

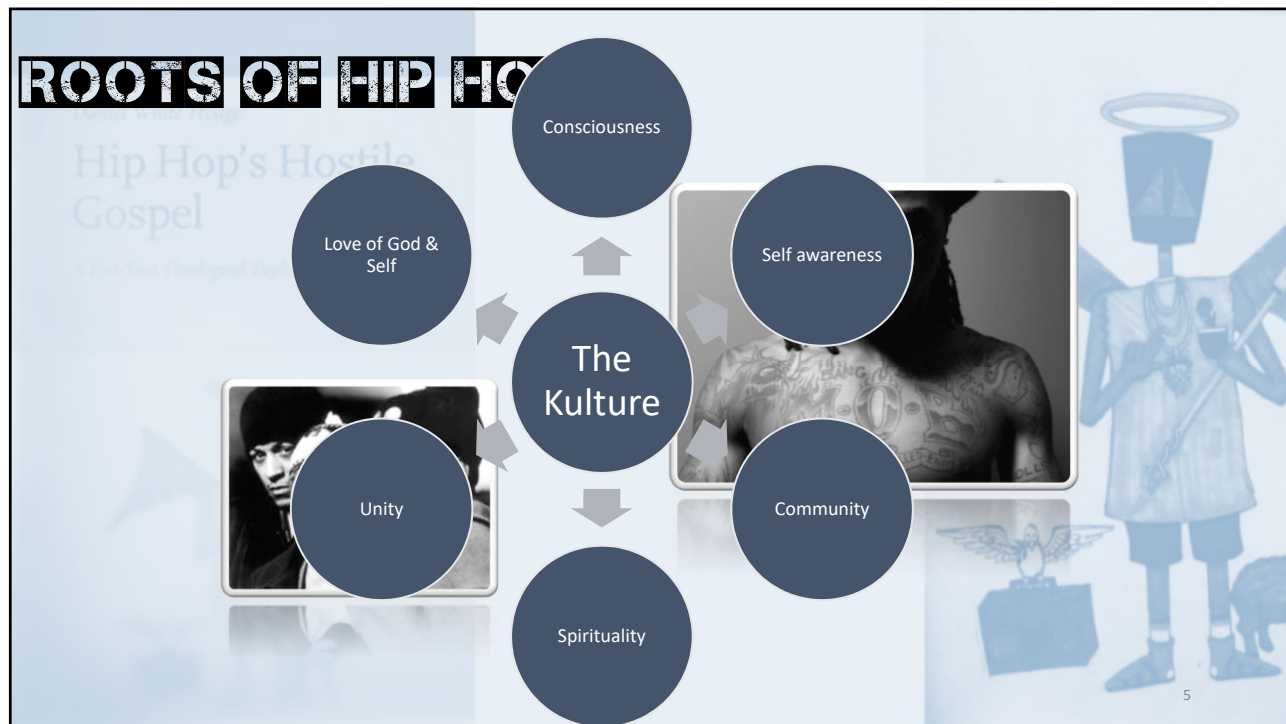


## CONTEXT & BACKGROUND OF THE BOOK

- Just over 8,500 songs (including album cover art, production date, producers, & studio location)
- 30 qualitative interviews combined with 50 informal active interviews
- Theomusicology
  - Sacred
  - Secular
  - Profane







## HIP HOP IS...

- Hip Hop is an urban sub-culture that seeks to express a **life-style, attitude, and/or urban individuality**. Hip Hop at its core—not the commercialization and commodity it has become in certain respects— **rejects** dominant forms of culture and society and seeks to increase a social consciousness along with a racial/ethnic pride. Thus, Hip Hop uses ***rap music, dance, music production, MCing, and allegory*** as vehicles to send and fund its message of social, cultural, and political **resistance** to dominate structures of norms

## RAP...

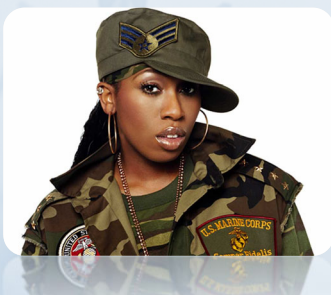
- Rap is the main medium of the Hip-Hop culture that brings definition, value, understanding and appreciation to the social isolation, economic hardship, political demoralization and cultural exploitation endured by most ghetto & poor White communities.



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### Rap (Continued)


Thus, rap is the musical expression that compliments the oral communication of its culture. Rap also captures and esteems the ghetto poor existence as valid and real to all people of color, including many poor Whites. Rap brings the revenue, which fuels the culture and its message.



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*Daniel White Hodge*  
**Hip Hop's Hostile Gospel**  
*A Post-Soul Theological Exploration*


“ Religion is thus understood to be pervasive not only in religious institutions, but in all the dimensions of cultural life.  
(Dr. Charles Long)



Popular Religion. In  
*The Encyclopedia of Religion*, 1987, p.444

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“ What happens, however, when the encounter with the numinous, the religious experience, can no longer find adequate expression in the traditional religious institutions provided by the culture? (Dr. Robin Sylvan)



*Traces of The Spirit:  
The Religious Dimensions of Popular Music.*, 2002, p.5

HIP HOP THEOLOGY?

Hip Hop's Hostile Gospel

Tha hell?



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Daniel White Hodge  
Hip Ho  
Gospel



## POST-CIVIL RIGHTS?

- A generation raised in the ruins of the Reagan-crack-cocaine era
- A generation raised in the womb of media culture
- A generation raised in the ambiguity of morals, ethics, & social values
- A generation raised during one of the greatest shifts in Christian faith
- A generation raised in a post 9/11 America
- A generation raised on technology as normality & identity
- A generation raised on efficiency, calculability, control, & effectiveness as social normality and ways of doing life
- A generation raised with likes & follows
- A generation raised to organize & critically think
- A generation seeking Jesus unfiltered & raw; not religion

## HIP HOP THEOS

- Hip Hop provides the **SPACE, VENUE, CONTEXT, & FREEDOM** to create a leadership/ ethic *in a post-soul/ post-civil rights* era.
- It also creates a theological space for post-civil rights young adults
- 5 Theological Motifs:
  - 1) A theology of suffering
  - 2) A theology of community
  - 3) A theology of the Hip Hop Jesus
  - 4) A Theology of social action & justice
  - 5) A theology of the profane

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## HIP HOP THEOS

### • Central Typologies

- Hip Hoppers create their own view of God, Jesus, and church in association with suffering, pain, and inequality.
- The post-soul context helps to create a climate to question authority, rebel from current religious standards and worldviews, and to create a new path to God and church.
- The felt need from the Hip Hop community aides in creating a spiritual avenue in order to make sense of suffering, pain, and inequality.
- Human action is directed toward problem solving. In this case, Hip Hoppers create a way to problem solve through their music, poetry, and lyrics.
- Distrust of current systems, institutions, and social structures is a part of the worldview of Hip Hoppers within a Post-soul context.

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## THE JESUZ OF HIP HOP

Hip Hop's Hostile Gospel

A Post-Soul Theological Exploration

- You dun gon' too far man!



“ Jesus fraternized with sexually licentious women, cavorted with sinners, worked on the Sabbath, had a temper, used profane language with religious people, praised faithfulness over stilted forms of religious piety, and honored God more than the government. Gangstas respect Jesus because they see the parallels between his life and theirs (Dr. Ebony Utley)

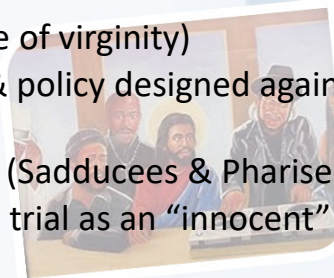


*Rap and Religion:  
Understanding the  
Gangsta's God, 2012,  
p.49*

## JESUZ IS HIP HOP

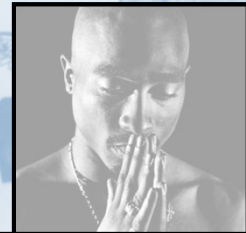
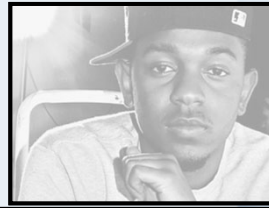
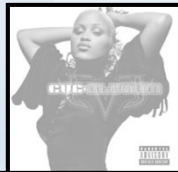
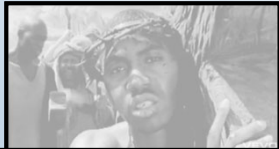
### • Jesuz & Hip Hop's connections:

- Baby mamma drama (Mary & the issue of virginity)
- City officials hated him (Government & policy designed against him)
- Religious officials seen Him as a threat (Sadducees & Pharisees)
- Was beat down by the law (Brought to trial as an “innocent” man)
- Was born in a ‘hood (The manger & the outskirts of the city)
- One of his boyz did him in & one denied him 3 times
- Hung out on the margins

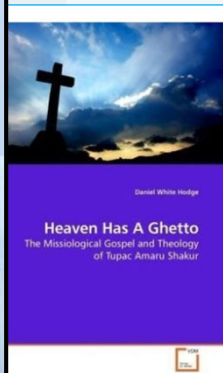
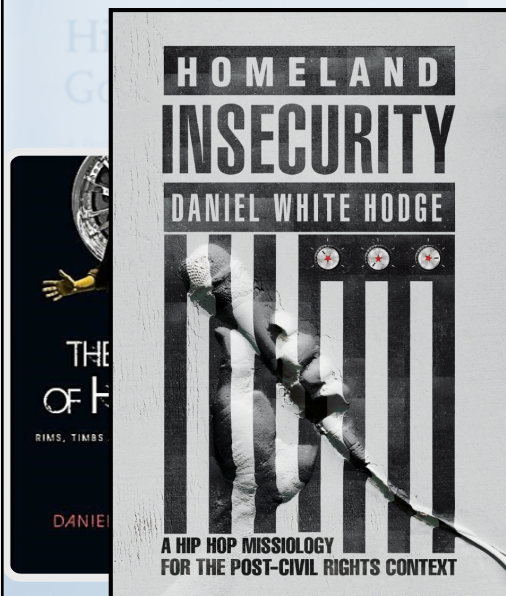


## CONCLUDING THOUGHTS...

- A post-soul space for theological development
- Rejection of religionism
- Development of a theology that is contextual & ethnic-minority friendly
- The intersections of the sacred, secular, & profane are where God resides; the best theology is done there
- Rejection of institutions & systemic approach's to God
- An approach to the Hip Hop Jesuz



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PROFANE  
faith  
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