

A STUDY ON INFLUENCE OF HINDI RAP ON LISTENERS FOR SOCIAL CHANGE IN MUMBAI

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Abstract

Using qualitative & Quantitative content analysis and quantitative methods through the tool of survey & Interview, this research examined how Mumbai's youth have perceived and respond to the rap song. It examines why Rap is used as a tool for Socially Relevant topics. Based on 5 theories, this study analyzed the audience prospect on how have consumed rap and why rap is used as a tool to express the opinion. Themes of power over, objectification of, and violence against women were identified as prevalent throughout the before content analysis. Few surveys indicated a positive correlation between social issues and rap/hip-hop consumption. But these studies are old and have not taken mainstream rap as its subject of study, hence the previous studies have limitations and it would not be justified to concludesucha widespread form of art.

Keywords: Rap, Hindi Rap, Mumbai, Social Issues, lyrics, Rapper, Influence

INTRODUCTION

Hip-Hop is one of the most energizing and quickest developing music cultures. The pattern of Hip-Hop spread quickly all through the world and arrived in India. These days, Hip-Hop is exceptionally well known in India.

The First Rapper of India

In 1990, Baba Sehgal Punjabi rapper was the one who introduced the country to Hip-Hop to India. Rise of Bohemia was noticeable quality after he discharged his first full-length Punjabi rap collection "PesaNashaPyaar", which turned into a thrilling hit in India. With the rise of specialists like Divine and Naezy and films like Gully Boy, individuals are presently getting recognizable that such a situation exists in Mumbai's by-paths.

The Age of Desi Hip-Hop

Affected by Bohemia's prominently, a gathering of five people, YoYo Honey Singh, Lil Golu, Badshah, Raftaar, and Ikka, together were known as "Mafia Mundeer", came colliding with the Punjabi rap scene. The gathering created many hit Punjabi rap tunes all through their vocation. After some time, two additional Artists Alfaaz and J Star joined the league.

Tragically, this group of artists didn't last for long, as most of them parted away leaving the group to start as an independent.

At that point, in the mid-2010s, Punjabi rappers tasted a great deal of accomplishment as they quickly rose to acclaim and began making tunes for Bollywood. At the pinnacle of his profession, Yo Honey Singh was being paid ₹70 lakh for one song.

Raftaar and Badshah have additionally been making their quality felt in Bollywood. In 2015, Badashah's single " DJ wale babu " went viral and gain him a lot of popularity.

At first, Indian hip jump craftsmen never figured out how to get a business push. As rapper Ace puts it, to start with, specialists didn't have a bearing to go to. They didn't have a clue where they were going and will achieve at any point come thumping at their entryway. Mumbai's Finest, for example, has additionally observed when individuals used to not pay attention to rap and were regularly ridiculed out in the open.

Yet, the course of Indian hip bounce music changed with rappers like Divine hitting standard achievement. Particularly in 2017, the class got noticeable as it hit bonanza when a couple of melodies went up the diagrams. It advanced from being underground to being perceived by some huge brands and music names alongside rappers having their own YouTube channels. Here are a couple of Indian hip jump craftsmen who have the right to be discussed.

The Birth of Gully Rap /Original Face of Hip-Hop

Everybody realizes that Hip-Hop is a work of art that was conceived in the avenues of Bronx, New York. It was changed by any semblance of Jay-Z and Nas. Motivated by these legends, NavedShaikh (Naezy) a little fellow, rose out of the lanes of Mumbai. Naezy dropped his first track "Aafat!" on YouTube with a crude music video in January 2014. The track became a web sensation in view of Naezy's adaptability, noteworthy aptitudes, valuable narrating.

Just after Bohemia, Indians experienced genuine hip-bounce. At long last, there was some genuine challenge for rappers like Yo Honey Singh and Badshah. That is when Yo Honey Singh dropped his studio collection "DesiKalakaar" (August of 2014).

Another youthful rapper from the boulevards of Mumbai began making his quality felt with his magnificent rapping abilities. Divine turned out to be a well-known Rapper to the point that he got marked as a Rapper by Sony Music Entertainment. In 2015, Divine and Naezy worked together on a song. The music video for that tune featuring Divine and Naezy was transferred on Sony Music Entertainment's YouTube channel.

Finally like a word dropped from a long sentence came, India's First Hip-Hop Movie

Gully boy the movie where Naezy and Divine and tested out making a Bollywood film dependent on their lives. The motion picture was adored by everybody who saw it and the cast even included other capable underground rappers from Mumbai like EmiwayBantai and Kaambhari.

The Face Of Indian Hip-Hop Today (Boht Hard!!!)

The accomplishment of "Gully Boy" ends up being helpful for all the youthful underground rappers who have uncommon ability and aptitudes, every one of them hustling to get probably the best rapper in India.

The underground rappers from Mumbai have increased a lot of presentation after the arrival of "Crevasse Boy" and are looking forward to the development of the way of life in India.

As indicated by me, hip-jump will continue developing in India as new youthful and capable rappers will continue getting introduction. The eventual fate of Indian Hip-Hop is as brilliant as the sun for the specialists just as the fans.

PERCEPTION MATTERS, ESPECIALLY IF THERE ARE TWO SIDES

Be that as it may, shockingly, individuals who were adapted to the distinctive otherwise known as Bollywood Rap culture didn't bolster this sort of work. What's more, subsequently Raftaar excessively turned towards business 'Rap'

One thing which the researcher respects about Raftaar is that he is genuine. Raftaar started with some unfavorable criticism numbers to go to the spotlight, however, he has acknowledged that such work doesn't speak to his voice and that was a simple method to get a few eyes. Raftaar backs his announcement by supporting youthful ability and helping them sparkle while remaining consistent with the artistic expression. Raftaar has been attempting to push the underground Rap culture in Delhi by marking underground Rappers like Krsna, Deep Kalsi, Yunan, and so on, and delivering their tracks.

There are various Rappers everywhere throughout the nation who have been doing some great work. In any case, he didn't appreciate a similar accomplishment as Badshah or Raftaar as individuals were not pulled into English Rap. Bollywood has as yet stayed with the bundle of 'liquor, ladies, and vehicles'.

History of Hip-hop Culture

At the heart of the African oral tradition is the West African idea of commonality. At long last, similarly, as reggae has been enduring an onslaught for certain craftsmen's appearing promotion of savagery to understand social, political, and financial issues, rap has become the substitute of the American melodic texture, as it, as well, has confronted mass ubiquity and commercialization.

By the 1980s, hip-hop had become a business, and rap music was a significant commodity'. According to African-American performer Michael Franti, To be genuine, we don't all must be the equivalent. Even though started from the avenues of New York, the idea of melodic self-articulation recently brought rap was assuming control over the roads of numerous African-American can networks.

Music & Government Issue: A Tool to Express

Music and governmental issues, although represented boundlessly, proceed to by one way or another get just a little bit of academic consideration. In the principal measurement, music, as examined above encourages a type of common solidarity.

Inside this whole account of how music and types of well-known music are inherently interlaced with the socio-social legislative issues of the prompt milieu, the contention of hip bounce having its task to carry out as a politically charged type of social content falls under the point of view. In her book, Black Noise, Tricia Rose (1994) contends how the social legislative issues of hip-bounce find itself inside the melodious articulation of rap as it

expresses its information on the network it hails from inside the setting of how it is gotten out in the open. She stretches out her contention to call attention to how the governmental issues of rap music exemplify the pith of communicating the importance of the talk of rap alongside its understanding, contestation over open space, and the hypothesis of social capital. Hip jump shaped a significant direction in African-American political history as it denoted the enlightenment of dark encounters and brought to the fore of the open circle. Similarly, as Tricia Rose had underscored on the melodious articulation of rap music, different researchers have over and over spoken about how the talk of rap is formed around the use of illustrations, reiteration, overstatements, etc. This type of interaction among discourse and music gave rap verses a message-like quality in this manner improving the enticing efficacies inside the music (Danielsen, 2008; Krims, 2000). What adds essentially to the bent of a hip jump to have the option to rise above a political open talk is the communication between cadence, rhyme, and execution. Through the full of feeling hip jump beats strengthened by the rapper's talk rhymes improves the job of the rapper, taking into consideration the enhancement of the melody's melodious messages and in this way helps in building up the rapper as an open speaker (Naerland, 2014). Expanding this contention, it gets basic to investigate the influential talk of rap and the repercussions of the mainstream society on its crowd.

Hip Hop and Activism—Relevance in the Indian Context

Be that as it may, what is significant here to concentrate on isn't how hip bounce as a culture and rap as a type of mainstream music might be defective yet to see how from numerous points of view before and in the current rap music and its talk has yielded in the inception of social developments. Turning into a web sensation on YouTube and bringing issues to light in the country through her rap, Ashraf's music has figured out how to convince the organization to sign a settlement and pay to the influenced laborers inside nine months of the melody hitting the web. Since the initiation of his profession, MC Kash has made it a point to fixate his rap on the human rights infringement and contemporary policy-centered issues of Kashmir and he professes to delineate the truth of Kashmir through his music.

Rap Performance as a Political Force against Police Brutality

The provocative lyrics that Kendrick Lamar raps have garnered lots of media attention especially when put in conjunction with a performance at televised events. In our modern media world, the use of video and performance pulls an even larger reaction from viewers and garners attention from media outlets and politicians.

Indianizing Hip-Hop

While monetarily determined hip-hop is famous in India, tunes with all the more socially cognizant and politically charged verses have been creating throughout the years, tending to government defilement, neediness, and sexual orientation rights. Even though the rappers are attracted to the insubordinate nature and the hints of American hip-hop, they've settled on a cognizant choice to rap for the most part in the vernacular to address - and for - the Indian masses. The Mumbai development

Portrayed as India's "greatest city", with more than 50 percent of the city's 20-million or more populace living in ghettos, no place in India is the gap among rich and poor more obvious than in Mumbai. What's more, this is the place a considerable lot of craftsmen develop.

Naezy was brought up in Kurla, a piece of Mumbai famous for medicate-related savagery and destitution. He presently utilizes music as an approach to censure the shameful acts he sees. In a similar track, he condemns government inaction over the overwhelming dry season in his home province of Maharashtra that has just determined more than 200 ranchers to suicide this year. Naezy, who raps in Hindi, Marathi, and Urdu, says: "No other classification permits you to recount stories genuinely and in as much detail as to how hip-bounce does." "Rappers like Naezy give us that trust," one hip-bounce fan from Mumbai, 24-year-old Sarah Ali, says (Sharma, 2016). "Their verses talk about the genuine articles we face throughout everyday life."

"These rappers are discussing [our neighborhoods], about the rich getting more extravagant and the poor getting less fortunate, defilement and fear-based oppression," another fan, Sushil Vishwanath Yadav from Mumbai, includes. "Additionally, the rappers talk road slang, which we as a whole see more."

In the past, Divine's songs have addressed corruption and even the brutal gang rape of a student in Delhi in 2012. "Because it's in Hindi slang everyone understands my lyrics – when I go into the barbershop, they are all singing my songs," the rapper added (Ellis-Petersen, 2016).

Not at all like the gaudy party way of life upheld by Bollywood's business answer to hip-bounce, "desi rap", this new development is steadfastly DIY. A significant number of the rappers record their music and shoot their recordings on cell phones or iPads before transferring them to YouTube. Some are marked to names however most are autonomous and circulate their music for nothing on the web, advanced fundamentally through verbal. Rappers set up a mouthpiece and speakers in the city to contact a group of people that can't manage the cost of the ticket costs of Mumbai's music settings.

Case Study

Sofia Ashraf, the woman who took on Unilever with a rap song

Sofia Ashraf insists she's an accidental rapper. This after she rapped for the Bhopal gas leak victims, against the Kudankulam nuclear power plant, and, recently, against Unilever for failing to clean up the alleged toxic mercury waste from the Kodaikanal thermometer unit it shut down 14 years ago. (Narasimhan, 2015)

A Rap Battle That Demands Justice For The Victims of the Bhopal Gas Tragedy

Sofia Ashraf shot to popularity when her tune 'Kodaikanal Won't' circulated the web a year ago. In it, Ashraf rapped against Hindustan Unilever's thermometer producing unit in Kodaikanal which was contaminating the water sources. The tune which was a satire of Nicky Minaj's Anaconda was a moment hit via web-based networking media

Cultivation Theory:

Cultivation theory is concerned with the effect that the media contains on the consumers. The more the audiences are exposed to factors such as social discrimination, women empowerment, pollution, etc., the more they accept the truth and may start taking a stand over time (Gerbner, et. al, 1994). Just as with porn people set unrealistic expectations of bodily appearances and sexual practices, the same way being unable to differentiate between reel life and real life, the message conveyed by the Indian rap may have a tangible effect on the lives of the people.

User Gratification Theory:

Media affects people and vice-versa. This theory which deals in individual functions and dysfunctions views that mass media audiences make active use of what the media has to offer arising from a complex set of needs that the media in one form or another gratifies. So the rap produced is a response to fulfill the demand of the audience, perhaps as a platform to vent their emotions.

Media Convergence Theory:

This theory is the study of popular culture from a critical theory perspective combining communication studies and cultural studies. Divisions between high and low cultures have been increasingly seen as political distinctions rather than as defensible aesthetic or intellectual ones. The researcher wonders if the Hindi rap culture provides a unifying platform and attempts to recognize the specific social strata being merged.

Semiotics:

This theory is a study of signs and their meaning in society. A sign is something that can stand for something else – in other words, a sign is anything that can convey meaning. Meaning exists but in a particular structure and relation to other meanings. About this, the researcher seeks to identify what the rapper and the rapper and rap stand for in the Indian cultural context.

Stuart articulation Theory:

Articulation is rather a means to hop from one meaning to another, creating a chain link as we go. If Rap is the finished sign it might appeal to a specific public based on its content, if the rap objectifies women – it might be a source of entertainment and not so much to women because the way it is perceived by men and women as different elements of society and as opposite sexes is different. The articulation theory examines someone's action and language (discourse) for who they are trying to forge into an alliance.

FINDINGS AND OBSERVATIONS

The objective of the research is to study the influence of rap songs on the youth of Mumbai, to understand how rap is perceived by youth on the topic of social issues and to understand the potential of a Rap song in bringing a change in an individual or society. The study is a mixed research with qualitative interview and an online survey for quantitative method. The interview of 5 rappers is taken, which includes the rapper who have made songs on socially relevant issues. T18-question survey was disseminated to a convenience, nonprobability sample of 56 youth. These youth were asked via email or social media to click a link to a google survey questionnaire page.

Any type of music culture has its history. The hip-hop culture which brought about the expressive result of rap music emerged from the underestimation of the black people to offer a voice to the voiceless.

In Mumbai, the youth truly believes that rap is surely a tool to express their emotions. Especially with platforms like YouTube coming into the picture, it has given access to artists and audiences a space to meet. Where artists get the audience, and the audience gets content. India being a part of Patriarchal society, where men were considered superior to women, in a place like that it is great when women audience have more liking towards this art.

The young Mumbaikar or even youth of our country are slightly hot-blooded. Although some other technicalities and details are usually found in other genres of music are wiped out. Also, the quick-paced nature wherein rap music is sung because it's enjoyable. Rap music has broken the old hat sentiment to bits and the youths appear to have thoughtfully invited it.

Rap music has the ultimate level of sass and we all love to be sassy. Where a lot of people stated, from the data received that rap music include smudged wordings or filthy wordings which is, in certainty is true, rap additionally brings to the bleeding edge of social indecencies that require consideration or in simpler terms «Rap brings to the forefront of social evils that require attention». It is how the Indian youth has as of late began voicing their sentiments and emotions on significant issues and worries of the new age world. Rap music has long had a reputation of being the voice of the street, being a voice to the voiceless as mentioned earlier.

Rap music is the frequent, strong profanity used in the lyrics. The fact that hip hop has crossed the cultural divide demonstrates its ability to unify millions of youth worldwide. This is reminiscent of a time when rock music was on everyone's lips globally. Hip hop has been vital in promoting social and political awareness among the young people of today.

Rap music educates an individual from different points of view and brings people out of numerous social issues. Rap is a platform for individuals to express freely their view on political or social issues and thusly, it connects with youth to get concerned and aware of these issues. This is significantly making youth aware of their general surroundings and the conditions they face in public, empowering people to talk about ways in which they can make a positive change within society. A couple of the social issues that hip-hop has made spread awareness of are discrimination, individuality and the importance of education, and believing in your dreams globally, while in our country Rap has been a significant tool towards issues like an environmental hazard.

Hip hop additionally is a symbol of the spirit and mind and is a comfort for both the Artist and audience members who might be battling with similar issues. Music, when all is said in done, unites individuals, yet the young people of today can identify with the battle and troubles that most rappers talk about.

CONCLUSION

The data represents that Rap does have a strong influence on people. It is also preferred as a tool for raising their voice, because journalism has changed drastically in the last few years, looking at the political scenario of the country Journalism has failed terribly, though certain digital new platforms have kept the spark alive. So people had to look for an alternative, with slow yet growing popularity rap seemed to be the best option to many. After all, rap has the potential to bring change, if a continent like Africa can bring humongous changes, it will certainly be the same for our country as well, it just a matter of time. Not ignoring the fact, that the visible changes are few which can be counted, but we still have potential, and this attitude will "create a difference".

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