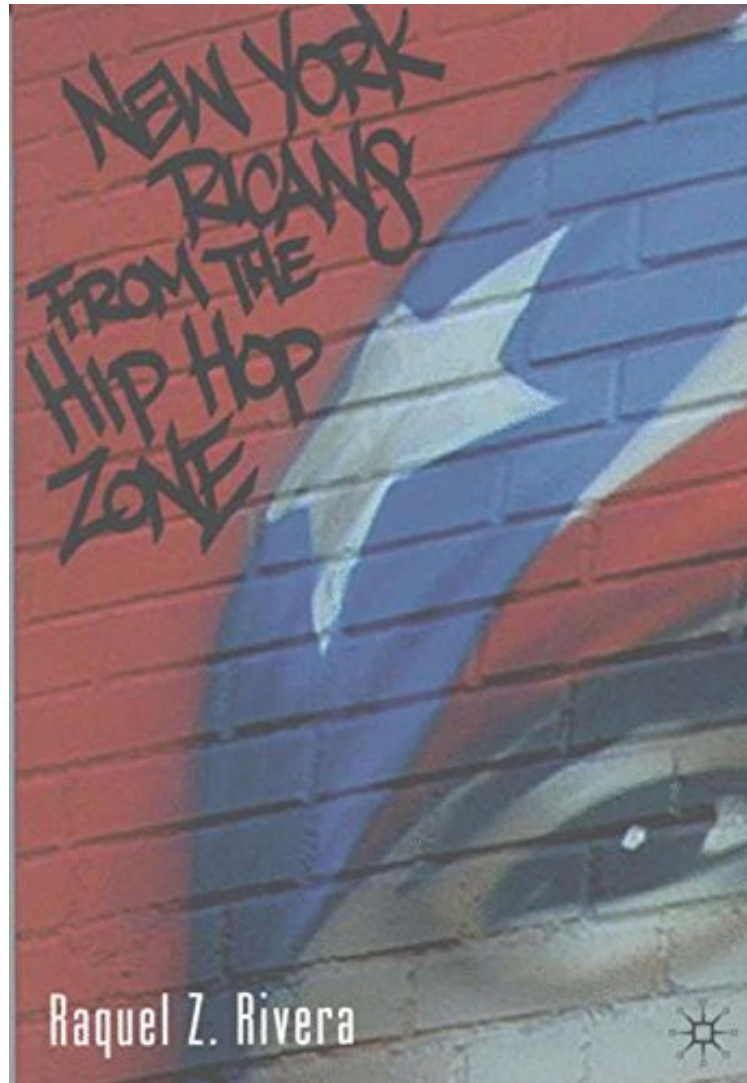


[Ebook pdf] New York Ricans from the Hip Hop Zone

## New York Ricans from the Hip Hop Zone

R. Rivera

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**R. Rivera : New York Ricans from the Hip Hop Zone** before purchasing it in order to gage whether or not it would be worth my time, and all praised New York Ricans from the Hip Hop Zone:

0 of 0 people found the following review helpful. This book tells the story about the Latino influence in ...By RHThis book tells the story about the Latino influence in the Hip Hop world. I used it to get information for a cultural arts class I was teaching and the information was invaluable.5 of 5 people found the following review helpful. A Must-Read for Latino Studies or Hip Hop fansBy Vato-CuranderoI really enjoyed this book. As a Latino who from the Northeast who is now in his mid-20s, I remember the breakdancing craze and many of the hip hop artists Rivera writes about, who were big during my childhood. One of the book's strengths is Rivera's attention to social and historical

conditions that led to cultural production and social solidarity between Blacks and Puerto Ricans in New York City. As a non-Puerto Rican Latino, I've long been fascinated by the high degree of solidarity and unity between Blacks and Ricans, and Rivera's research shed much light on this topic. Fortunately, I had the chance to meet Rivera shortly after reading this book when she attended a seminar on Latino influence in hip hop in Philadelphia. She's a good author and a great person. Read this book, if you have an interest in either Latino Studies or hip hop's old school days. 0 of 0 people found the following review helpful. Amazing book that explores the very important role that Puerto ...By Toubaboke Amazing book that explores the very important role that Puerto Ricans have played in the history of Hip Hop. Thanks for creating this powerful resource. Just used it in my class. Congratulations

New York Puerto Ricans have been an integral part of hip hop culture since day one: from 1970s pioneers like Rock Steady Crew's Jo-Jo, to recent rap mega-stars Big Punisher (R.I.P.) and Angie Martinez. Yet, Puerto Rican participation and contributions to hip hop have often been downplayed and even completely ignored. And when their presence has been acknowledged, it has frequently been misinterpreted as a defection from Puerto Rican culture and identity, into the African American camp. But nothing could be further from the truth. Through hip hop, Puerto Ricans have simply stretched the boundaries of Puerto Ricanness and latinidad.

From Publishers Weekly In this brief, scholarly book, freelance journalist Rivera acknowledges Puerto Ricans for their contributions to hip-hop music over the past 30 years. It's debatable just how much credit is deserved, considering Rivera comes up with only a handful of recognizable players who predate the culture-wide "Latino boom" of the past few years—Fat Joe, Angie Martinez and the late Big Punisher, the biggest-selling Latino rapper of all time. But she still crafts a persuasive revisionist history through painstaking research and original reporting. She points out that while Puerto Ricans and African-Americans collaborated to create hip-hop in the early 1970s South Bronx and shared a ghetto-based entitlement, Puerto Ricans had to "step lightly through the identity minefield." For much of the 1980s and '90s, Puerto Ricans' "participation and entitlement" were questioned as hip-hop became more exclusively African American. Many Puerto Rican performers further alienated themselves from the hip-hop center by embracing Latino culture and rapping in Spanish, while others identified more strongly with African Americans and downplayed their Caribbean roots. Since the mid-'90s, of course, hip-hop has begun to embrace Latino culture (such as J. Lo) for better or worse; Rivera is troubled by rap's Latino stereotypes of sexy "Butta Pecan Ricans" and "tough-guy papi chulos." The only serious difficulty with this useful book is in navigating Rivera's oft-impenetrable academese ("Behind inclusion lies the specter of subsumption and dismissal"). Then again, Rivera, who has a doctorate in sociology, may have intended this work for a liberal arts classroom: it's clearly not for the b-boys and b-girls. Copyright 2003 Reed Business Information, Inc. '...painstaking research and original reporting.' - Publishers Weekly 'Rivera's style, craft, and depth make this pioneering yet thoroughly accessible work a commendable addition...' - Bill Pierarski, Library Journal 'Author Raquel Rivera explains the significance of Nuyorican and Latin influences throughout the history of hip-hop music and culture.' - The Source '...explains and delineates the cross-fertilization of one of America's most controversial and dynamic music forms...' - Norman Kelley, New York Press '...Rivera shines a light on the lesser-known but just as vital hip hop artists...New York Ricans.' - Teresa Talerico, Tinta Latina '...explores the identity dynamics of New York's Puerto Ricans, struggling to find their rightful place...' - Dinorah Nieves, Urban Latino '...makes a noteworthy statement in the chapters of the Nuyorican Diaspora.' - Aurora Flores, VIVA Magazine / New York Daily News About the Author RAQUEL RIVERA is a freelance journalist and has a Ph.D. in Sociology from CUNY. Her articles have appeared in a number of diverse publications both regionally and nationally, from Mambo Montage: The Latinization of New York, a book of essays published by Columbia University Press, to newspapers like El Diario/La Prensa and Hoy in New York; El Nuevo Da, The San Juan Star and Claridad in Puerto Rico, and in magazines like Critcas, New York Latino, In the House and Stress.