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Sommario/riassunto	Islam has been a part of hip-hop culture since it sprang from New York's street culture in the 1970s. Today hip-hop has evolved into a truly global artform with a diversity of Muslim Islamic discourses expressed. Using tools from the field of social semiotics, this book examines how Islamic themes feature in US hip-hop culture, maintaining a particular awareness that both Muslims as well as non-Muslims participate in their production. The book also argues that there is a historical continuity in the use of Islamic semiotic resources in US musical culture that runs through the entirety of the 20th century and can be observed in gospel, blues and jazz. It is also often connected to African American religious initiatives and African

American empowerment politics.
