



POETRY
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MOTION



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Dancing to the "Hotline Bling" in Old Bazaars of Tehran

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**Creating Music across Cultures in the 21st Century, May
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Hip-Hop in Iran



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Hip-hop as a means of self-expression among Iranian youth:

- Socio-cultural commentary
- New discourses and debates on gender roles, civil duties, nationalism, etc.
- Site of interaction between Traditional, Modern, and Postmodern and Global, Local, and Glocal
- Hip-hop: a postmodern cross-cultural/temporal/spatial sphere





Underground music in Iran: 'Talkin' bout a revolution

Article published on Jan. 27, 2016

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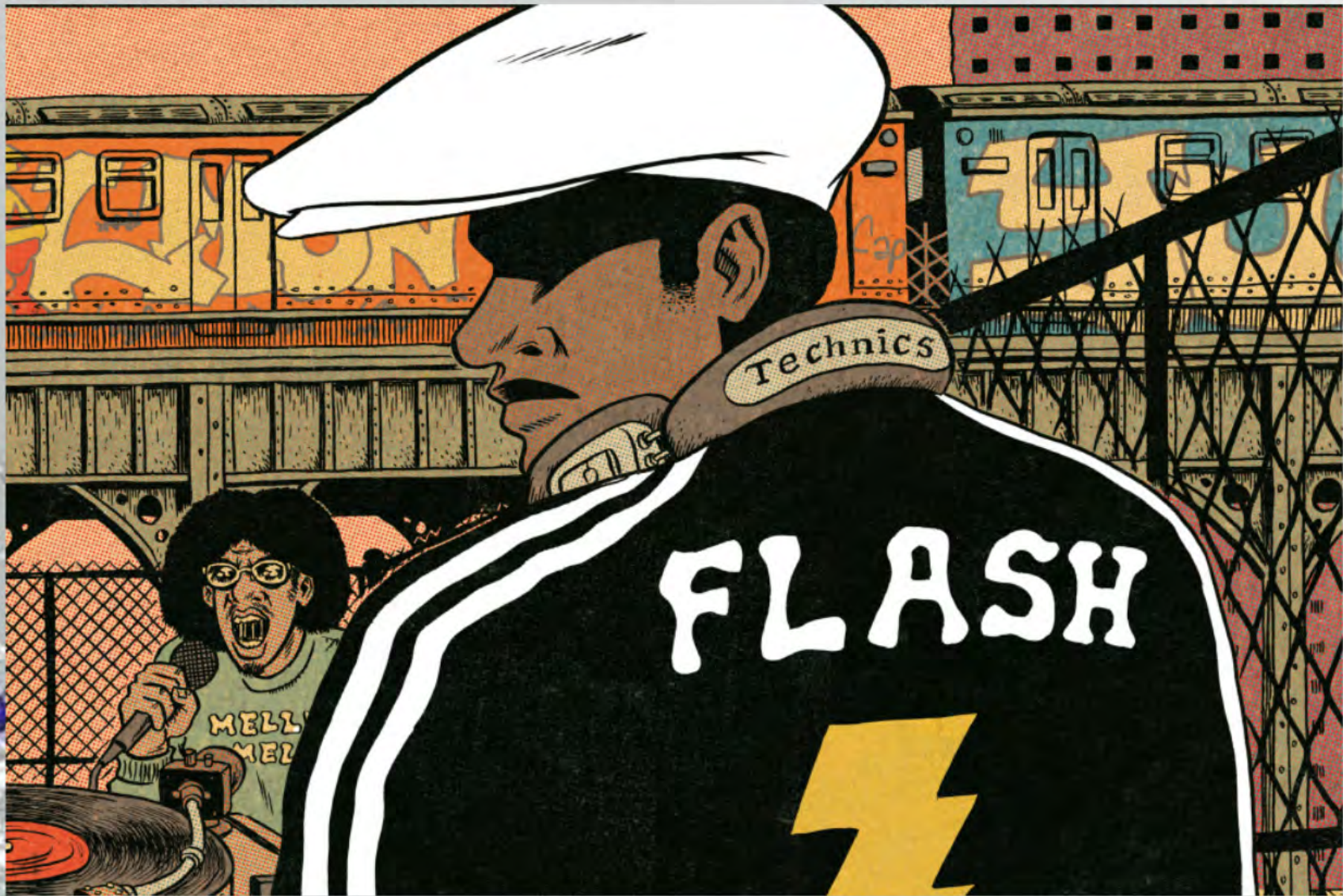
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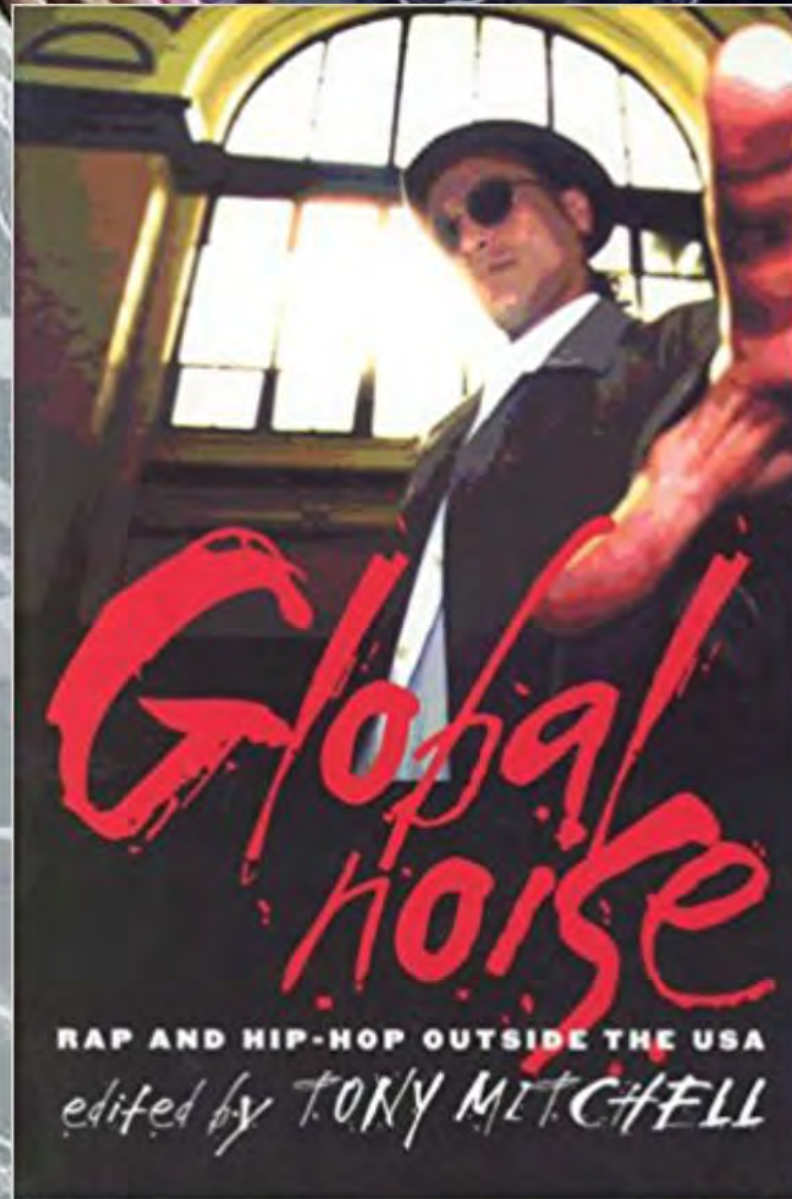
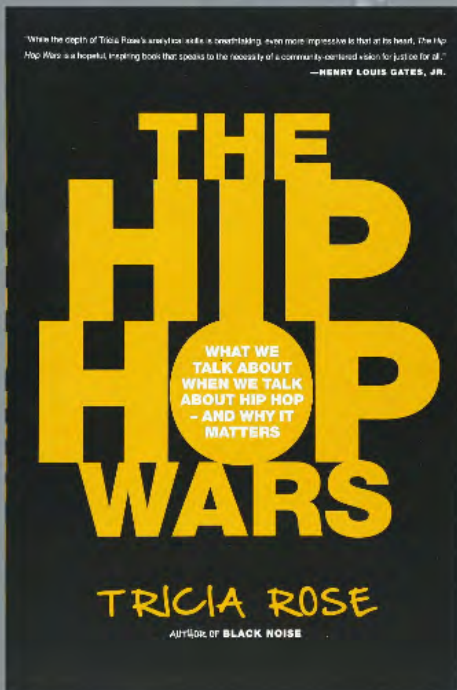
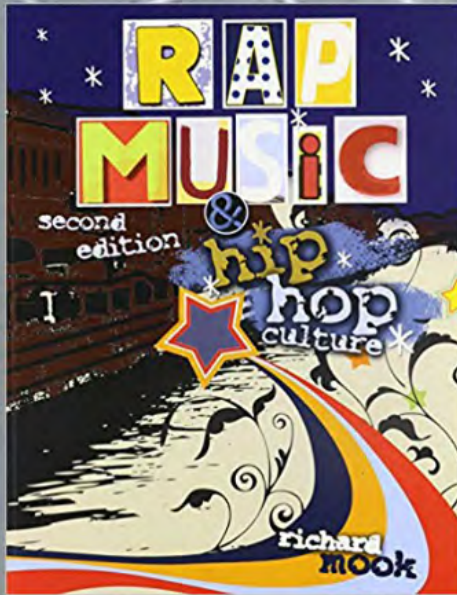


Backstage with the group Thunder, in Tehran | (c) Nima Fatemi/flickr



Scene from the movie "No one knows about Persian Cats" by Bahman Ghobadi





Laudan Nooshin (2011)
Sholeh Johnston (2008)
Thomas Solomon (2005)
Samy Alim (2009)

DRAKE'S
**HOTLINE
BLING**
PERSIAN COVER
BY
HAMID SEFAT



HAMID SEFAT



DRAKE'S
HOTLINE BLING
PERSIAN COVER



Emergence of Underground Music Scene in the late 1990s:

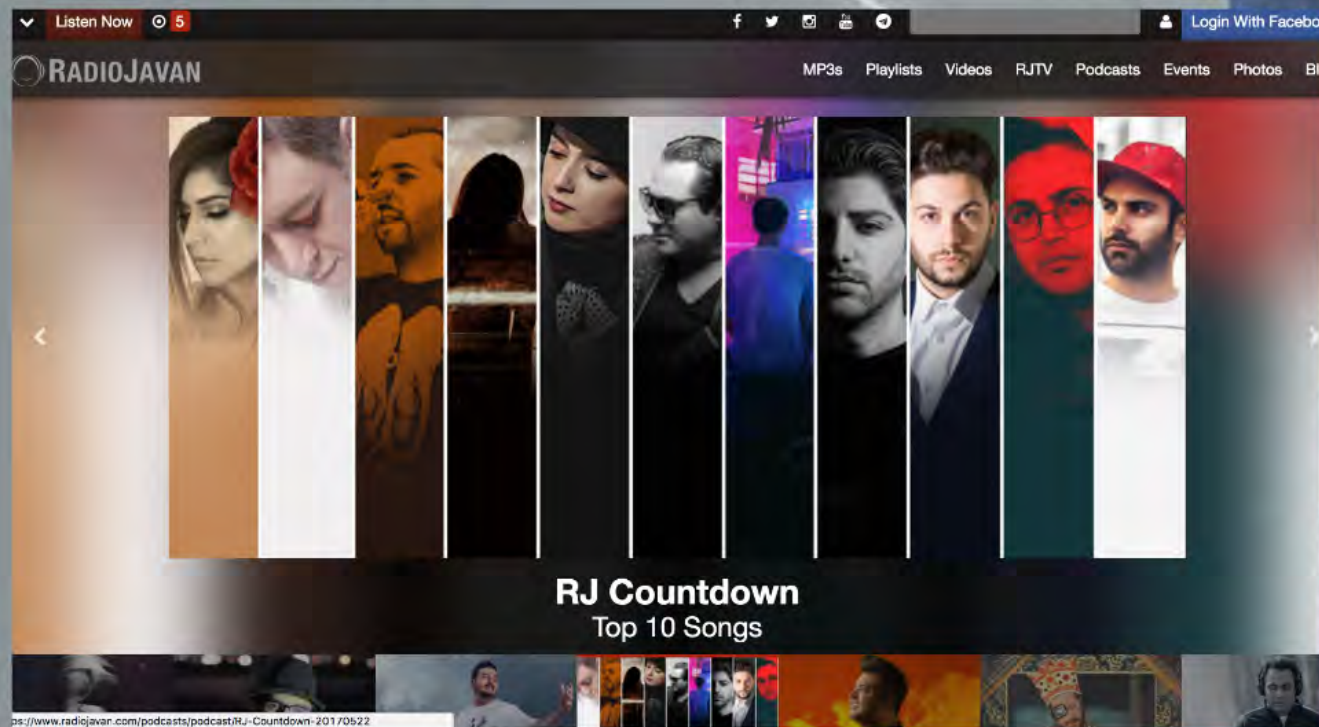
- Legalization of Popular Music
- Relaxation of Regulations on Permits
- Technological Advances: Internet and Satellite TV
- Music production, dissemination and performance requires an official state-issued permit (*Mojavvez*)



Mohammad Khatami; Iran's 5th President

Underground Music:

- *Musiqi-ye Zir Zamini*: literally underground in Farsi
- Diverse genres and styles: Blues, Rock, Country, Hip-hop
- Illegal
- Produced without official permission in home/underground studios
- Disseminated mainly on the internet and Social media, also on exile Iranian TV channels and Radio Javan (Online radio and music broadcaster)



Prominent Iranian Hip-hop Artists



Soroush Lashgari, "Hichkas" ("No One")



Tik Tak Band




Yas



Justina

Postmodern theory and aesthetics

- **Pastiche and parody**
- **Simulacra**
- **Blending/blurring high and low cultures**
- **Rejection of metanarratives**
- **Self-referentiality and intertextuality**
- **Persian hip-hop takes advantage of postmodern features to reject metanarratives imposed by the state/ traditions and culture/religion and construct new identities**



Dichotomy of McDonaldization vs Cultural Reterritorialization

Roland Robertson (1995): Glocalization

Persian hip-hop: an embodiment of glocalization utilizing postmodern devices, combining distant discourses and musical practices, creating new meanings

Hamid Sefat



Heyhat album cover

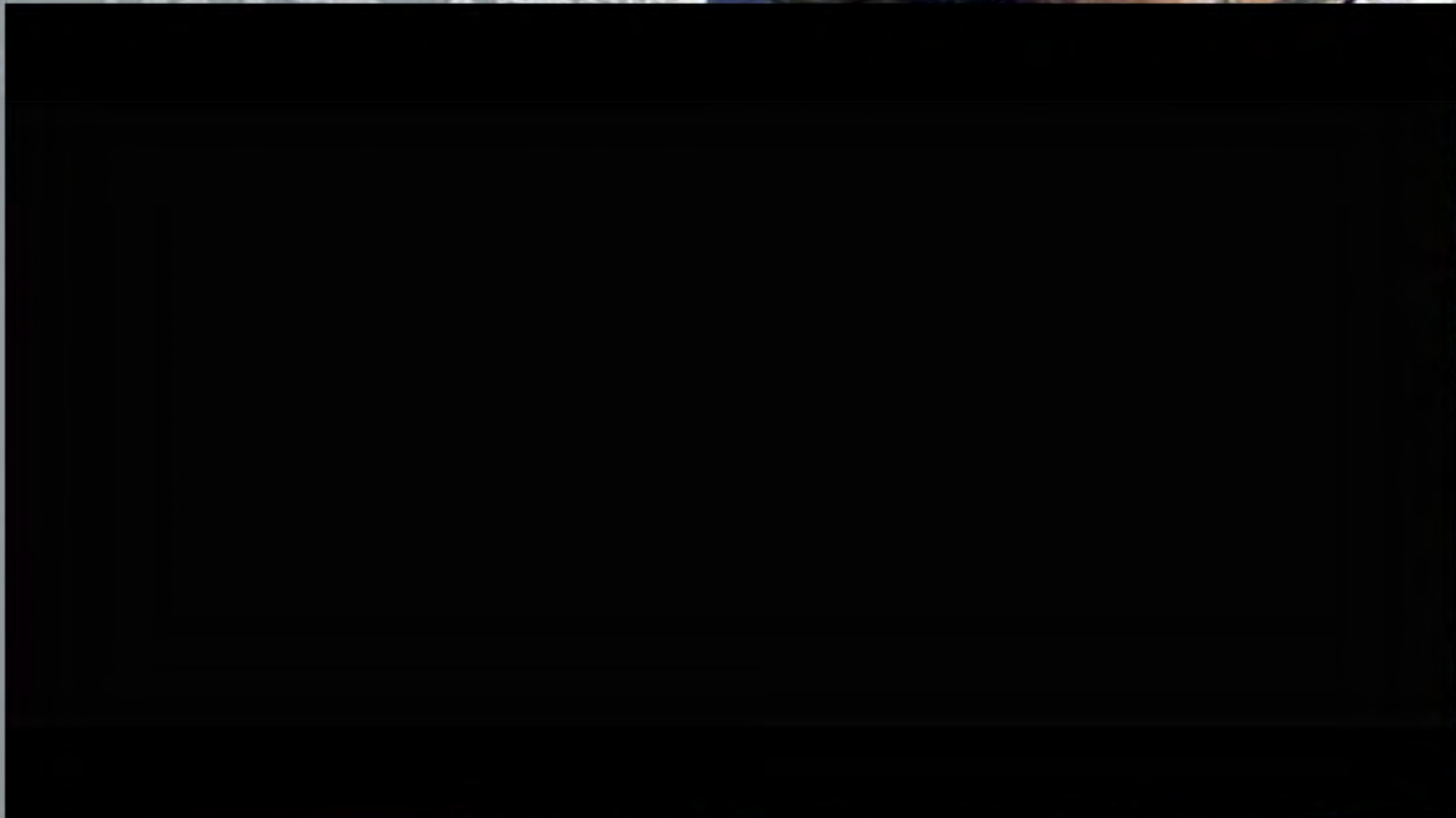


Photo: Hamid Sefat's Instagram Page

Drake's Persian Dance



Persian "Hotline Bling"





superinstar.com



<http://heavy.com/>

Conclusions

- **Addresses a wide range of issues absent in public debates**
- **Rejects the dualism of high and low culture and metanarratives of religion, norms, and traditional values**
- **Glocal product**
- **Shapes new discourses on identity, locality, and subjectivity**

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