologických studií. Katedra sociologie. Školitelka: PhDr. Marta Kolářová, Ph.D.

Abstract

The dissertation focuses on the construction of authenticity in Czech rap music. It seeks to explore attributes based on which one can define a certain rap expression as the “real” one. The theoretical part includes the definition of the term subculture, main attributes of hip hop (sub)culture, and the definition of authenticity, the key concept of the dissertation. In dialogue with the findings of the hip hop studies of Western countries, this dissertation looks at the authenticity claims expressed in Czech rap music and the context and situations in which the question of authenticity of Czech rappers becomes important. The empirical part of the dissertation is based on the perspective of the insider research using a combination of qualitative methods: (1) semi structured interviews with twenty rappers (one of them female); (2) qualitative content analysis of selected rap lyrics; and (3) participant observation at different hip hop events. The research took place between 2010 and 2016.

The research shows that Czech rap music is always in dialogue with Afro-American hip hop culture which serves as a blueprint. For Czech rapper it is important to convey credibility, to be truthful to themselves as well as to the rules and principles of the genre. Czech rappers negotiate their personal authenticity with the way “real” rap “is done”. In their narratives, Czech rappers authenticate themselves as well as their audiences. Usually the audience has the power to assign the authentic label, to decide who “deserves” it. Czech rappers actively negotiate their

position within the hip hop subculture as well as in relationship with the broader public. Czech rap is also constructed as an exclusive male domain. Traditional notions of masculinity determinate the gender dynamics, the positions available to women, and the preferred topics of rap music. There are moments in which the construction of authenticity in Czech rap music differs from the American blueprint. It is important for Czech rappers to express their lived experiences. The (lower) middle class of (white) men dominate Czech rap music, therefore race and ethnicity does not play a significant role in the construction of authenticity. In a similar vein, political and “socially conscious” rap are not a permanent part of Czech rap music.

Keywords

Authenticity, subculture, gender, masculinity, identity, music, rap, hip hop

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