

Turning Beats into Voices of Change: Moral Values in Papuan Urban Music

Ambar Sulistyowati ^{1*}

Daniel Kreuta ²

^{1,2} Program of Church Music,
Sentani State Protestant Christian
College, Papua, Indonesia

*email: ambarlho32@gmail.com

Keywords:

Urban music,
Moral values,
Hip-Hop,
Papuan culture,
Cultural expression

Received: July 2024

Accepted: November 2024

Published: December 2024

Abstract

This study investigates the transformative role of urban music, particularly Hip-Hop, in addressing moral values within the Papuan context. Young Papuan musicians utilize Hip-Hop as a medium for social critique and cultural expression, embedding themes such as justice, environmental stewardship, and resilience in their lyrics. Employing a qualitative approach, the research analyzed song lyrics, performances, and social media content from members of the Bhuyaka Art Center, complemented by in-depth interviews. The findings reveal that Papuan Hip-Hop artists effectively navigate global influences while maintaining cultural authenticity, using music to critique systemic injustices and celebrate local heritage. Notably, the integration of local linguistic elements underscores its role in preserving cultural identity amidst globalization. The study highlights the genre's dual function as an expressive art form and a tool for advocacy, bridging local and global narratives. This research contributes to the discourse on urban music as a catalyst for cultural preservation and moral discourse, emphasizing its potential in fostering societal change and empowering marginalized communities.



© 2024 Sulistyowati, Kreuta. Published by Faculty of Languages and Arts - Universitas Negeri Medan.

This is Open Access article under the CC-BY-SA License (<https://creativecommons.org/licenses/by-sa/4.0/>). DOI: <https://doi.org/10.24114/grenak.v13i2.59803>

INTRODUCTION

Young people facing challenges such as lack of access to education, employment, and social inequality use urban music to express their concerns and formulate solutions (Jamatia, 2022). These young musicians use music as political participation and activism, challenging the stigmatization of their identities and advocating for change (Carletti, 2019). Through their music, young people find a voice and create alternative discursive spaces to navigate their existential frustrations and engage with socio-political issues.

Urban music, particularly Hip-Hop, has emerged as a vibrant cultural phenomenon that transcends its origins, offering a platform for self-expression and identity formation. Globally, Hip-Hop serves as a medium for young people to assert their individuality while preserving cultural narratives through locally inspired lyrics and rhythms. This unique combination enables the creation of an authentic sound that not only resonates within the community but also fosters a sense of pride in cultural heritage. Beyond entertainment, Hip-Hop functions as a critical tool for cultural preservation, bridging generational gaps and enriching dialogues about shared histories and societal values. However, the genre's global appeal also exposes it to ethical scrutiny, as controversial themes, including violence and moral ambiguities, often feature in lyrics, posing challenges to the genre's broader cultural acceptance (Lipset & Low, 2022; Tosin Gbogi, 2022).

Within the Papuan context, Hip-Hop carries significant socio-political and cultural weight. Papuan Hip-Hop artists utilize this medium to critique systemic injustices and challenge social norms, promoting solidarity, resilience, and the spirit of struggle through their music. The integration of local linguistic and rhythmic elements underscores their commitment to cultural authenticity and pride. Notably, research by

Anas et al., (2020) investigates the Papuan Hip-Hop scene, with a focus on the “Anana Bicara-Bicara group in Jayapura”. Their work highlights the transformative role of music in shaping urban identity, as well as the strategies employed by local artists to combat stigma and gain recognition. This context not only emphasizes Hip-Hop’s cultural and social relevance but also underscores its potential as a platform for addressing pressing moral and societal issues.

With technology and global connectivity development, urban music has transcended its local environment and reached a worldwide audience through social media and streaming platforms. This has expanded the influence and impact of the moral values in Hip-Hop artists' song lyrics (Błażejewska, 2023). The artists use their music for social change and community engagement, challenging the negative stereotypes often associated with rap and hip-hop. They utilize their identities and connections to their local communities to guide their interactions and foster social and cultural capital (Sweet, 2017). The accessibility of their music allows for a wider spread of their message, promoting awareness and understanding of urban experiences and issues (Huang & Fan, 2021).

Urban music, as a global phenomenon, has become a compelling platform for the articulation and preservation of moral values, particularly in regions where cultural identity and community resilience are under threat. Research by Webb & Webb-Gannon, (2020) highlights the critical role of local music in Melanesia, including Papua, in resisting the homogenizing effects of globalization and addressing marginalization. By embedding moral values within their lyrics and rhythms, Melanesian musicians craft a narrative of cultural resilience that not only reinforces community identity but also empowers local populations to address pressing societal concerns, such as climate change and cultural degradation. This dual function of urban music—as both a medium for self-expression and a tool for advocacy—ensures its enduring relevance in the evolving socio-political landscapes of these regions.

In Papua, the moral and cultural significance of urban music, particularly Hip-Hop, is increasingly recognized for its role in shaping the values and identities of younger generations. Hip-Hop in Papua provides an avenue for youth to grapple with social challenges while reinforcing solidarity, resilience, and agency within their communities. The lyrics often critique social injustices, celebrate cultural heritage, and inspire positive moral outlooks, reflecting the aspirations and struggles of Papuan society. As research on the moral values embedded in Papuan Hip-Hop continues to grow, this body of work is expected to provide deeper insights into the transformative power of urban music. It will not only illuminate its impact on the moral development of young Papuans but also stimulate meaningful discussions about leveraging music as a force for positive societal change.

The study of moral values in Papuan Hip-Hop song lyrics also provides an opportunity to explore how social media has become an important distribution channel for urban music in Papua. As the use of digital platforms increases, hip-hop artists can easily share their work and interact directly with listeners. These platforms, such as Instagram, YouTube, Spotify, SoundCloud and Bandcamp, provide a variety of trans-textual and trans-medial relationships, including text, audio, images and video, which contribute to the formation of hip-hop culture (Sarkar, 2023). In the context of hip-hop music in Papua, rappers utilize digital platforms such as YouTube and Spotify to popularize their work and express themselves freely (Frank et al., 2021).

In the context of Papua, which is rich in cultural and linguistic diversity, Hip-Hop is a means to celebrate plurality and appreciate differences. Lyrics that incorporate regional languages and local expressions show Papua's linguistic richness and foster a sense of community pride in their own identity. Therefore, the study of moral values in Papuan Hip-Hop song lyrics can be a window into how art and culture can enrich and strengthen local identity. Urban music globally reflects themes of individuality and cultural preservation (Błażejewska, 2023). However, in the context of Papua, there is a need to examine how local languages, traditions, and socio-political issues shape the moral narratives within Hip-Hop, which could provide a deeper understanding of its cultural authenticity and role in community cohesion.

RESEARCH METHODS

This research adopts a qualitative approach to comprehensively investigate urban music's moral dimensions and their influence on the young Papuan generation, particularly through Hip-Hop song lyrics. This method allows for an in-depth exploration of the underlying values and meanings embedded in the lyrics, as well as their broader cultural and social implications. The qualitative approach is well-suited for uncovering nuanced insights that go beyond surface-level analysis, enabling researchers to interpret the intrinsic and contextual moral narratives expressed by young Papuan artists.

The study was conducted between April and June 2024, focusing on the young Papuan Hip-Hop generation affiliated with the Bhuyaka Art Center. These individuals served as key informants, providing rich data regarding their creative processes, motivations, and the moral themes reflected in their music.

The research utilized two primary methods to gather data: In-Depth Interviews, semi-structured interviews were conducted with the BAC members to capture their perspectives on the role of moral values in their Hip-Hop compositions. The interviews explored themes such as cultural heritage, socio-political activism, and personal experiences that inform their lyrics. Lyrics, performance videos, and social media content were analyzed to supplement and corroborate the data obtained from interviews. This approach ensured a holistic understanding of the moral messages embedded in their music and their dissemination.

According to Creswell, (2015), qualitative data analysis involves iterative and systematic steps to derive meaningful insights from textual or visual data. In the context research on urban music's moral dimensions among the young Papuan Hip-Hop generation, the following steps align with Creswell approach:

1. The collected data—including in-depth and semi-structured interviews, lyrics, performance videos, and social media content—should first be transcribed and organized into a manageable format. Creswell emphasizes the importance of segmenting data into smaller analyzable chunks.
2. Utilize an inductive coding approach to identify patterns, themes, and categories. This process involves reading and re-reading the data to develop codes that reflect recurring themes such as cultural heritage, socio-political activism, and moral narratives within Hip-Hop lyrics.
3. Codes are then grouped to form broader themes that encapsulate the moral and cultural values conveyed by the Bhuyaka Art Center (BAC) members. Examples might include “resistance and identity,” “heritage preservation,” or “youth empowerment.”
4. Creswell emphasizes contextual interpretation, wherein themes are not only described but analyzed in relation to the broader cultural and social framework of the young Papuan generation. This ensures that the findings are grounded in their sociocultural realities.
5. To enhance trustworthiness, triangulate the findings by comparing insights from interviews, lyrical content, and visual media. Member checking with BAC informants can also ensure the accuracy of interpretations.
6. The results are presented narratively, supported by direct quotes from informants and excerpts from lyrics. Visual aids like thematic maps or flowcharts may further clarify the interplay of moral dimensions within the cultural context.

RESULTS AND DISCUSSION

Hip-Hop serves as a dynamic medium that conveys moral values and narratives through its lyrical, visual, and performative elements. Globally, Hip-Hop has established itself as a powerful art form that blends storytelling with cultural expression, addressing themes of struggle, identity, and hope (Cloete, 2022; Lipset & Low, 2022). At its core, the genre channels the lived experiences of marginalized communities, enabling artists to articulate societal issues and inspire change. The five foundational elements of Hip-Hop—rapping, b-boying/girling, DJing, graffiti, and self-knowledge—offer versatile tools for artistic and educational expression, making the genre a significant vehicle for transmitting cultural and moral values.

The global influence of Western Hip-Hop has profoundly shaped the local narratives of Papuan Hip-Hop. Western Hip-Hop's themes of resilience, activism, and cultural pride resonate with young Papuan artists, who adapt these motifs to their unique sociocultural context. Papuan Hip-Hop artists, such as those affiliated with the Bhuyaka Art Center, blend indigenous musical elements with Hip-Hop's global framework, crafting songs that reflect their struggles, cultural heritage, and aspirations. This synthesis creates a localized narrative that honors Papuan identity while remaining rooted in the broader Hip-Hop ethos of resistance and empowerment. However, this blending also raises questions about the balance between preserving local cultural authenticity and embracing global influences (Cloete, 2022).

The global reach of Hip-Hop, while empowering, presents the risk of cultural homogenization, which threatens the unique identity of Papuan culture. Western Hip-Hop often dominates the genre's thematic and stylistic discourse, potentially marginalizing indigenous narratives. As local artists draw inspiration from Western frameworks, there is a risk that distinctive Papuan traditions, languages, and moral frameworks may be overshadowed. This phenomenon reflects a broader concern about cultural imperialism, where globalized art forms dilute local identities (Shawel, 2022).

The following are the research findings and discussion on urban music and the morality of young Papuans based on the study of moral values in hip-hop song lyrics, as follows:

Urban Music: A Medium of Expression for the Young Generation

Urban music, particularly genres like hip-hop and rap, has emerged as a dynamic medium for self-expression, reflecting the socio-cultural and political dynamics of young Papuans in Sentani. These genres, rooted in marginalized communities worldwide, have historically been used to challenge social norms, raise awareness of injustice, and amplify voices often silenced by dominant societal structures (Benvenega, 2022; Frait, 2022; Rivera Martínez et al., 2022). In Papua, hip-hop resonates deeply with the younger generation, serving as a vehicle for addressing inequality and voicing their unique experiences and aspirations.

The artistic expressions of urban music are not limited to entertainment but are deeply intertwined with cultural and social significance. Through performances, competitions, and community gatherings, Papuan youth have transformed hip-hop into a tool for empowerment and engagement. For example, the Bhuyaka Art Center members use hip-hop as a creative outlet and a platform to tackle cultural identity issues and social challenges. These activities, including the "malam minggu asyik" performances at local cafes, highlight how urban music bridges personal expression with collective experiences, fostering community cohesion and solidarity (Peña Guajardo & Espejel-Caudillo, 2020).

Urban music allows young Papuans to articulate their identities and narrate their experiences against the backdrop of social and cultural change. Through lyrics and melodies, they convey their struggles, hopes, and everyday challenges, creating narratives that reflect their lived realities. This form of expression is particularly potent in building emotional connections with listeners, providing a lens into their world (Nkula-Wenz et al., 2022; Tosin Gbogi, 2022). By addressing issues such as cultural preservation, social marginalization, and personal triumphs, these young artists craft powerful stories that resonate with both local and global audiences.

Hip-hop in Papua, like in other regions, draws on the genre's intrinsic characteristics – rhythmic beats, storytelling, and visual artistry – to construct a dialogue about identity and resilience. Subgenres such as Trap and Gangsta-rap, known for their bold social commentary, find parallels in the narratives of Papuan artists who integrate indigenous cultural elements into their music (Conti, 2020). This synthesis enables young Papuans to assert their identity while engaging with broader, globally recognized urban music trends.

The role of urban music extends beyond individual expression to fostering community and cultural awareness. Activities centered on hip-hop performances and rap competitions promote interaction and collaboration among the youth, creating spaces where shared experiences can be celebrated. This sense of community is particularly important for young Papuans, who often face systemic neglect and limited governmental support. By organizing and participating in these events, they cultivate a sense of purpose and solidarity, strengthening ties within their community (Grebe, 2018).

Moreover, the ability of urban music to humanize marginalized narratives cannot be overstated. Papuan hip-hop artists strive to bring recognition to their art, seeking both governmental and societal acknowledgment. They believe such recognition could transform hip-hop into a force for positive change, not only as an art form but also as a medium to address pressing social issues, strengthen cultural identity, and inspire the younger generation. Through their lyrics and performances, these artists illuminate the value of cultural resilience and the need for broader acceptance of diverse voices in Papua.

Urban music's ability to empower young people is evident in how it enables them to challenge the status quo and engage with socio-political issues. For the young Papuan generation, hip-hop is not just a means of artistic expression but a form of civic engagement. It serves as a powerful platform to voice their anxieties, critique inequalities, and envision a better future for their communities. These efforts underscore urban music's transformative potential, positioning it as an indispensable element in the cultural and social lives of Papuan youth (Nkula-Wenz et al., 2022).

Urban music in Papua is more than a creative outlet; it is a lifeline for cultural expression, identity formation, and social change. The young generation's embrace of hip-hop reflects their resilience and

determination to amplify their voices, humanize their struggles, and foster community cohesion. By continuing to evolve as both an art form and a tool for empowerment, urban music promises to remain a cornerstone of expression and transformation for young Papuans.

Papuan Hip-Hop Lyrics and Understanding Moral Values

Hip-hop lyrics have been the subject of controversy and criticism due to their controversial and violent content, as well as dubious depictions of sexuality. It is important to analyze these lyrics in their contextual framework to understand the moral message the artist conveys (Yende, 2022). Hip-Hop song lyrics are not just words accompanied by music, but also reflect significant moral values. The various themes about community issues raised make Hip-Hop provide a solid voice for voice moral messages, motivating and permeating inspiration in the lives of its listeners.

The young generation of Papua has always produced various works in Hip-Hop music, but they still maintain positive values in their song lyrics. The research found some interesting things about the lyrics of Papuan Hip-Hop songs that reflect various moral values through several prominent themes in their songs including: First, the theme of protecting and caring for nature often appears in Hip-Hop song lyrics, emphasizing the importance of environmental responsibility and sustainability of nature for a better future.

Papuan hip-hop lyrics reflect a deep-seated commitment to positive moral values, particularly among the youth who produce this music. A prominent theme in these lyrics is the protection and care for nature, which underscores the genre's focus on environmental responsibility and the sustainable use of natural resources. This emphasis aligns with Papua's rich ecological heritage, making the theme particularly resonant in a region where environmental issues significantly impact daily life.

By addressing sustainability and ecological stewardship, Papuan hip-hop provides a platform for raising awareness about environmental concerns. It fosters a sense of collective responsibility for preserving natural resources, ensuring that younger generations inherit a habitable and prosperous environment. This narrative not only strengthens local cultural identity but also positions Papuan artists as advocates for broader global environmental movements.

The big idea of beauty is to tell the story of Papua's rich and beautiful nature and its civilized and peaceful people with their social interactions (Evans, 2019; Richards, 2015). This emphasis is in line with the research which found that the idea of a sense of beauty, Papuan hip-hop songs want to convey that Papua is a rich, beautiful, beautiful, and comfortable place as a form of romanticizing a sense of love for the image of the island of Papua. The idea of a sense of beauty in Papua is found in three Papuan hip-hop songs, namely the hip-hop song entitled "Rumah and Keliling Papua" (Jiwangga, 2023).

Secondly, many of the lyrics criticize the government for being more concerned with political interests than the welfare of indigenous Papuans, reflecting the value of justice and courage in voicing the truth and fighting for the rights of the people. In addition, the theme of justice is often the main focus, both in the context of the treatment of Papuans and in fair law enforcement, which shows the importance of equality and fair treatment for all people.

Like the lyrics of the song "Saat Mikrofon Menyala" which is the work of several local rappers by expressing the situation in Papua, "Restore the motto of Unity in Diversity, it has faded from my heart in an instant, love in words, but different from reality, there is hypocrisy towards the Papuan people, we are one family, but we are not appreciated, brothers from Sabang to Merauke only on paper".

This sentiment is further supported by research Hidayatulloh et al., (2022) which showed that despite the region's natural wealth, Papuans remain the poorest due to historical injustice, capitalism, and armed conflict, emphasizing the need for justice in the economic, political, and cultural dimensions of the region. Research results Richards, (2015) also said that Papuan hip-hop songs also voiced social change, believed values, moral anxiety, and political criticism of the situation narrowly regionally and geographically in Papua.

The lyrics of Papuan Hip-Hop also raise issues of humanitarian development, such as education and health, showing moral values about the importance of improving the quality of human life and fighting for human rights. Symbolic meanings can be understood more deeply through the medium of music in revealing the humanitarian ideas that composers and musicians want to convey (Jiwangga, 2023).

The lyrics of Papuan hip-hop serve as a poignant vehicle for addressing critical issues of humanitarian development, including education and health. These themes highlight the moral values upheld by Papuan artists, emphasizing the necessity of improving human welfare and advocating for fundamental human rights. Through their music, artists create a powerful narrative that resonates with the community, shedding light on the socio-economic disparities and systemic challenges faced by Papua's indigenous population.

The use of symbolic meanings in hip-hop lyrics deepens the impact of these humanitarian messages, enabling audiences to engage with complex ideas through relatable and evocative storytelling. By intertwining personal and collective struggles with aspirations for societal advancement, Papuan hip-hop transcends mere artistic expression. It becomes a transformative medium, encouraging critical reflection and fostering dialogue on the urgent need for equitable access to education, healthcare, and overall quality of life improvements. This integration of humanitarian concerns into music underscores the genre's role as a catalyst for social awareness and change.

Third, Papuan Hip-Hop songs often provide motivation and inspiration about the meaning of life, teaching wisdom, strength, and perseverance in facing life's challenges. The ideas and concerns expressed in hip-hop songs are always identical to the problems and dynamics of everyday life around the scope of life of an MC or rapper (Bradley, 2017; Morgan, 2006). Thus, these lyrics are a means of entertainment and a medium to convey critical moral messages to the community, especially the younger generation of Papua.

Another interesting finding is that in creating lyrics, young Papuan musicians pay attention to several vital aspects so that their messages are accepted and understood by the wider community, such as the rhythmic arrangement in their songs is very important to create a strong and rhythmic musical appeal. Hip-hop has distinctive characteristics expressed in rhythm and rhyme as an art form in music (Jiwangga, 2023). Rhythm and rhyme convey ideas and anxieties that are intellectualized by the MC, a reference to rap artists or hip-hop singers (Bradley, 2017; Mbaye, 2016). This rhythm helps to accentuate the message in the lyrics clearly and effectively; In criticizing the government or social injustice, rappers use sharp words while remaining polite and not rude. This is important to ensure that the general public accepts their criticisms without causing unnecessary controversy.

In addition, the lyrics of their songs tend to be short but meaningful. The concise structure of the lyrics allows the message to be conveyed firmly and directly, making it easier for listeners to remember; the themes raised in the lyrics also have a deep meaning to touch on issues of humanity, environment and spirituality that are relevant to the daily lives of Papuans. This can give more dimension to the songs, making them more than just entertainment but also an educational and inspirational tool. By paying attention to good rhythms, choosing the right words, short but meaningful lyrics, and avoiding harsh words, Papuan Hip-Hop songs successfully convey important moral and social messages that the community accepts.

CONCLUSION

The sustainability of Papuan hip-hop's moral and cultural impact lies in its ability to maintain a delicate balance between global influences and indigenous values. By incorporating themes of resilience, environmental stewardship, and justice, Papuan artists preserve local narratives while engaging with broader socio-political issues. However, this sustainability hinges on continuous efforts to foreground indigenous elements within a genre often dominated by Western frameworks. Institutional support for nurturing Papuan hip-hop remains limited but is crucial for its development. Organizations like the Bhuyaka Art Center play a pivotal role, yet broader structural investments, such as funding for artistic projects, educational programs to hone musical skills, and platforms for wider dissemination, are necessary to solidify this movement's foundation.

Globalization poses both opportunities and challenges for Papuan hip-hop. While it enables local artists to connect with international audiences and draw inspiration from the universal themes of hip-hop, it also risks diluting Papuan cultural identity. This tension is evident in the adoption of Western styles that may overshadow indigenous musical traditions, underscoring the need for deliberate efforts to retain authenticity.

The influence of Western hip-hop on Papuan music offers dual outcomes: it amplifies cultural relevance by framing local struggles within a globally recognized artistic language but also risks homogenizing unique traditions. By skillfully blending global motifs with local narratives, Papuan artists can ensure that the genre serves as both a mirror of their identity and a vehicle for global dialogue. This duality reinforces the transformative potential of hip-hop as a medium for self-expression, cultural preservation, and societal critique. Future research could explore strategies for expanding institutional support and fostering a nuanced globalization that enriches rather than erodes local identities.

ACKNOWLEDGEMENTS

The researcher expressed his gratitude to the Sentani State Protestant Christian Religious College for the support of lecturer research funds in 2024 to the researcher, thanks also to the Bhuyaka Art Center community, Papua, all lecturers of the Church Music Department of Sentani State Protestant Christian Religious College who have assisted in the implementation of the research.

BIBLIOGRAPHY

- Anas, M., Frank, S. A. K., & Idris, U. (2020). Anana Bicara-Bicara: Selera Musik, Gaya Hidup, dan Strategi Rapper di Kota Jayapura. *CENDERAWASIH: Jurnal Antropologi Papua*, 1(1). DOI: <https://doi.org/10.31957/jap.v1i1.1381>
- Benvenga, L. (2022). Hip-hop, identity, and conflict: Practices and transformations of a metropolitan culture. *Frontiers in Sociology*, 7. DOI: <https://doi.org/10.3389/fsoc.2022.993574>
- Błażejewska, A. (2023). Urban Values in the Digital Space. The Street Art Roots of NFTs as a Problem. *Acta Universitatis Lodzensis. Folia Philosophica. Ethica-Aesthetica-Practica*, 41. DOI: <https://doi.org/10.18778/0208-6107.41.04>
- Bradley, A. (2017). *Book of rhymes: The poetics of hip hop*. Civitas Books.
- Carletti, C. (2019). Educational and Intercultural Dialogue among Younger Generations for the Full Enjoyment of their Rights as a New Challenge within City Spaces. *Peace Human Rights Governance*, 3(Peace Human Rights Governance 3/1), 69–95. DOI: <https://doi.org/10.14658/pupj-phrg-2019-1-3>
- Cloete, A. (2022). Resisting to the beat: Exploring the theological and educational significance of Hip Hop as an act of resistance. *Journal of Youth and Theology*, 31(12). DOI: <https://doi.org/10.1163/24055093-bja10037>
- Conti, U. (2020). Urban youth in transformation: Considerations for a sociology of trap subculture. *Italian Sociological Review*, 10(2). DOI: <https://doi.org/10.13136/isr.v10i2.339>
- Creswell, J. W. (2015). *Penelitian Kualitatif dan Desain Riset*. Yogyakarta: Pustaka Pelajar.
- Evans, J. (2019). “Deeper than Rap”: Cultivating racial identity and critical voices through Hip-hop recording practices in the music classroom. *Journal of Media Literacy Education*, 11(3). DOI: <https://doi.org/10.23860/jmle-2019-11-3-3>
- Frait, O. (2022). «Urban music» in intermedial and artistic studies of Ukrainian culture of the 1920's. *National Academy Of Managerial Staff Of Culture And Arts Herald*, 1. DOI: <https://doi.org/10.32461/2226-3209.1.2022.257668>
- Frank, S. A. K., Idris, U., & Anas, M. (2021). Strategy to Popularize Hip-Hop Music Through Digital Platforms in Jayapura Papua. *ISOLEC Proceedings*, 5(1), 121–127. DOI: <https://doi.org/10.31004/cdj.v4i2.12123>
- Grebe, A. M. (2018). The Arts, Civic Engagement, and Urban Youth. In *Civic Engagement and Politics*. DOI: <https://doi.org/10.4018/978-1-5225-7669-3.ch042>
- Hidayatulloh, H., Erdős, É., & Szabó, M. (2022). The Intricate Justice of Poverty: A Case of the Land of Gold in Indonesian Papua. *Journal of Indonesian Legal Studies*, 7(2). DOI: <https://doi.org/10.15294/jils.v7i2.58030>
- Huang, X., & Fan, D. (2021). Global connectedness, local embeddedness and creative economies in European cities. *Regional Studies*, 55(7). DOI: <https://doi.org/10.1080/00343404.2021.1880002>
- Jamatia, P. L. (2022). The Role of Youth in Combating Social Inequality: Empowering the Next Generation. *Journal of Language and Linguistics in Society*, 26. DOI: <https://doi.org/10.55529/jlls.26.11.20>
- Jiwannga, J. B. J. (2023). Papua Dalam Rima: Kajian Intermedial Tentang Konstruksi Identitas Sosial Pada Lima Lagu Hip-Hop Papua. *Seminar Nasional Literasi Prodi PBSI FPBS UPGRIS*, 821–835. <https://conference.upgris.ac.id/index.php/snl/article/view/4925>
- Lipset, M., & Low, B. (2022). A Different Energy: The Critical Hip-Hop Teaching Artist and School Culture. *Urban Education*. DOI: <https://doi.org/10.1177/00420859221126711>
- Mbaye, B. (2016). Rhyme's Challenge: Hip Hop, Poetry, and Contemporary Rhyming Culture. *Popular Music and Society*, 39(1). DOI: <https://doi.org/10.1080/03007766.2014.988432>
- Morgan, J.-A. (2006). Hip Hop Matters: Politics, Pop Culture, and the Struggle for the Soul of a Movement by S. Craig Watkins. *The Journal of American Culture*, 29(3). DOI: <https://doi.org/10.1111/j.1542-734x.2006.00388.x>
- Nkula-Wenz, L., Sitas, R., & Brown-Luthango, M. (2022). Urban Youth – Engaging Young People and Their Futures in African Cities. (2). DOI: <https://doi.org/10.5130/ijcre.v15i2.8487>

- Peña Guajardo, F. O., & Espejel-Caudillo, V. F. (2020). El campo del arte urbano y su función social en la educación, un estudio de caso, en el colectivo Toy nunca pego, en Pachuca de soto, Hidalgo. *Boletín Científico INVESTIGIUM de La Escuela Superior de Tizayuca*, 5(10). DOI: <https://doi.org/10.29057/est.v5i10.5303>
- Richards, S. (2015). Hip Hop in Manokwari: Pleasures, Contestations and the Changing Face of Papuanness. In *From "Stone-Age" to "Real-Time": Exploring Papuan Temporalities, Mobilities and Religiosities*. DOI: <https://doi.org/10.22459/fsart.04.2015.06>
- Rivera Martínez, Á., Arias Franco, E., Campion, M., Viera, M., Sánchez Kuri, L., Huamaní Paliza, F., & Gómez, R. (2022). Música urbana, juventud y resistencia : un viaje por algunos sonidos underground de América Latina. In *Música urbana, juventud y resistencia : un viaje por algunos sonidos underground de América Latina*. DOI: <https://doi.org/10.11144/javeriana.9789587817201>
- Sarkar, D. (2023). 'Azadi's political until you're pressing play': Capitalist realism, hip-hop, and platform affordances. *Convergence*, 29(6). DOI: <https://doi.org/10.1177/13548565231174598>
- Shawel, T. (2022). Out for Presidents to Represent Me. In *Black Popular Culture and Social Justice*. DOI: <https://doi.org/10.4324/9781003308089-10>
- Sweet, C. V. (2017). *Local Embeddedness Matters: A Study of Hip-Hop Artists' Interaction With Their Local Community*. Louisiana State University and Agricultural & Mechanical College.
- Tosin Gbogi, M. (2022). Language, identity, and urban youth subculture. *Pragmatics. Quarterly Publication of the International Pragmatics Association (IPrA)*. DOI: <https://doi.org/10.1075/prag.26.2.01tos>
- Webb, M., & Webb-Gannon, C. B. (2020). Decolonization, popular song and Black-Pacific identity in Melanesia. *Media, Culture and Society*, 42(1). DOI: <https://doi.org/10.1177/0163443719884053>
- Yende, S. J. (2022). A critical discourse analysis of the influence of contemporary hip-hop music video on gender-based violence. *African Journal of Gender, Society & Development*, 11(2), 31. DOI: <https://10.31920/2634-3622/2022/v11n2a2>