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Nota di contenuto	Front matter -- CONTENTS -- ACKNOWLEDGMENTS -- INTRODUCTION: State of the Hip-Hop Union -- ONE. The Meaning of Hip-Hop -- TWO. From a Cool Complex to Complex Cool -- THREE. Thug Life and Social Death -- THE BRIDGE. Summary of Chapters Two and Three -- FOUR. Hip-Hop Authenticity in Black and White -- FIVE. Parental Advisory: Explicit Lyrics -- CONCLUSION. The Last Verse -- EPILOGUE. Obama as Hip-Hop Icon -- APPENDIX -- NOTES -- REFERENCES -- DISCOGRAPHY -- INDEX
Sommario/riassunto	Hip-hop has come a long way from its origins in the Bronx in the 1970's, when rapping and DJing were just part of a lively, decidedly local scene that also venerated b-boying and graffiti. Now hip-hop is a global phenomenon and, in the United States, a massively successful corporate enterprise predominantly controlled and consumed by whites while the most prominent performers are black. How does this shift in racial dynamics affect our understanding of contemporary hip-hop, especially when the music perpetuates stereotypes of black men? Do black listeners interpret hip-hop differently from white fans? These questions have dogged hip-hop for decades, but unlike most pundits,

Michael P. Jeffries finds answers by interviewing everyday people. Instead of turning to performers or media critics, *Thug Life* focuses on the music's fans—young men, both black and white—and the resulting account avoids romanticism, offering an unbiased examination of how hip-hop works in people's daily lives. As Jeffries weaves the fans' voices together with his own sophisticated analysis, we are able to understand hip-hop as a tool listeners use to make sense of themselves and society as well as a rich, self-contained world containing politics and pleasure, virtue and vice.
