



SOCIAL MOVEMENTS AND CULTURE: HIP-HOP AND FEMINISM

SOCIAL MOVEMENTS AND CULTURE: HIP-HOP AND FEMINISM

Submitted on: 11/10/2021

Approved on: 11/12/2021

v. 1, no. 11 p. 01-26, nov. 2021

DOI: 10.51473/rcmos.v1i11.200

1

*Miguel Lombas*¹

SUMMARY

This article seeks to analyze the origin and development of the Hip-Hop and feminist movement, and its relationships with culture, explaining its characteristics and fighting objectives, with an emphasis on the importance of these stories for contemporary times. Based on qualitative, bibliographic and interdisciplinary research, we seek to make visible the perceptions of Cultural Studies as a point of intersection between the arts and theories of subalternity, with a view to understanding how they have been contributing to the struggles and mobilization of discourses in which its subjects are subjected to escaping from powers through their theories. In the final considerations, we reflect on how much the discussions and theories guided by the Hip-Hop and feminist movements are of great relevance and relevance to society. **Key words:** Culture; Feminism; Hip hop; Social movements.

ABSTRACT

This article seeks to analyze the origin and development of the Hip-Hop and feminist movement, and its relations with culture, and to explain its characteristics and objectives of struggle, with emphasis on the importance of these stories for contemporaneity. From a qualitative, bibliographic, and interdisciplinary research, we seek to visualize the perceptions of Cultural Studies as a point of intersection between the arts and the theories of subalternity, with a view to understanding how they have been contributing to the struggles and mobilization of discourses in which their subjects are submitted to escape their powers through their theories. In the final considerations, it is reflected on how much the discussions and theories guided by the Hip-Hop and feminist movements are of great relevance and relevance to society. **Keywords:** Culture; Feminism; Hip hop; Social Movements.

1. Introduction

¹Master's student in the Postgraduate Program in Human and Social Sciences – PPGCHS at the Federal University of Western Bahia – UFOB, linked to the research line Language, Culture and Power. Graduated in African Languages and Literature from the Faculty of Arts of the Agostinho Neto University – UAN, research in the area of Linguistics, Literature and Arts. Member of the research groups Post-Colonialism in the Portuguese Language and Literature, Art and Culture, both at the Federal University of Vales do Jequitinhonha and Mucuri – UFVJM. Email: lombadas1990@gmail.com

This article is under the theme “social movements and culture: Hip-Hop and feminism”. Among other aspects, the article seeks to describe and analyze the origin and development of the Hip-Hop and feminist movement, and its relationships with culture. Therefore, we seek to understand their stories and contributions to their trajectories and statements regarding the social, cultural, political and economic asymmetries of which the supporters of these movements have been victims in the societies in which they operate.

two

The general objective of this article is to show how social movements have made visible the perception of Cultural Studies as a point of intersection between theories of subalternity. And, the specific objective was to demonstrate how social movements with emphasis on Hip-Hop and Feminism as cultural artifacts serve as instruments that highlight and/or mobilize discourses in which their subjects are subjected to escaping from powers through their theories.

The methodology is described in a research process with the aim of presenting credible scientific conclusions in order to provide information that meets a researcher's preliminary proposals. Now, considering this assumption and for ways to achieve the previously announced objective, for the approach that supports this article, we resort to an interdisciplinary approach in Niculescu's vision *et al.* (2000, p.15) interdisciplinarity “concerns the transfer of methods from one discipline to another, with the purpose of absorbing the knowledge of the former to understand the phenomena of the other”. We agree with the words of the theorists mentioned because disciplines in the human and social areas are transversal and end up dialoguing with others, allowing certain areas of knowledge to participate in the approach and/or construction of a given theme.

Divided into three sections, in which the first two sections provide a historical and evolutionary approach to the Hip-Hop and feminist movements, showing how they serve as agents of social, political, economic and cultural intervention. While in the third, social movements and culture were addressed. In other words, it was described how social movements relate to culture, based on the discursive ideological identities produced and sustained by the movements.

However, we hope that this article will encourage discussions and present contributions to a possible change in the social, political, economic, cultural and psychological paradigm, especially in societies where male domination prevails, and which,

mainly, contribute to combating social and political discrimination that ex-prisoners may be victims of in the society in which they are and/or will be included.

2 Theoretical Framework

2.1 Hip-Hop

The Hip-Hop movement did not emerge by mere chance, it has a history and carries with it principles and duties that transform lives. This movement, nowadays, is considered as culture with an international dimension, as it transcends the political-administrative limits of States and Nations.

Its historical discretion is linked to the African continent, specifically to the period prior to contact between Africans and Europeans, and has part of its main foundations in the figure of public servants, or rather, the griot. According to Vansina (2010, p. 138):

African civilizations, in the Sahara and south of the desert, were largely civilizations of the spoken word, even where writing existed, as in West Africa from the 16th century onwards, as very few people knew how to write, and writing was often relegated to a secondary background in relation to the essential concerns of society (VANSINA, 2010, p. 138)

By this we mean that, since ancient times, in Africa, words have played a fundamental role in the social life of their people, relegating writing as a secondary plan in resolving their problems. With regard to the griot, the Malian historian, genealogist and poet Amadou Hampate Bá (2010, p. 193), points out three species, namely:

The musician griots, who play any instrument (monochord, guitar, chorus, tom-tom...). They are usually excellent singers, preservers, transmitters of ancient music, and also composers. Ambassadors and courtier griots are responsible for mediating between large families in the event of disagreements. They are always linked to a royal or noble family, sometimes to a single person. The griots are genealogists, historians or poets (or three at the same time), who are generally also storytellers and great travelers, not necessarily linked to a family (BA, 2010, .139)

Nowadays this practice is part of the education of African societies, and each people possesses and receives as an inheritance from their ancestors a vast educational, historical and philosophical legacy from generation to generation, through verbalism and different rituals where orality is a vector in the transmission of knowledge of various species, such as oral literature, botany,

fishing, agriculture, medicine etc. These legendary figures, in other words, “living libraries”, have always used words since ancient times, even before the appearance of graphic systems, such as alphabetic writing.

With the slave trade process, the African continent lost a considerable number of its population. The aforementioned trafficking lasted for years, impoverishing Africa in several spheres.

Historiographic data reveal that, in 1619, the first ship loaded with Africans in slave conditions arrived in the colony of *James Town*, but specifically in *New Orleans*, as Leland (2005) explains, “I started the book in 1619 with the arrival of the first Africans in the new world and take the story to the present day.” The place where these African slaves were placed for sale became known as *Kongo Square*, literally translated as Congo Square. It is expressly forbidden to speak about the history of the emergence of Hip-Hop and even more boldly about the history of the Americas without mentioning the African continent, and regarding the subject Osumare (2008, p. 21), clarifies “the cultural history of the Americas is partially defined as African continuities, based on reinventions, adaptations and meanings”. However, the history of the Americas is intrinsically linked with the African continent.

It has been almost impossible to accurately describe the emergence of Hip-Hop through a single version, but the most expressive currents maintain that the same cultural phenomenon obtained social, political and artistic recognition with its emergence in the peripheral neighborhoods of New York.

The social conditions of the islands, particularly Jamaica, caused thousands of families to emigrate in search of better living conditions, opting for the outlying neighborhoods of New York, more specifically the South and West Bronx, where migrant families found transportation facilities. survival. They were neighborhoods with a high rate of crime, drug trafficking, prostitution, police brutality, racism, low incidence of State institutions, single-parent families with a very high rate, alcoholism, smoking, high unemployment, etc.

The 1960s of the century. The 20th were the most controversial years in the USA, as it conveyed the country's message of freedom in the face of the Cold War, the then ideological political conflict between the USA, defender of capitalism, and the Soviet Union, defender of socialism, covering the period from 1945 to 1991 with the fall of the socialist bloc. This political conflict –

ideological conflict between the two superpowers still exists to this day, and it was in this decade that some events took place that marked the history of the USA, such as the assassination of American President John F. Kennedy, the much-protested Vietnam War and the emancipation of black consciousness raised the fist of the so-called movement *Black Power*, literally translated as black power.

At that time, it was the most comprehensive civil rights movement, that is, the guarantee of fundamental rights established in the American constitution, of which Malcolm X, Martin Luther King Jr. And the Black Panthers made constant references to the lack of practice in the social life of all American citizens without distinction of color, religion, origin, ethnicity or other labels that would jeopardize their social integrity.

In the movement segment *Black Power*, a character like Steve Biko who said “say it loud: I’m black and I’m proud”. Or “say it out loud: I’m black and I’m proud!” was paraphrased by renowned musician James Brown in his 1969 album entitled “say it loud: I’m black and I’m proud” and highlights the frustration and fatigue that the black man carried with him at the time.

It is important to note that the movement *Black Power* it was essentially a racial demonstration from South Africa to the United States of America, from Brazil to the Island of Haiti, as happened with the movement *Rastafari* in Jamaica, and Negritude in Senegal and Ghana. In general, the movements addressed issues from the political forum, but the *Black Power*, sought to describe the most varied facets, from sport to music, the latter was the most unifying due to its characteristics and ease of mobility, as the message reached people quickly.

Along this path, the precursors of Hip-Hop used music as a tool of social, political, economic and cultural struggle, with a view to helping young people escape delinquency, drugs, prostitution, street fights, *gangs*, social brutality and above all the construction of consciousness and personality.

According to John Leland (2005), the word hip originates from West Africa, specifically from the Wolof language, spoken in Senegal, which means to see, to open the eye. This word migrated with enslaved people brought to the USA and survived the times until the word hop was combined, which gave rise to the word Hip Hop. However, to understand the social function of Hip Hop, we must look at the different acronyms that have been associated with it over the years.

ONE (2009, p. 70) follows this line of thought, clarifying that the acronym HIPHOP has three emblematic natures and meanings:

Her/HIS Infinity Power Helping Oppressed People; Your Infinite Power to help oppressed people Having Inner Peace Helping Others Prosper; Seeking inner peace by helping others prosper Holy Integrated People Having Omni-present Power People blessed with omni-present power (ONE, 2009, p. 70)

As we have said previously, the Hip-Hop movement has a history and carries with it principles and duties that transform lives. Hence, this movement has its own natures, which contribute to the creativity of the lifestyles of the hippas, who are the people who identify with the culture of the Hip-Hop movement. On the subject, ONE comments:

Hip-Hop our unique spirit, our unique collective consciousness; creativity, the causative force behind Hip-Hop elements. Hip-Hop is the name of our lifestyle and collective consciousness. It is the perceptual ability that causes self-creativity and builds self-worth. Hip-Hop is the creation and development of Breakin, Emeceein, Graffiti Art, Deejayin, Beat Boxin, Street Fashion, Street knowledge, Street Language, Street Entrepreneurship and Health and Wellbeing. This is what we call ourselves and our activity in the world. (ONE, 2009, p. 70)

For a greater perception of Hip-Hop culture, we have to carry out a historical, sociological, economic, legal, political, pedagogical and cultural survey, because Hip-Hop culture is a tool for building and reconstructing the individual's personality with a view to its social reintegration.

Hip-Hop had its first manifestations in the late 1960s and early 1970s, with the practice of its four core elements: Deejayin, Emeceein, Breakin and Graffith Art by teenagers and young people from the poor neighborhoods of New York (Bronx), where there were immigrants from countries such as Jamaica, Puerto Rico and others in Latin America.

Its seed was sown when Kool Herc was invited by his older sister Cindy Campbell to play at her back-to-school party. Dj Kool Herc considered “father”, Dj África Bambaata “Godfather” and Dj Grand Master Flash “Inventor” are considered as precursors of the most popular urban culture today, due to the relevant contribution of each of them, especially in terms of Hip-Hop promotion concerns.

Cliver Campbell or simply DJ Kool Herc has been considered the greatest exponent of Hip-Hop since 1973, when he first brought together the core elements of the movement at his sister Cindy Campbell's back-to-school party.

Kevin Donovan or DJ Afrika Bambaata as he is commonly known is considered the “godfather” of Hip-Hop culture, for being the first to create the movement's first organization in the world called Universal Zulu Nation (UZN), in 1973 with the purpose of combat violence through dance, graffiti, DJ and MC. The Universal Zulu Nation attributed spiritual guidance in the union of the four core elements and based on the principles of organization set out in the *Infinity lessons* such as seeking success, peace, knowledge, wisdom, understanding and the honor of the way of life. These guidelines were defined on November 12, 1974 and since then, November has been considered the month of the Hip-Hop movement.

Afrika Bambaata is, as seen above, responsible for the expansion of Hip-Hop throughout the world, recognized as a man of peace and argues that Hip-Hop has its origins on the African continent.

Joseph Saddler or simply DJ Grand Master Flash is considered the inventor of *cross fader*, separator used in *mixer* from the *turntable*, allowing the DJ to keep one song audible while another song plays. *Cross fader* is considered the tool that revolutionized the art of Deejaying, by recreating the techniques of *sound extend*, a technique that allows the DJ to prolong the sound to the corresponding tempo of the song.

DJ Grand Master Flash also developed scratching, which had been created by his pupil Grand T. Wizard. *Scratch*, a technique used by DJs through a *turntable* to produce sounds by “scratching” the vinyl record back and forth repeatedly. Therefore, the *scratch* is most commonly associated with Hip Hop, but is currently used in several styles – including pop.

The Grand T. Wizard, when creating the *scratch* transformed the *turn tables* what to do to you *scratch, sample* it is cut. In other words, it transformed the *turn tables* on musical instruments through the *turntablism*, which is also one of the sound production techniques used by DJs.

Hip-Hop is the term that describes the independent collective consciousness of a specific group, which culturally manifests itself through its base elements (Deejaying / DJ, Emcee / MC, Breakin and Graffiti), who are guided by the principles of love, peace, togetherness and fun responsibly.

Regarding the conduct and actions of hip-hop, the Universal Declaration of Hip-Hop Culture, in its first principle, provides us with the following statements:

1st principle. Whenever and wherever the present and future elements and expression of Hip-Hop Culture manifest, this declaration of Hip-Hop Peace shall guide the practice and interpretation of said elements of its expression and respective style of expression. life.

Currently, Hip-Hop is represented by ten elements, that is, by four (4) base elements: Deejayin / Dj, MC, Grafitti and Breakin; and six complementary ones: *Street knowledge, Beatboxing, street fashion, Street language, Street entrepreneurialism* and Health and Wellbeing. Therefore, rap music arises from the perfect combination of the Deejayin/DJ and the Emceein/ MC. for being the perfect combination of the emergence of Rap music.

8

2.2 Deejayin/DJ

It is considered the core element of Hip-Hop Culture, providing the beats for Mc to sing. According to Souza (2011, p.75), the “Dj prints his signature on DJing, whether when he is accompanied by an MC, or when he acts individually leading a party.”

However, since its first manifestations, the DJ has been the figurehead of Hip-Hop culture, serving as conductor at parties, an essential element in radio or television programs, as well as being the promoter of shows, making the public vibrate from the beginning to end.

Among the various roles that the Deejayin / DJ plays today, in addition to leading the public, stands out the preparation from the base to the top of the Emcees and B-Boys performances, where behind an MC and B – Boys there must always be a DJ who will prepare all your performances, combining the instrumentals, defining the MC and B-Boys stops, understanding the right moment to perform one or another musical track.

2.3 Emceein/MC

It is the element that creates rap music and is considered the voice of Hip-Hop culture. Regarding the skills that the master of ceremonies (MC) has, Souza (2011, p. 73), explains “the MC conveys the message, declaims and sings the poetry, of which he generally has the authorship. His role is

use your voice to talk about everyday life; he or she, through poetry, brings aspects of the social and cultural context and shows how they maintain relationships with global and local issues (SOUZA, 2011, p. 73).

Rhythm and Poetry or simply rap is a musical style of the Hip-Hop movement, and for the creation of rap music there are two fundamental roles: that of the MC and that of the DJ. The MC, or master of ceremonies, is the one who speaks while the music is played. The DJ, or Disc-jockey, is the creator of the beat: he selects the records, beats, etc. Initially, this duo worked for entertainment – “it was the sound that rocked the big parties that, from 1976 onwards, took over the Bronx” (SALLES, 2007, p. 28).

All rap music is a poem that waits to be recited, spoken, sung and can be written or improvised (freestyled), and it is through its core elements that the Hip-Hop movement spread throughout the world, and it is through them that rap “ends up standing out and assuming responsibility as a spokesperson for the movement, both on the political-ideological and sociocultural sides” (LEAL, 2007, p. 67). Santos is in the same line of thought when he highlights that it is, through the “speeches given by MC’s at Rap shows”, that he reflects, in a more direct way, on issues that affect the “poor population; [...] to denounce the ills of excluded minorities” (SANTOS, 2013, p.14).

Since its emergence, the Hip-Hop movement has been marginalized, even with such barbaric behavior of being discriminated against, hip-hop artists have always been concerned with showing the world through their elements, that their arts are linked to fun, to the love of close and, above all, to the cultivation of peace.

Interestingly, the Hip Hop movement integrated itself into society through its arts that were marginalized. Currently, Hip Hop has been an element of integration, reintegration and resocialization of people in society. In other words, yesterday marginalized, today an active agent in helping to change the consciousness of many and reintegrate the marginalized.

2.4 Feminism

For a greater perception of the feminist movement, we have to do a historical survey because it is a “movement that produces its own critical reflection, its own theory” Pinto (2009, p. 14), the feminist movement is a tool that has been reflecting on the

conditions placed on women, giving initiative to the search for gender equality. Or rather, the feminist movement seeks to keep society informed and awaken with critical reflections inherent to the conditions that women are subjected to in the face of patriarchal and sexist systems.

Taking into account its critical approaches and theories, the feminist movement can be known from two aspects. Regarding the subject, Pinto (2009, p. 14) clarifies, “the feminist movement can be known from two aspects: the history of feminism, that is, the action of the feminist movement, and feminist theoretical production in the areas of History, Social Sciences, Literary Criticism and Psychoanalysis”.

Sticking to Pinto's words, we can affirm that the feminist movement, through its peculiar double characteristic (critical reflection and theory), has gone beyond its limits, provoking shocks and a healthy debate in the face of the reordering of the different natures in the history of social movements and in the theories of Human Sciences in a more comprehensive way. For example, in the field of literary studies it has been the “critical movement that has had the most impact on literary history and as one of the most powerful forces of renewal in contemporary criticism.” (SCHMIDT, 2002, p. 107).

As Tilly (1994, p. 31) states, “certainly, every story is heir to a political context, but relatively few stories have such a strong connection with a program of transformation and action as women's history”. In this sense, the idea of feminist transformation began in the 19th century, where the industrial revolution was one of the great milestones in serving as a driving force for women to demand equal rights with men, when women united in labor causes. It is worth noting that in that era, the biggest concerns were the right to education and the right to vote, but Nísia Floresta stated that “women's specific problems came to be seen as individualistic concerns, having been left aside in favor of collective issues ” (FLORESTA, 1839, p. 78).

The French Revolution was a major milestone for the positioning of women in society, as it was from there that they began to question themselves regarding their roles in society. In this same era, men fought in search of citizenship and women fought alongside them, but women “[...] it was not the people who led the revolution nor who reaped the fruit” (BEAUVOIR, 2016, p.159), or rather, the great political achievements of that

era, they still did not reach them because they were not seen or considered as legal citizens by the societies in which they were inserted.

The questioning of conditions, as well as their demands for changes to which women were subjected in patriarchal and sexist societies, are not new today, as “throughout Western history there have always been women who rebelled against their condition, who fought for freedom and many times they paid with their own lives” (PINTO, 2010 p.15), narrating about the feminist movement is entering a path filled with very enlightening studies and theories, about the power relationship in society in which the other(a) is inserted. Let us understand here as the subaltern subject, in this case the woman. Or as Indian researcher Gayatri Spivak (2010) argues when considering the subaltern to be those different from the elite, that is, those who are oppressed in giving their voices in places where they are inserted by holders of political power.

However, the feminist movement presents its own theories and critical reflections that have been improving day after day and the development of their studies have contributed to raising awareness of the conditions imposed on women in society.

The emergence of the first wave of the feminist movement took place in the middle of the century XIX, in Europe and the United States. With the development of the feminist movement which, for Cisne (2015), is the period in which women will become closer to social struggles. Still concerning the first appearance of the feminist movement, the author adds that, initially, the feminist movement is marked by three currents, starting with the liberal feminist current represented by bourgeois women who demanded equal political rights, education and changes in marriage legislation.

Liberal feminism, according to Cisne (2015, p. 106), “[...] seeks to reduce inequalities between men and women through positive action policies, we can speak of a reformist feminism”. However, as a result of the industrialization process that the world was experiencing, particularly Great Britain, the division by classes emerged and women began to be included in workers' work, hence, they came together and began to organize protests that allowed them to have visibility and draw attention to men and society in general.

With the enthronement of women in workers' jobs and the division by class, capitalism was consolidated, as Marques and Xavier (2018, p. 2) explain, “the consolidation of capitalism, women are included in this system, being over-exploited and put to

abusive and precarious situations, starting to work twice as much as men worked and receiving a comparative 1/3 of the male salary”, in this way “women were exploited even more shamefully than workers of the other sex” (BEAUVOIR, 2016, p. 166). However, women begin to experience arduous struggles for equal rights at the level of industries and factories, which brings them closer to Marxist studies, which becomes another current of the feminist movement.

The feminist movement gained notoriety with the appearance of the Suffragettes in England from the 19th century onwards, whose postcard was the demand for the right to vote. The suffragettes, as they were called, sought to unite women of all classes in the quest against the right to female suffrage, but in the face of this arduous struggle two personalities stood out, as Alves (1981) describes:

Two very important names in this process are Olympe de Gouges, who in 1789 criticized the Declaration of the Rights of Man and Citizen, publishing a version of the same document for women, the “Declaration of the Rights of Woman and Citizen” in France and Mary Wollstonecraft published the work “A Vindication of the Rights of Woman” in 1792, bringing reflections on the emancipation of women, defending democracy and women's rights in England, both are recognized as pioneers of feminism, and influenced the construction of the Suffragette movement. who fought for the right to vote, thus reaching both bourgeois and working-class women (ALVES, 1981).

The suffragists promoted large protests and/or demonstrations in the English capital, and in the face of these demands they were arrested and imprisoned several times, they even went on hunger strikes in the fight against the search for the right to female suffrage, which was achieved in 1920 with the ratification of the constitutional amendment in the United Kingdom, as Alves and Pitanguy (1981, p. 45), point out “only in September 1920 was the 19th Constitutional Amendment ratified, granting the vote to women”. It is worth highlighting that before gaining the right to vote in 1918, the death of feminist Emily Davison in 1913 when she threw herself in front of the King's horse, in the famous horse race in Derby, it was from that tragic event that the causes of the suffragettes gained more notoriety and their struggles received attention from society.

With this great achievement, or rather with the ratification of the constitutional amendment that granted women the right to vote, the end of the first wave of feminism was marked by the publication of several works, notably the book “The Second Sex”; by French feminist and writer Simone de Beauvoir. Through her work, Beauvoir questioned the subordination in which women were victims based on their means

wraps: “[...] the book represented a powerful attempt to understand the social construction of the “feminine” as a set of determinations and expectations designed to restrict women’s capacity for autonomous agency” (MIGUEL; BIROLI, 2014, p. 25).

According to Pinto (2010), Beauvoir brought reflections beyond political inequalities, by asking questions related to culture and the socialization process, as well as raising reflections on what it means to be a woman. “Nobody is born a woman: They become a woman”, so maintained the author where she explains the real existence around the definitions of what it means to be masculine and feminine “in” and for society.

Even with the reach of the right to vote for women, the feminist movement, as a libertarian social movement, in the period after the first world war, where the motto “the political is personal” was appealed, this motto focused on the facts that took place within the family, but deserved the intervention of public entities. On the other hand, women linked to the feminist movement tirelessly sought and fought for paradigm shifts, arguing that the issues inherent to the social and domestic violence that women suffered should be resolved through public spheres. Thus, the second wave of the feminist movement emerged, which focused on questioning gender roles based on the conditions that women faced within the family and/or domestic sphere, as well as in society in general.

According to Scott (1989), the work “The Second Sex”, written by the French feminist and writer Simone de Beauvoir, was relevant to the feminist movement because it brought to this movement the reflection of gender in its social form, considering that gender is constructed by social relations, that is, it is related to what the individual becomes after birth and everything that will be imposed by an entire social construction.

Still concerning the emergence of individuals who launched works that contributed to the solidification of the second wave of feminism in terms of its critical reflection, Alves *et al.* (1981) add:

Betty Friedan, an American feminist activist, based on Beauvoir's studies, developed a work, published in 1963, called “The feminine mystique”; the work brings testimonials from middle-class women in which they show their frustrations related to their role as “queen of the home”. This book brings the experience and experience of these women in the domestic sphere. Another important name is Kate Millet, an American activist who published the book “Sexual Politics”, in which she made a historical analysis of relations between the sexes and the power relationship prevalent in all cultures. And, at the same time, Juliet Mitchell, a psychoanalyst and feminist, published “The condition of women”, in which she reflected on

the spheres of production of the reproduction of sexuality and education. (ALVES *et al.*, 1981, p. 52)

With the publication of these books, the feminist movement at that time began to question the origins that lay behind the inequalities of women's subordination. According to Miguel cited by Pinto (2018, p. 5), he highlights that the second phase of feminism was marked by “approaches related to the oppression of women, sexuality, the cultural construction of gender and domination. The discourse was now focused on power relations between men and women, debating issues of discrimination, cultural inequalities and sexist structures.”

In short, the second wave of feminism brought reflections inherent to sexist, patriarchal societies, gender and the oppression of the female sex. Miguel, further paraphrased by Pinto (2018), argues that in this period, the feminist movement brought discussions “around the defense of women’s sexual freedom; abortion also became an issue for the movement during this period, as well as the discussion on the right to be a mother based on the woman's will, who could have the freedom to decide whether or not to have children, as well as the The time to have children is a woman’s choice.”

In this lineage of thought, the third wave of the feminist movement emerges, but this comes to “question the movement itself, it was perceived that feminist studies addressed experiences that only represented middle-class and white women. This questioning marked the third wave, as it was at this moment that women linked to feminism would criticize the studies that characterized the second wave. (MIGUEL *et al.*, 2014)

With such questioning, the feminist movement saw approaches to women further. In other words, it treated women as a whole, regardless of their social class, race, color, ethnicity, language, etc. Third wave feminists brought speeches that called for the exclusion of other women who did not belong to the elite and were not white.

[...] the admission of the multiplicity of women's experiences in a society. The experiences of women in elite positions – white, educated, bourgeois or petite bourgeois, heterosexual – tend to be presented as the experience of all women. This criticism, which was made [...], was extended to feminist thought in general by authors linked to the most underprivileged positions. (MIGUEL; BIROLI, 2014, p.85).

Sticking to the line of thought of the theorists mentioned above, we can say that with the questions that the third wave of feminism made to the movement, it allowed the emergence of new currents that started to care about race, class and region, allowing the

enthronement of a fraternity among subalterns regardless of their conditions, race, color and class, but rather that they could share the same language in the search for their rights, as Lucas Lima (2013, p. 278), in his study “Feminismos , literary studies and queer epistemology – overlaps”, explains,

Queer theory does not aim, as does much of diaspora studies, to find an “origin”, but rather to demonstrate that queer subjects, or other subjects and other subjects, are part of what could be called “planetary culture”, which it would entail, as I understand it, the formation of new bonds and the constitution of a new “fraternity” – an ethics – based on sexuality and/or gender performativity, and, perhaps, on pajubá itself (LUCAS LIMA, 2013 p. 278)

With female plurality within the movement, we can affirm that the movement in question, as Bandeira and Melo (2010, p. 8), corroborate, “was born from the collective struggles of women against sexism, against the conditions of aversion and inferiorization of the feminine, transformed in routine practices of subordination”. Thus, feminism will constitute itself as the driving vehicle for and for the deconstruction of the patriarchal structure and the subalternization and inequalities that thousands of women have been imposed on in sexist and patriarchal societies, by appearing as a “libertarian movement, which does not just want space for woman – at work, in public life, in education –, but who fights for a new form of relationship between men and women, in which the latter has the freedom and autonomy to decide about her life and her body”. (PINTO, 2010, p. 16)

However, despite the recognition and enthronement of women in the political sphere, the feminist movement “is not enough to ask how women can be represented more fully in political language. Feminist criticism must also understand how the category of 'women', the subject of feminism, is produced and repressed by the same power structures through which emancipation is sought” (BUTLER, 2003, p. 19).

Therefore, feminist movements have been developing studies that reflect gender power relations that aim to legally expand women's civil and political rights and deconstruct the patriarchal and sexist structure that societies hold over women.

2.5 Social movements and culture

Society is constantly changing and the human being as a social being follows its dynamism and evolution. Because, for a greater understanding of human beings, it is necessary

contextualize your surroundings, being analyzed within your cultural envelope, being influenced by family, beliefs, customs, values, age, sex, race, ideology, in short, everything that impacts the formation of your personality.

With the dynamism of time and space as essential factors for describing cultural elements, especially when it comes to social processes in permanent movement and always unfinished such as social movements, the task of conceptualizing them becomes even more difficult. The fact that social movements “constitute, by their very nature, uncertain, unfinished and undefined processes, which constantly change according to vicissitudes inherent to the specificities of the socio-spatial formations in which they are formulated and come into action” (CASTILHO, 2013, p. 5).

Sticking to Castilho's line of thought and social movements being unfinished given the changes in temporal and spatial paradigms, we want to emphasize that our focus here is not to conceptualize social movements, but rather to describe how they relate to culture, being that the identities that social movements appeal to are embedded in culture, that is, identity must be thought of through culture. While subjectivities are produced from an ideological and discursive point of view.

Social movements are created by human beings and they “use systems or codes of meaning to interpret, organize and regulate their conduct, in short, to give meaning to their own actions, as well as to the actions of others: They are their cultures” (HENNIGER; GUARISCHI, 2006, p. 58), hence social movements have their ideological and identity lines, as Hall (1998, p. 45) states:

Each movement appealed to the social identity of its supporters. Thus, feminism appealed to women, sexual politics to gays and lesbians, racial struggles to black people, the anti-war movement to pacifists, and so on. This constitutes the historical birth of what has come to be known as identity politics – an identity for each movement. (HALL, 1998, p. 45)

Taking Hall's line of reasoning into account, we affirm that each and every social movement has its own identity and ideological codes of conduct. For example, the Hip-Hop and feminist movements covered in this article differ in a peculiar way in their ideologies, let's see:

The Hip-Hop movement, according to the Universal Zulu Nation (UZN), the organization that governs the movement and based on the organization's principles and code of conduct set out in infinite lessons (*infinity lessons*), has the identity guideline of human otherness,

socialization and education through the arts. The feminist movement aims to deconstruct the patriarchal and sexist structure that societies hold over women as an ideological line of identity.

Culture is a primordial and inseparable element of social life. Therefore, culture cannot be studied “as an unimportant, secondary or dependent variable in relation to what makes the world move; it has to be seen as something fundamental, constitutive, determining both the form and character of that movement, as well as its inner life” (HALL, 1997, p. 23).

Social movements as cultural artifacts serve as instruments that highlight and/or mobilize discourses in which their subjects are subjected to escape from powers through their theories that “are toolboxes” Foucault (2000), these ideological identity theories are what allow subjects resist power, by producing discourses of subjectivity because the State, as holder of power, has not resolved the asymmetries that exist between populations.

Social movements with an identity nature are emblematic examples, despite fighting for the recognition of their particularities and differences, that is, for specific issues, the type of debate they provoke in society ends up touching on very important themes that affect the social structure and the very constitution of society. (PRUDENCIO; GOSS, 2004, p. 81)

It is essential to disassociate social movements from culture, as this “only becomes possible in language” (BERNARDO; GUARESCHI, 2004). In the same line of thought is Brazilian researcher Lucas Lima (2013), in his study “Feminisms, literary studies and queer epistemology – imbrications”, corroborating that “language itself is a privileged place for the circulation of meanings and powers”, and starting from the assumption, that the subject is based on discourses and the discourses that emerge, create spaces in the places where they go through the subjects, linked to the social movements that emerge in societies, which are intrinsically associated with a given culture.

According to Hall (1997) culture must be analyzed based on the contradictory trends and directions of social change taking into account new social paradigms. On the other hand, culture “are varied systems of meanings that human beings use to define what things mean and to codify, organize and regulate their conduct in relation to one another [...]. These systems give meaning to our actions.” (HALL, 1997).

Although there is an intrinsic relationship between social movements and culture, we want to highlight here that some social movements find it extremely difficult to establish themselves in certain places for cultural reasons. As an example, it has been the black feminist movement and the LGBTQI+ community that in certain places, regardless of the continent, are discriminated against, raped, murdered and even killed because they are considered “counterculture” subjects in these places.

Let us admit that human beings share their knowledge with their peers, by teaching, learning, disseminating and preserving their cultural identity, just as Keegan and Green (2003, p. 100) consider culture as “a learned behavior, passed down from generation to generation and, therefore, it is difficult for an outsider, inexperienced or untrained, to understand it in depth”, culture is something continuous that man has been learning since his young age and seeks to transmit to future generations so that they know and identify with their origins, histories, habits, customs, beliefs that will differentiate them from other societies, especially because what appears to be culture in a certain region in another place may not be seen as culture and be seen as something strange. Perhaps it is these multiplicities of values that human beings hold in the social and cultural environment that in certain regions leads them to belittle, crucify and murder anyone who has a different sexual orientation and is calling for gender equality and sexual freedom.

Despite the immense difficulties that social movements face in remaining firm and/or inserted in societies where male domination is predominant, social movements with an emphasis on feminism have shown efforts and broken social, cultural and political barriers in these societies. , in order to serve as an instrument to awaken awareness and fight against women's civil rights, given that “the efforts of the different feminist movements were touching, in one way or another, popular culture and introducing changes in behaviors and values socially accepted” (GEBERA, 2000, p. 107)

Social movements have been multiplying throughout the world and with no room for error, Gebera (2000, p. 109) considers the movement to be “one of the most significant of the 20th century”. The seeds sown by the movements will continue to bear fruit until the next millennia, as we are in a more plural society and people question things, in other words, feminism brought female subjectivation as a place of knowledge and a place of power.

However, from their inception to the present day, the hip-hop and feminist movements have played a leading role in the fight against social and political asymmetries worldwide. However, there is a vast trajectory of struggles and achievements of the two social movements as they serve as an instrument of social, political, economic complaints, etc. where its supporters surf these waves as brave movement activists, acting as engaged intellectuals, by putting their lives and giving their voices at the service of communities, especially those who live on the outskirts because in some cases they are deprived of their freedoms of expressions.

For Kilomba (2019), not having the right to speak is the same as not having the right to citizenship, with citizenship being active participation in society. Therefore, the legitimization of any and all violence against bodies that have been colonized in history. For Spivak (2010), the concept of speech is not just about producing an opinion, but about this opinion being heard and respected by society and the State. In her work, can the subaltern speak? She shows how historically subaltern groups (colonized, women, etc.) have been deprived of a voice, this, for her, is the greatest violence imposed by colonial and post-colonial states. In this sense, Gebara (2000, p. 50) claims:

The male denomination of women is expressed particularly through the denomination of the father, husband or partner. It is they, through social and cultural institutions, who impose family laws that are often unbearable for. They are the ones who threaten, punish, violate and do not take responsibility for many actions committed in a disastrous way. (GEBARA, 2000, p. 50)

Therefore, although there is a long historical trajectory of social movements, it is people, women in particular, who are unaware of the existence of feminist movements, and live outside of their rights as women if we take into account that societies were designed in a patriarchal and sexist, where women are “mere objects of men’s submission”, this scenario has been recurrent in societies where the law of “masculine denomination” camouflaged in the expression submission prevails. It is necessary to reiterate that submission is synonymous with respectful, humble, obedient and not with the expression “doing everything that man wants/desires or what society imposes on him”.

Final considerations

This article, as we stated previously, is divided into three sections. In the first and second sections, a historical and evolutionary approach to the Hip-Hop and feminist movements was made, showing how they serve as agents of social, political, economic and cultural intervention. The third section, and by the way the last, addressed social movements and culture. In other words, it was described how social movements relate to culture, based on the discursive ideological identities produced and supported by the movements.

However, the development of this article involved an analysis of the origin and development of the Hip-Hop and feminist movement, in search of understanding its history and contributions to its trajectories and their statements on a global level. It is understood that the history of the Hip-Hop and feminist movement covered in this article reflects its genesis and development that contributed to the trajectory of feminism and Hip-Hop in different parts of the world, as each place will have its manifestations taking into account local cultures.

Thus, it is concluded that social movements are indivisible from culture, with culture being a primordial and inseparable element of social life. Because although the Hip-Hop and feminist movements have broken limits, by crossing borders, conquering new spaces of action and enabling the flourishing of different practices, initiatives and identities, the path of the two movements covered in this article, towards achieving equity and of affirmation in some places is still long.

REFERENCES

ALVES, BM, Pintanguy, Jaqueline. **What is Feminism**. Abril Cultura/Brasiliense, First Steps Collection, 1981

BANDEIRA, Lourdes; MELO, Hildete Pereira. **Times and Memories of Feminism in Brazil**. Brasília: Secretariat of Policies for Women, 2010. Available at: <http://www.spm.gov.br/sobre/publicacoes/publicacoes/2010/title-e-memorias>. Accessed on: 10 Oct. 2016.

BEAUVOIR, Simone de. **The second Sex: the lived experience**. v. 2, Translation Sérgio Milliet, 3rd ed. Rio de Janeiro: New frontier, 2016.

BEAUVOIR, Simone de. **The second Sex: Facts and myths**. v.1, Translation Sérgio Milliet, 3rd ed. Rio de Janeiro: New frontier, 2016.

BORDINI, M. DA G. **Cultural studies and literary studies**. Letras de Hoje, v. 41, n.3, 23 Oct. 2006.

BUTLER, J. **Gender problems**. Feminism and subversion of identity. Rio de Janeiro: Brazilian Civilization, 2003.

CASTILHO, Cláudio Jorge Moura de. Social movements: the difficult task of defining them. In: **Social Movements and Spatial Dynamics Magazine**, Recife, vol. 2, no. 1, 2013.

SWAN, Mirla. **Feminism and class consciousness in Brazil**. São Paulo: Cortez, 2015.

FLORESTA, Nísia. **Women's rights and men's injustice**. Rio de Janeiro: s/ed., 1839.

GEBARA, Ivone. **Mobility in the female slave quarters**: Northeastern women, better life and feminism. São Paulo: Paulinas, 2000.

HALL, Stuart. **Cultural identity in postmodernity**. 2nd ed. Translated by Tomaz Tadeu da Silva and Guacira Lopes Louro. Rio de Janeiro: DP&A, 1998.

HALL, Stuart. **The centrality of culture**. Rio de Janeiro: DP&A, 1997

HAMPATE Yay, Amadou. The living tradition. *In*: KI ZERBO, Joseph. **General History of Africa I**. Methodology and Pre-History of Africa. São Paulo, Ática Edition / UNESCO, 2010, I vp193.

HENNIGEN, Inês and GUARESCHI, Neuza Maria de Fátima. **Subjectivation from the perspective of cultural and Foucauldian studies**. *Psych. Ed.*, São Paulo, 23, 2. sem. 2006, p. 57-74

KILOMBA, Grada. **Plantation memories**—episodes of racism. Translated by José Oliveira, 1st ed. Rio de Janeiro: Cabogo, 2019.

LEAL, Sérgio José de Machado. **Wake up hip-hop!**Awakening a changing movement. Rio de Janeiro: Aeroplano, 2007.

LELAND, John. Hip: **The History**, Happer Perennial, New-York, 2005.

LUCAS LIMA, Carlos Henrique. Feminisms, literary studies and queer epistemology - overlaps. *In*: COLLING, Leandro; THÜRLER, Djalma (organizers). **CUS studies and policies**-Culture and Sexuality Research Group. Salvador: Edufba, 2013.

MARQUES, Melanie Cavalcante; XAVIER, Kella Rivetria Lucena. The genesis of the feminist movement and its trajectory in Brazil. *In*: **VI Scepter Seminar, crisis and world of work in Brazil**: challenges for the working class. August 22, 23, 24, 2018, Central Auditorium of the Itaperi Campus.

MIGUEL, Luís Felipe and BIROLI, Flávia. **Feminism and politics**: an introduction, 1st ed. São Paulo: Boitempo, 2014.

NICULESCU, BASARAB et al. **Education and transdisciplinarity**. Translation: Judite Vero, Maria F. de Mello and Américo Sommermman. Brasília: UNESCO, 2000.

ONE, Krishna. **The gospel of Hip-Hop: first instrument.** New York: Power House Books, 2009.

PINTO, C. & MORITZ, ML **The shy presence of women in Brazilian politics: municipal elections in Porto Alegre in 2008.** Porto Alegre: Digital Library of Electoral Justice, 2010.

PINTO, C. Foucault and Brazilian constitutions: when leprosy and plague meet our excluded. **Education and Reality Magazine**, Porto Alegre, v. 24, no. 2, Jul. Dec, 1999.

PINTO, Céli Regina Jardim. Feminism, history and power. **Rev. Sociol. Polit.**, Curitiba, v.18, n.36, p. 15-23, jun. 2010

PRUDENCIO, Kelly and GOSS, Karine Pereira. The concept of social movements revisited. **Electronic Magazine of Postgraduate Students in Political Sociology at UFSC**, v. 2, no. 1 (2), p. 75-91, Jan.-Jul.2004.

SAFFIOTI, Heleieth IB **The power of the male.** São Paulo, Moderna, 1987.

SALLES, Ecio. **revolted poetry.** Rio de Janeiro: Aeroplano, 2007.

SANTOS, Luiz Henrique dos. **The RAP lyrics of the hip-hop movement as an unfolding of the process of socio-spatial segregation: formerly Quilombos, today periphery.** São Paulo: Rio Claro, 2013.

SCHUMAHER, Schuma. **Women in power: trajectory in politics starting from the struggle of the suffragettes in Brazil.** Schuma Schuma, Antonia Ceva. 1 ed. Rio de Janeiro: January Editions, 2015.

SCOTT, Joan. **Gender: a useful category for historical analysis.** Translation: Cristine Rufino Dabat and Maria Betânia Ávila. New York: Columbia University Press, 1989.

SOUZA, Ana Lúcia Silva. **Literature of resistance poetry, graffiti, music, dance: Hip hop.** São Paulo: Parábola Editorial, 2011.

SPIVAK, Gayatri Chakravorty. **Can the subordinate speak?** Translation by Sandra Regina Goulart *et al.* Belo Horizonte: Editora UFMG, 2010.

TILLY, Louise. Gender, women's history and social history. **Pagu Notebooks** v.3, 1994.

VANSINA, Jean. Oral tradition and its methodology. *In*: KI ZERBO, Joseph. **General History of Africa I. Methodology and Pre-History of Africa**, São Paulo, Ática Edition / UNESCO, 2010, I vp138.