

**UNIVERSAL ZULU NATION AS THE BLACK COUNTER-  
HEGEMONY ON AFRIKA BAMBATAA'S SONG  
"RENEGADES OF FUNK"**

**THESIS**

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**STUDY PROGRAM OF ENGLISH  
DEPARTMENT OF LANGUAGES AND LITERATURE  
FACULTY OF CULTURE STUDIES  
UNIVERSITY OF BRAWIJAYA**

**2013**

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**Presented to  
University of Brawijaya  
in partial fulfilment of the requirements  
for the degree of Sarjana Sastra**

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**2013**

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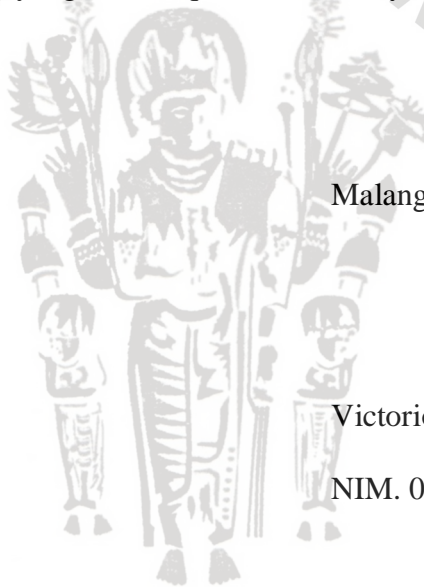
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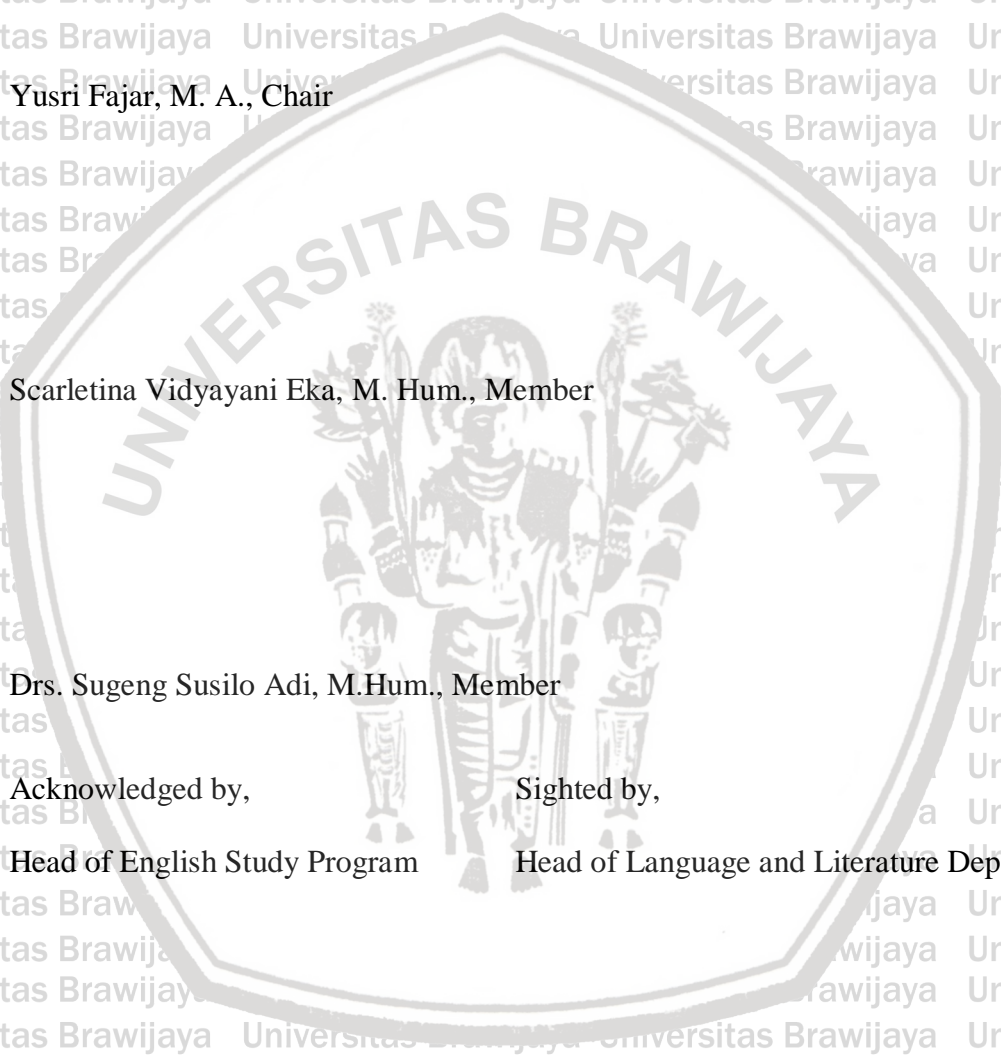
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## ABSTRACT

Nurcahyo, Jerry. 2008., **Universal Zulu Nation as the Black Counter-Hegemony Song on Afrika Bambaataa's "Renegades of Funk"**. Study Program of English, University of Brawijaya. Supervisor: Yusri Fajar; Co-supervisor: Scarletina Vidyayani Eka

Keywords: zulu nation, counter-hegemony, afrika bambaataa, renegades of funk.

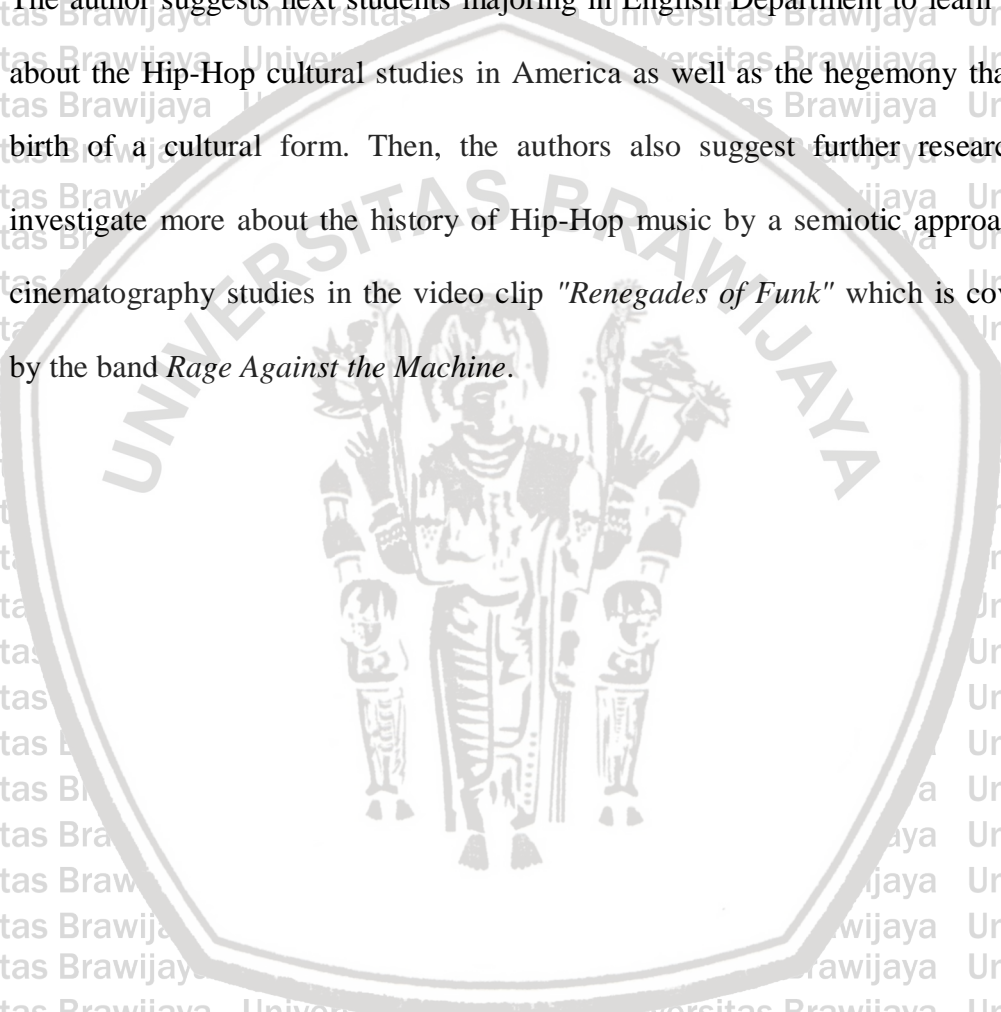
Culture reflects the character of a nation. In the culture also contains historical values of a nation, and cultures can come through a lot of things and one of them is through music or lyrics. The author conducted research on counter-hegemony by the Zulu Nation presented by Afrika Bambaataa through the Renegades of Funk lyrics. There are two problems to be solved in the study, namely: (1) Why does Afrika Bambaataa create Zulu Nation as counter-hegemony in the American Hip-Hop movement, (2) How can "*Renegades of Funk*" lyrics affect a person's outlook and lifestyle.

This study uses the counter-hegemony theory in relation which the author analyzes the lyrics of the title, as well as a cultural studies approach to the phenomenon of Hip-Hop and Zulu Nation in America.

The study results revealed that Gramsci's theory of hegemony is closely associated with cultural studies. Wherein, the hegemony hands in hand with counter-hegemony in shaping a nation's character traits. Hegemony here is mirrored by the American system of government and also the hegemony of Hip-Hop itself, that's what made the two great camps between traditional intellectuals and organic intellectuals. Government system as a representative of the traditional

intellectual while Afrika Bambaataa and the Zulu Nation is representative of the organic intellectual. The analysis of the rivalry between the hegemony of the Zulu Nation and the song "*Renegades of Funk*" as a counter-hegemony product from author's study analysis.

The author suggests next students majoring in English Department to learn more about the Hip-Hop cultural studies in America as well as the hegemony that the birth of a cultural form. Then, the authors also suggest further research to investigate more about the history of Hip-Hop music by a semiotic approach to cinematography studies in the video clip "*Renegades of Funk*" which is covered by the band *Rage Against the Machine*.





## ABSTRAK

Nurcahyo, Jerry. 2008., **Universal Zulu Nation as the Black Counter-Hegemony on Afrika Bambaataa's Song "Renegades of Funk"**. Program Studi

Sastra Inggris, Universitas Brawijaya. Pembimbing: (I) Yusri Fajar (II) Scarletina Vidyayani Eka

Kata Kunci: zulu nation, counter-hegemony, afrika bambaataa, renegades of funk.

Budaya mencerminkan karakter sebuah bangsa. di dalam budaya juga memuat nilai-nilai historis sebuah bangsa. dan budaya dapat hadir melalui banyak hal dan salah satunya adalah melalui musik atau lirik. Penulis melakukan penelitian tentang kontra hegemoni oleh Zulu Nation yang dihadirkan oleh Afrika Bambaataa melalui lirik *Renegades of Funk*. Ada dua masalah yang harus dipecahkan dalam penelitian, yaitu: (1) Mengapa Afrika Bambaataa menciptakan Zulu Nation sebagai sebuah kontra-hegemoni di dalam gerakan Hip-Hop Amerika; (2) Bagaimana lirik "*Renegades of Funk*" dapat mempengaruhi pandangan dan gaya hidup seseorang.

Penelitian ini menggunakan teori kontra-hegemoni dalam kaitannya dengan judul lirik yang penulis analisa, serta studi budaya sebagai pendekatan terhadap fenomena Hip-Hop dan Zulu Nation di Amerika.

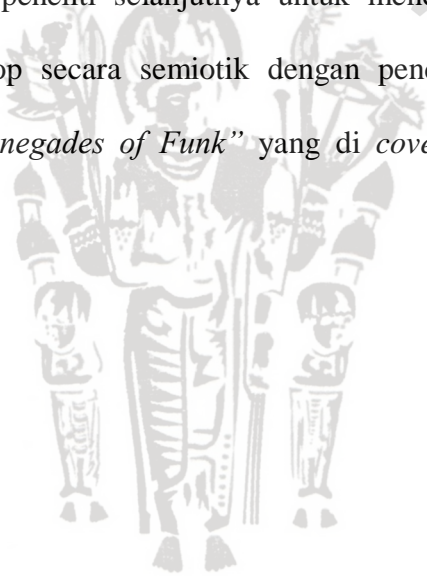
Hasil studi mengungkapkan bahwa teori hegemoni Gramsci sangat erat kaitannya dengan studi budaya. Dimana, hegemoni tersebut berjalan beriringan dengan kontra-hegemoni dalam membentuk suatu ciri karakter sebuah bangsa.

Hegemoni di sini dicerminkan oleh sistem pemerintahan Amerika dan juga hegemoni Hip-Hop itu sendiri, hal itulah yang membuat dua kubu besar antara



intelektual tradisional dan intelektual organik. Sistem pemerintahan sebagai wakil dari intelektual tradisional sementara Afrika Bambaataa serta Zulu Nation adalah wakil dari intelektual organik. Hasil dari rivalitas antar hegemoni tersebut yang melahirkan Zulu Nation serta lagu “*Renegades of Funk*” sebagai produk kontra-hegemoni dan analisa studi penulis.

Penulis menyarankan mahasiswa jurusan Bahasa Inggris untuk mempelajari lebih lanjut tentang studi budaya Hip-Hop di Amerika serta hegemoni yang membentuk lahirnya sebuah budaya. Kemudian, penulis juga menyarankan kepada peneliti selanjutnya untuk meneliti lebih dalam tentang sejarah musik Hip-Hop secara semiotik dengan pendekatan sinematografi di dalam video klip “*Renegades of Funk*” yang di cover ulang oleh band *Rage Against the Machine*.



## ACKNOWLEDGEMENTS

Praise the Lord Jesus Christ for all His guidance and gifts so this thesis can be completed. First of all, this thesis is dedicated for the researcher's beloved grandmother Monica Elfride Gast. The researchers parents Antonius Nanang Nurtjahjo and Maria Christina Emmy Merry Westy for all the prayers and support. Biggest appreciation for the researcher supervisor Yusri Fajar, M.A. thanks to keep waiting and believe in any condition. And the researcher co-supervisor Scarletina Vidyayani Eka, M.Hum. thanks for helped patiently finishing this thesis by giving suggestion, guidance, and correction since the preliminary of manuscript until the completion of this thesis.

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# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

Culture is constructed in terms of multiplicity of streams of meaning and encompasses a range of ideologies and cultural forms. However, it is argued (Williams, 1973, 1979, 1981; Hall, 1977, 1981) that there is a strand of meaning that can be called ascendant. The process of making, maintaining and reproducing this as authoritative sets of meanings and practices has been called hegemony.

For Gramsci, hegemony is not only done by a country which is known by the *Ruling Class*, but can be done by all social classes. Hegemony own sense is dominated by one group against other groups, with or without the threat of violence, so that the ideas dictated by the dominant group against the predominantly accepted as something natural that is moral, intellectual, and cultural (Strinati, Dominic: 1995) Here, the control is not with violence but with consent forms which dominated society whether consciously or unconsciously.

Gramsci's *concept of hegemony* (2001, p.57-58) can actually be traced through his explanation of the basis of the supremacy class, where supremacy groups in the community to show their existence in two ways, namely through domination (*dominance*) and intellectual leadership (*direction*). Here Afrika Bambaataa serves as an intellectual Hip-Hop to spread the movement changes through the Zulu Nation either through music, mindset, and lifestyle. That is why



Zulu Nation is a product of counter-hegemony when viewed in the terms of the lyrics and the movement itself.

Counter-hegemonic groups of people do not start off as radical or extremist groups; they encourage people to share their view against culture hegemony through the use of persuasion and/or propaganda whilst raising awareness. One view describes the possibility that once the counter-hegemonic group has gained enough support and consensus against the current powers, they would then attempt to overthrow them, whether through violence or democracy. (Barden, T, 2010). And the role of criticism of hip-hop culture by Afrika Bambaataa can be seen through Zulu Nation and “*Renegades of Funk*” lyrics.

### 1.1.1 Music and Lyrics

According to (Webster's II, 1994), music is "the art of arranging tones in an orderly sequence so as to produce a unified and continuous composition". In reality, music does not have any one concrete meaning. Music has different meanings for different people. Music is unique in each person's life. To a musician, music is their life. They eat, breathe, and live with music. Music is their passion. For others, music is a hobby, a pastime. Music is something that arouses interest and is pleasurable. The casual fan may learn about music, how to read music, how to sing, or how to play a musical instrument, but they do not have the all encompassing passion a musician possesses. Music is a means of relaxation for some, while others simply enjoy listening to the sounds, melodies, and

rhythms that music brings to their ears, minds, and hearts.

Lyric is an expression of someone about something that has been seen, heard or experienced. In expressing his experience, the poet or creator of songs can play a game of words and language to create attractiveness and distinctiveness of the lyrics or his poetry. Word games can be either as vocal games, style as well as the meaning of words and reinforced deviation with the use of melody and musical notation tailored to the song lyrics that listeners getting carried away with the thought of the author (Awe, 2003, p.51).

Beside it's function as a medium of communication, the lyrics is also often used as a means to encourage sympathetic about what is going on and the reality of the imaginative stories. Thus the song can also be used for trending purposes, such as uniting the difference, spirit of the struggle, even lyrics can be used to provoke or as a means of propaganda to gain support and toying emotions and feelings with the goal of instilling an attitude or value then the person can be perceived as being fair, true and correct (Wellek & Warren, 1989 , p.14-15).

### **1.1.2 Hip-Hop and African American Culture**

Hip-Hop is the constantly evolving spirit and consciousness of urban youth that keeps recreating itself in a never-ending cycle (Global Awareness, 2012). It is joy, sorrow, pleasure, pain, victory, defeat, anger, happiness, confusion, clarity, humor, intensity, dream, nightmare, life, death, and everything else in between. It is the spirit that connects the past to the present and lays a path towards the



future. The spirit of Hip-Hop is the same as Jazz, Reggae, Blues, Doo-wop, Bebop, and a multitude of other types of expressions, whether it is musical or otherwise, that African people throughout the Diaspora have given birth to and introduced to the world. That very spirit is what breathes life into a simple idea and transforms it into a living cultural movement. Hip-Hop Culture cannot be assimilated, integrated, diluted, watered-down, sold for profit, or pimped. It will always exist, in this incarnation or another. What the mainstream promotes as Hip-hop is only a commercial product misleading you into believing that it represents Hip-Hop in its totality.

There are opinions that say Hip-Hop is actually derived from the vocabulary of African-Americans, the Hip which can literally be interpreted as "tell" or "now" and the suffix Hep. There are also other opinions that say "hip hop" is another name of Bebop. But according to Keith "Cowboy" Wiggins, a member of Grandmaster Flash and the Furious Five, the term "hip hop" was inspired when he joked with a friend who recently joined the Army. The sound of "hip hop" itself is an artificial sounds pounding foot soldiers. In each of the play later, Cowboy makes word as improvised moment when rapping. It is then followed by other Hip-Hop musicians. Including by Afrika Bambaataa who later popularized as the name of the genre of music that brought it.

### 1.1.1 Afrika Bambaataa

Afrika Bambaataa (born April 19, 1957) is an American DJ from the South Bronx, New York who was instrumental in the early development

of Hip Hop throughout the 1980s. Afrika Bambaataa is one of the three originators of break-beat deejaying, and is respectfully known as the "Godfather" and the Amen Ra of Universal Hip-hop Culture as well as the Father of The Electro Funk Sound. Through his co-opting of the street gang the Black Spades into the music and culture-oriented Universal Zulu Nation, he is responsible for spreading Hip-hop culture throughout the world

Afrika Bambaataa (born Kevin Donovan) grew up in The Bronx River Projects, with an activist mother and uncle. As a child, he was exposed to the black liberation movement, and witnessed debates between his mother and uncle regarding the conflicting ideologies in the movement. He was exposed to his mother's extensive and eclectic record collection. Gangs in the area became the law in the absence of law, clearing their turf of drug dealers, assisting with community health programs and both fighting and partying to keep members and turf. Bambaataa was a founding member of The Bronx River Projects area street gang The Savage Seven. Due to the explosive growth of the gang, it later became known as the Black Spades, and Bambaataa quickly rose to the position of warlord. As warlord, it was his job to build ranks and expand the turf of the Black Spades. Bambaataa was not afraid to cross turfs to forge relationships with other gang members, and with other gangs. As a result, the Spades became the biggest gang in the city in terms of both membership and turf.

After Bambaataa won an essay contest that earned him a trip to Africa, his worldview shifted. He had seen the movie *Zulu* and was impressed with the



solidarity exhibited by the Zulu in that film. During his trip to Africa, the communities he visited inspired him to stop the violence and create a community in his own neighborhood. He changed his name to *Afrika Bambaataa Aasim*, adopting the name of the Zulu chief Bhambatha, who led an armed rebellion against unfair economic practices in early 20th century in South Africa that can be seen as a precursor to the anti-apartheid movement. He told people that his name was Zulu for "*affectionate leader*". A young Afrika Bambaataa began to think about how he could turn his turf-building skills to peacemaking. He formed The "Bronx River Organization" as an alternative to the Black Spades.

#### 1.1.4 Synopsis

"*Renegades of Funk*" is a song written by [Afrika Bambaataa](#), [Arthur Baker](#), John Miller & John Robie and recorded by [Afrika Bambaataa](#) & [Soulsonic Force](#). Released in 1983 as a [single](#) on the [Tommy Boy](#) label, it was also included on the 1986 [album](#) [Planet Rock: The Album](#). The song is an eclectic fusion of [electronic music](#) and heavy percussion, with politically fused [Hip-hop](#) lyrics that draw a connection between past revolutionaries and [bohemians](#) to present day street artists. It was [produced](#) and [mixed](#) by [Arthur Baker](#) and John Robie. Mastering was by Herb Powers Jr. It was not until 1986 until the song appeared on [Planet Rock: the Album](#).

We will know that in this song Afrika Bambaataa also clearly explains about the beginning establishment of Zulu Nation, this song is a virus that is ready to be spread to the world both in the lyrics, visuals, culture and movement and a further explanation about the ideology and principles in the Zulu Nation coming through Hip-Hop music. With Zulu Nation Hip-Hop is not just music.

But, Hip-Hop became as the means of worldwide peace movement. (Hip-Hop Declaration of Peace).

## 1.2 Problem of the Study

1. Why does Afrika Bambaataa create Zulu Nation as counter-hegemony in the American hip-hop movement?
2. How can “*Renegades of Funk*” lyrics affect a person’s outlook and lifestyle?

## 1.3 Objective of the Study

1. To determine the impact of counter-hegemony by Afrika Bambaataa through Zulu Nation.
2. To interpret the message contained in the “*Renegades of Funk*” lyrics.



## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### 2.1 Culture Studies

Cultural Studies is an interdisciplinary field in which perspectives from different disciplines can selectively draw on to examine the relation of culture and power. Cultural studies is concern with all those practices, institutions and system of classification through which those are inculcated in a population particular values, beliefs, competencies, routine of life and habitual forms of conduct (Bennet, 1998: 28). The forms of power that cultural studies explore are diverse and include gender, race, class, colonialism, etc. Cultural Studies seek to explore the connections between these forms of power and to develop ways of thinking about culture and power that can be utilized by agents in the pursuit of change.

The prime institutional sites for cultural studies are those of higher education, and as such. Cultural Studies is like other academic disciplines. Nevertheless, it tries to forge connection outside of the academy with social and political movements, workers in cultural institutions, and cultural management and it is implemented by Afrika Bambaataa through Zulu Nation movement.

##### 2.1.1 Counter-hegemony

Hegemony, in Gramsci's meaning of the term, involves both coercion and consent. As consent, it means the capacity of dominant classes to persuade subordinate ones to accept, adopt and 'interiorize' the values and norms which dominant classes themselves have adopted and believe to be right and proper. This might be described as the strong meaning of hegemony-as-consent. A weaker

version is the capacity of dominant classes to persuade subordinate classes that, whatever they might think of the prevailing social order, and however alienated they might be from it, any alternative would be catastrophically worse, and that in any case there was nothing much that they could do to bring about any such alternative. Weaker though this second version might be, it is not much less effective than the first one in consolidating the social order. In either version, however, hegemony is not something that can ever be taken to be finally and irreversibly won: on the contrary, it is something that needs to be constantly nurtured, defended and reformulated.

Be that as it may, the main reason why the struggle for hegemony-as-consent can never be taken to be finally won in capitalist-democratic regimes is that there exists a vast discrepancy between the message which hegemonic endeavors seek to disseminate, and the actual reality which daily confronts the vast majority of the population for whom the message is mainly intended (**The Socialist Register, 1990**, pp.346-365). The message speaks of democracy, equality, opportunity, prosperity, security, community, common interests, justice, fairness, etc. The reality, on the other hand, as lived by the majority, is very different, and includes the experience of exploitation, domination, great inequalities in all spheres of life, material constraints of all kinds, and very often great spiritual want. Reality may not be conceived and articulated in these precise terms, but it is nevertheless adversely felt, and produces frustration, alienation, anger, dissent and pressure from below for the resolution of grievances (Ralph



Miliband, 1990 I-VI). A crucial purpose of hegemonic endeavors is to prevent such sentiments from turning into a generalized availability to radical thoughts.

The researcher put the application of counter-hegemony in some precepts of Hip-hop Declaration of Peace. In the second precept talks about development of life, the third precept reads about the rule and lawlessness, the fourth precept raised the question of the rights and welfare, the seven precepts described the essence of hip-hop and self-empowerment, eleventh talking about hip-hop unity, fourteenth about eliminate poverty, seventeen about human resources, and eighteen about prosperity.

### 2.1.2 Hip-Hop as Social Movement

Hip-Hop reflects the truth, and the problem is that hip-hop exposes a lot of the negative truth that the society tries to conceal. It is a platform where we could offer information, but is also an escape (Busta Rhymes: *Hip-Hop Quotes*, p.1).

Hip-Hop is a [subculture](#) that originated from an [African-American](#) community during the 1970s in [New York City](#), specifically in [Morris Heights](#), [Bronx](#), then later spread its influence to [Latin American](#) communities. While the term is often used to refer to [Hip-Hop music](#), in its broader sense Hip-Hop culture is characterized by the four elements of [rapping](#), [DJ.ing](#), [breaking](#) and [graffiti](#).

Hip-Hop is simultaneously a new and old phenomenon (The Hip Hop Years: *A History of Rap*, 2001). The importance of [sampling](#) to the art form means that much of the culture has revolved around the idea of updating classic recordings, attitudes, and experiences for modern audiences - called "flipping" within the culture. It follows in the footsteps of earlier American musical genres [blues](#), [jazz](#), and [rock and roll](#) in having become one of the most practiced

genres of music in existence worldwide, and also takes additional inspiration regularly from [soul music](#), [funk](#), and [rhythm and blues](#). At its best, Hip-Hop has provided an escape from poverty while giving a voice to oppressed and "[poverty-stricken](#)" people worldwide, particularly in [inner cities](#) and neighborhoods suffering from [urban blight](#), and showcased their artistic ingenuity and talent on a global scale. At its worst, Hip-Hop has mirrored the worst aspects of the mainstream American culture from which it emerges: [materialism](#), [sexism](#), an internalized [racism](#), violence, and antipathy towards [intellectualism](#).

### 2.1.3 Universal Zulu Nation

The Universal Zulu Nation is an international [Hip-Hop](#) awareness group formed and headed by [Hip-Hop](#) pioneer [Afrika Bambaataa](#) ([Jeff Chang](#), 2005). Originally known simply as the organization, it arose in the 1970s as reformed [New York City gang](#) members began to organize cultural events for youths, combining local dance and music movements into what would become known as the various elements of [hip hop culture](#). By the 1980s, Hip-Hop had spread globally, and the Zulu Nation has since established branches in [Japan](#), [France](#), the [UK](#), [Australia](#), [South Korea](#) and the Cape Flats in Cape Town [South Africa](#).

The Zulu Nation has undergone changes over the past decade. From the late 1980s, at the height of the [Afrocentric](#) movement in hip-hop (when artists such as [KRS-One](#), [Public Enemy](#), [A Tribe Called Quest](#), [the Native Tongues](#), and [Rakim](#) hits success), the movement seemed to be incorporating many doctrines from the [Nation of Islam](#), the [Nation of Gods and Earths](#), and



the [Nuwaubians](#). In the 2000s, however, its official website affirmed that the Zulu Nation has left the system of "believing" and instead adheres to Factology versus Beliefs, a philosophy and doctrine that can often be seen in, though is not always exclusive to, Nuwaubianism.

The imagery of the Zulu Nation has changed considerably as well. During the 1970s, and 1980s, Afrika Bambaataa and the Zulu Nation members would often clothe themselves in costumes representing different cultures of the world. These costumes were seen as symbols for the Zulu Nation's desire to help others regardless of nationality or skin color and also to symbolize people who were generally peaceful and good until they were oppressed by those who were not. Normal members, including whites and Latinos, would often wear necklaces or shirts depicting an outline of the African continent or a crude tribal drawing of a man's face. This was a symbol of the [Zulu](#) nations of Africa, from which the organization got its name. Nowadays, however, these things have been replaced by [Egyptian symbols](#) such as [Asankhs](#) and pagan jewelry depicting pentagrams, though the older symbols and images can still be seen accompanying these.

#### **2.1.4 The Beliefs of the Universal Zulu Nation**

The Universal Zulu Nation believes that in the new millennium it is time to abandon belief systems in favor of factology. Factology from the term fact and logos is the study of facts, it is not a recognize course in the world at large but there is a teaching called *Nuwaubianism* (which outsiders call the teaching) those who follow the teachings of Dwight York call their teachings many names

including factology (Nuwaubian Bible, 1996, p.1). The following fifteen tenets then represent the Zulu Nation of the last millennium;

1. Belief in the *Abrahamic* God
2. Belief in the validity of the *Bible* (Old and New), *Qur'an* and in the scriptures of all the Prophets of God.
3. Belief that the scriptures have been tampered with
4. Belief that history textbooks and other educational materials have been negatively influenced by white-supremacist doctrines
5. "We believe in truth whatever it is. If the truth or idea you bring us is backed by facts, then we as *Amazulu* bear witness to this truth. Truth is truth."
6. Belief that religion should not make adherents into a slave or zombie but should instead make them a fighter for freedom, justice, and equality for all human beings.
7. Belief that racism is attempting to destroy civilization.
8. Belief that humanity must stop destroying the environment.
9. "We believe in the mental resurrection of the dead. There are many of the Human race who are blind, deaf, and dumb to the knowledge of self and others, and we feel the ones who know should teach."
10. Belief that mathematics is the foundation of all reality.



11. "We believe in the seen and what is to be known of the unseen. We believe in the power of the mind, and that knowledge is as infinite as God himself."

12. Belief in equal justice for all.

13. Belief in peace unless provoked.

14. "We believe in power, education in truth, freedom, justice, equality, work for the people, and the up-liftment of the people."

15. "The Universal Zulu Nation stands for knowledge, wisdom, understanding, freedom, justice, equality, peace, unity, love, respect, work, fun, overcoming the negative, economics, mathematics, science, life, truth facts, faith, and the oneness of God."

It's important to understand that though the Zulu Nation for the American branch states that these beliefs represent the Zulu Nation of the "past millennium," many Zulu Nation members and branches (old and new) still follow the 15 Beliefs as factual. Thus it can be understood that the Zulu Nation's adoption of "*Factology vs Beliefs*" (Lord Cashus, 2011, p.1) was an effort to reorganize the Nation to be more accessible by more people of even more different belief systems, due to the ever expansion of Hip-Hop culture worldwide causing a bigger need for a much more universal Hip-Hop preservation society.

## 2.1.5 The Hip-Hop Declaration of Peace

This Hip-Hop Declaration of Peace guides Hip-Hop culture toward freedom from violence, and establishes advice and protection for the existence and development of the international Hip-hop community (KRS One: *Stop the Violence Movement*, 1989, p.1-2). Through the principles of this Hip-Hop Declaration of Peace, Hip-Hop culture, establish a foundation of *health, love, awareness, wealth, peace and prosperity* for ourselves, our children and their children's children, forever. For the clarification of Hip-Hop's meaning and purpose, or when the intention of Hip-Hop is questioned, or when disputes between parties arise concerning Hip-Hop; *Hiphoppas* (term for Hip-Hop music lovers) shall have access to the advice of this document, The Hip-Hop Declaration of Peace, as guidance, advice and protection (Hip-Hop Declaration of Peace, 2007).

### First Principle

Hip-Hop (Hip hop) is a term that describes our independent collective consciousness. Ever growing, it is commonly expressed through such elements as Breakin, Emceein, Graffiti Art, Deejayin, Beatboxin, Street Fashion, Street Language, Street Knowledge and Street Entrepreneurialism. Wherever and whenever these and future elements and expressions of Hip-Hop culture manifest; this Hip-Hop Declaration of Peace shall advise the use and interpretation of such elements, expressions and lifestyle.



## **Second Principle**

Hip-Hop culture respects the dignity and sanctity of life without discrimination or prejudice. Hip-hoppas shall thoroughly consider the protection and the development of life, over and before the individual decision to destroy or seek to alter its natural development.

## **Third Principle**

Hip-Hop culture respects the Laws and agreements of its culture, its country, its institutions and whomever it does business with. Hip-Hop does not irresponsibly break Laws and commitments.

## **Fourth Principle**

Hip-Hop is a term that describes our independent collective consciousness. As a conscious way of life, we acknowledge our influence on society, especially on children; and we shall forever keep the rights and welfare of both in mind. Hip-Hop culture encourages womanhood, manhood, sisterhood, brotherhood, childhood and family. We are conscious not to bring any intentional disrespect that jeopardizes the dignity and reputation of our children, elders and ancestors.

## **Fifth Principle**

The ability to define, defend and educate ourselves is encouraged, developed, preserved, protected and promoted as a means toward peace and prosperity, and toward the protection and the development of our self-worth.

Through knowledge of purpose and the development of our natural and learned skills, Hip-hoppas are encouraged to always present their best work and ideas.

### **Sixth Principle**

Hip-Hop culture honors no relationship, person, event, act or otherwise wherein the preservation and further development of Hip-Hop's culture, principles and elements are not considered or respected. Hip-Hop culture does not participate in activities that clearly destroy or alter its ability to productively and peacefully exist. Hip-hoppas are encouraged to initiate and participate in fair trade and honesty in all negotiations and transactions.

### **Seventh Principle**

The essence of Hip-Hop is beyond entertainment: The elements of Hip-hop culture may be traded for money, honor, power, respect, food, shelter, information and other resources; however, Hip-Hop and its culture cannot be bought, nor is it for sale. It (Hip-Hop) cannot be transferred or exchanged by or to anyone for any compensation at any time or at any place. Hip-Hop is not a product. Hip-Hop is the priceless principle of our self-empowerment.

### **Eighth Principle**

Companies, corporations, non and not-for-profit organizations, as well as individuals and groups that are clearly benefiting from the use, interpretation and/or exploitation of the term Hip-hop, (i.e. Hip Hop, hip-hop,) and the expressions and terminologies of Hip-Hop, (i.e. Hip Hop, hip-hop,) are encouraged to commission and/or employ a full-time or part-time certified Hip-Hop cultural specialist to interpret and answer sensitive cultural questions regarding the principles and proper presentations of Hip-Hop's elements and



culture; relative to businesses, individuals, organizations, communities, cities, as well as other countries.

### **Ninth Principle**

May 3th is Rap Music Day. Hip-hoppas are encouraged to dedicate their own time and talent to self-development and for service to their communities.

Every third week in May is Hip-hop Appreciation Week. During this time, Hip-hoppas are encouraged to honor their ancestors, reflect upon their cultural contributions and appreciate the elements and principles of Hip-Hop culture.

November is Hip-Hop History Month. During this time Hip-hoppas are encouraged to participate in the creating, learning and honoring of Hip-Hop's history and historical cultural contributors.

### **Tenth Principle**

Hip-hoppas are encouraged to build meaningful and lasting relationships that rest upon Love, trust, equality and respect. Hip-hoppas are encouraged not to cheat, abuse, or deceive their friends.

### **Eleventh Principle**

The Hip-Hop community exists as an international culture of consciousness that provides all races, tribes, religions and styles of people a foundation for the communication of their best ideas and works. Hip-Hop culture is united as one multi-skilled, multi-cultural, multi-faith, multi-racial people committed to the establishment and the development of peace.

### **Twelfth Principle**

Hip-Hop culture does not intentionally or voluntarily participate in any form of hate, deceit, prejudice or theft at any time. At no time shall Hip-Hop culture engage in any violent war within itself. Those who intentionally violate the principles of this Declaration of Peace or intentionally reject its advice, forfeit by their own actions the protections set forth herein.

### **Thirteenth Principle**

Hip-Hop culture rejects the immature impulse for unwarranted acts of violence and always seeks diplomatic, non-violent strategies in the settlement of all disputes. Hip-hoppas are encouraged to consider forgiveness and understanding before any act of retaliation. War is reserved as a final solution when there is evidence that all other means of diplomatic negotiation have failed repeatedly.

### **Fourteenth Principle**

Hip-hoppas are encouraged to eliminate poverty, speak out against injustice and shape a more caring society and a more peaceful world. Hip-Hop culture supports a dialogue and action that heals divisions in society, addresses the legitimate concerns of humankind and advances the cause of peace.

### **Fifteenth Principle**

Hip-hoppas respect and learn from the ways of Nature, regardless of where we are on this planet. Hip-Hop culture holds sacred our duty to contribute to our own survival as independent, free-thinking beings in and throughout the Universe.



This planet, commonly known as Earth is our nurturing parent and Hip-hoppas are encouraged to respect Nature and all creations and inhabitants of Nature.

#### **Sixteenth Principle**

Hip-Hop's pioneers, legends, teachas, elders, and ancestors shall not be inaccurately quoted, misrepresented, or disrespected at anytime. No one should profess to be a Hip-hop pioneer or legend unless they can prove with facts and or witnesses their credibility and contributions to Hip-Hop culture.

#### **Seventeenth Principle**

Hip-hoppas are encouraged to share resources. Hip-hoppas should give as freely and as often as possible. It is the duty of every Hip-hoppa to assist, whenever possible, in the relief of human suffering and in the correction of injustice. Hip-Hop is shown the highest respect when Hip-Hoppas respect each other. Hip-Hop culture is preserved, nurtured and developed when Hip-hoppas preserve, nurture and develop one another.

#### **Eighteenth Principle**

Hip-Hop culture maintains a healthy, caring and wealthy, central Hip-Hop guild – fully aware and invested with the power to promote, teach, interpret, modify and defend the principles of this Hip-Hop Declaration of Peace.

Fragment above can be regarded as the bible for the Hip-Hoppas or all those who label themselves as Hip-hop. Declaration of peace was the grip or the rules for the creation of Hip-hop better era. Where there is equality, no more racism, and jointly fight against poverty. This can be seen from the lyrics of the

*renegades of funk* that includes about a new philosophy and a positive outlook of Hip-Hop presented by the Zulu Nation. The lyrics contained as the same voice and change and these principles directly known as Hip-Hop guiding future live.

## 2.2 Previous Study

The previous research that is used by the writer, applies a study of counter-hegemony in Towards Middle East Conflict in December 2008 - January 2009. In this research, Oryza Sativa try to analyze and criticism Aljazeera New English Coverage media of the Israel's assault on the Gaza tragedy that happened in this period through the theory of counter-hegemony. The title of the research is *Counter Hegemony Media Towards Middle East Conflict in December 2008 - January 2009 ( A Social Semiotics Study on Aljazeera English News Coverage about Israel/s Assault on Gaza on December 27th 2008 - January 17th 2009)*.

This previous studies definitely enrich the writer's knowledge in using Counter-Hegemony theory to analyze *Zulu Nation* and *Renegades of Funk* as the writer's thesis object material. However, the writer will combine Culture Studies and Counter-Hegemony Theory as a grounding theory to find out the answer of the research problem.

## 2.3 Deciding the Object of the Study

*Renegades of Funk* song is chosen as the material object of the study because in this song portrays about the phenomenon of Zulu Nation in America especially for Hip-Hop music genre. The phenomenon of Zulu Nation can makes Hip-hop more than just music. From that, society's negative outlook on Hip-Hop culture started to be changed by Afrika Bambaataa through the Hip-hop music



itself and becomes a particular phenomenon which elevated to be problem of the study.

#### **2.4 Analyzing and interpreting *Renegades of Funk***

In this step, *Renegades of Funk* must be listened several times to observe the phenomenon of Zulu Nation and Afrika Bambaataa's impact as the leader so he can bring about change in Hip-Hop culture. In this activity, there are two steps taken:

1. This research is focused on the studies of Zulu Nation in American culture especially in Hip-Hop music. This analysis leads to interpretation of how Zulu Nation becomes contemporary phenomenon in American culture especially in Hip-Hop music. To conduct this analysis, culture studies theory is used to analyze this phenomenon. So, the existence and the phenomenon of Zulu Nation can be seen.
2. After knowing how Zulu Nation became modern phenomenon in Hip-hop music, this research uses counter-hegemony theory. Afrika Bambaataa's goal is to clear the name and the image of Hip-Hop during this. And Zulu Nation is an answer for a responsibility as a leader and a person who fight against the hegemony of Hip-Hop itself.

## CHAPTER III

### FINDING AND DISCUSSION

#### 3.1 Zulu Nation's Counter-Hegemony Impact

In this manner, the masses are socialized to believe that their political situation cannot be altered and should not be opposed (Boggs, 1968:161; Kiros 1985:51). It refers to the state order system in America so as to make the gap between the rulers and the minority who are still divided again by the skin color and in this case the African-American descent.

Before the researcher goes deep into the subject of the problems, the researcher should know in advance about the events underlying the formation of the Zulu Nation movement. Zulu Nation is a group of concern that emerged in the 1970s in New York City, reformed by [New York City gang](#) member they began to organize cultural events for youths, combining local dance and music movement into what would become known as the various elements of [hip-hop culture](#).

Gramsci used the term "spontaneous" to describe the supposed normalcy and intuitive origin of these hegemonic ideas. They are "'spontaneous' in the sense that they are not the result of any systematic educational activity on the part of an already conscious leading group, but have been formed through everyday experience illuminated by "*common sense*" (Hoare and Smith 1971:199). Hence, ruling class intellectuals produce hegemonic ideas that persuade the masses to consent to the existing political order and so to their own oppression.



Conclusions of spontaneous word of Gramsci's theory reveals very straight tandem with the ideology practiced in Afrika Bambaataa's Zulu Nation. Because his own Zulu Nation was formed not on the basis of a systematic order form, but on the basis of experience and disappointing form part of the minority group order is deemed hegemony in favor of freedom and rights they are supposed to be. This course reflects his own experience Afrika Bambaataa himself as a leader.

Gramsci sets forth the notion of counter-hegemony as a revolutionary, psychocultural ideology created by intellectuals from the exploited class in order to overturn the standing capitalist order and replace it with democratic socialism. He argued that these ideologues had to create a counter-hegemonic vision through anti-ruling class institutions and led the mass in staging a universal revolution through cultural subversion as opposed to violence (Boggs 1968:164).

With anti-class institutions or organizations such as the Zulu Nation, is expected to always be a balance between hegemony and the cons. We can call that the Zulu Nation movement is the revolutionary movement. In which, this ideology must be kept and maintained as a universal revolution through the subversion of culture and music. So those cases of violence and oppression against minorities can be reduced.

In Gramsci's view, intellectuals create both hegemony and counter-hegemony. He argued that "there is no organization without intellectuals," for to be without them is to be without "the theoretical aspect of the theory-practice nexus essential to all effective organizations" (Hoare and Smith, 1971:334). Zulu

Nation own thought patterns are influenced by the revolutionary intellectuals who initiated the formation of a new ideology in America. For instance, Chief Sitting Bull, Thomas Paine, Dr Martin Luther King and Malcolm X that we shall discuss further in the next point.

Young Afrika Bambaataa lived in activist family environment in the Bronx. In the Bronx River Projects with an activist mother also his uncle. As a child, he was exposed to the black liberation movement, and witnessed debates between his mother and uncle regarding the conflicting ideologies in the movement. He was exposed to his mother's extensive and eclectic record collection. Gangs in the area became the law in the absence of law, clearing their turf of drug dealers, assisting with community health programs and both fighting and partying to keep members and turf.

Bambaataa was a founding member of The Bronx River Projects area street gang, The Savage Seven. Due to the explosive growth of the gang, it later became known as the Black Spades, and Bambaataa quickly rose to the position of warlord. As warlord, it was his job to build ranks and expand the turf of the Black Spades. Bambaataa was not afraid to cross turfs to forge relationships with other gang members, and with other gangs. As a result, the Spades became the biggest gang in the city in terms of both membership and turf.

According to Gramsci, "traditional intellectuals" create and popularize hegemony through their influence in institutions like the state, church, and school system. As priests, teachers, doctors, artists, journalists, politicians, lawyers,



business managers, civil servants, and technicians, they produce national identity and shape popular culture in a manner that validates the dominant political order.

For Gramsci, the term "intellectual" does not refer to someone from the tradition-educated stratum, but rather to individuals who create the moral-political dimension of ruling class hegemony.

It has in view ideologues, who in Gramsci's words, originate and espouse "the traditional popular conception of the world" (Hoare and Smith 1971:199).

Gramsci views conservative religion and state-sponsored education as the hegemonic idea production of traditional intellectuals. As the researcher looks at here, this institution is hegemony of minorities in particular to the existence of the African-America. Rights and their freedom are limited by the applicable rules of hegemony. Afrika Bambaataa saw it and felt that the existence of the Zulu Nation was a moral responsibility should be to provide a counter to the existing system at the time.

Alternatively, organic intellectuals develop from within the subordinated class and create counter-hegemonic ideology as a revolutionary activity. They build philosophically subversive institutions that challenge the authority of the ruling elite, and, as politically aware individuals, they invest their intelligence in the raised consciousness of the mass. Gramsci insists that a revolution can occur when the common people have been converted to a counter-hegemonic ideology that inspires them to demand a foundational change in popular philosophy (i.e., hegemonic ideology) and the role of the State (Boggs, 1968:212).

Therefore, organic intellectuals must create a universal worldview that becomes the basis for a post-revolutionary socialist state dominated by the working class, Gramsci's "workers' democracy" (Kiros, 1985:16, 22). In sum, traditional and organic intellectuals produce rival ideologies: while traditional ideologies justify the capitalist system, their organic counterparts seek to destroy it.

Here the researcher put the system of government in America as a traditional intellectual, while Afrika Bambaataa and his Zulu Nation is the symbol of the organic intellectual. Both synergize to induce a rival ideology, became demands for change can only happen when ordinary people converted into a component of counter-hegemony. It is ready to attack at any time to fight for their rights and their religious ideology at Zulu Nation.

The real impact that we can see from the Zulu Nation until recently that their presence is still there. They do a lot of social activities, the community spread across several countries. They believe that the spirit of counter-hegemony can still be maintained as long as they still believe in the rule of the Zulu Nation has been created.

### **3.2 Renegades of Funk**

In the meaning of lyrics always represents a set of events and feelings of the person who creates or makes the lyrics. It is also contained in the *Renegades of Funk* lyrics where in every sentence contained in the song, there is a message



that and education history that deserve to be examined more deeply, about the meaning and philosophy.

The discussion that the researcher will do with the lyrics of this song includes the key word “*renegades*” and the meaning or history of “*funk*” terms as the basic roots of hip-hop music. Then get into *Renegades of Funk* lyrics where there are some important terms and revolutionaries persons underlying the ideology of American. Before that let us briefly review at the lyrics of the *Renegades of Funk* song created by Afrika Bambaataa as Hip-hop anthem for the Zulu Nation crew.

#### AFRIKA BAMBAATAA - Renegades Of Funk

No matter how hard you try, you can't stop this now  
No matter how hard you try, you can't stop this now

Renegades of this atomic age  
This atomic age for renegades  
Renegades of this atomic age  
This atomic age for renegades

Prehistoric ages and the days of ancient Greece  
On down through The Middle Ages  
When the earth kept going through changes  
There's a business going on, cars continue to change  
Nothing stays the same, there were always renegades

Like Chief Sitting Bull, Tom Paine  
Like Martin Luther King, Malcolm X  
They were renegades of the atomic age  
So many renegades

Hand clap, hand clap, the renegades

From a different solar system many many galaxies away

We are the force of another creation

A new musical revelation

And we're on this musical message to help the others listen

Improve momentum and seek the electronic chance

Like astrology

Like technology

Like God's Creation

Like the Zulu station

Like to the nation

Like destroy all nations

Like militants

Like down in sand

Like through changes, nothing stays the same

Oh renegades

Now renegades are people with their own philosophy

They change the course of history

Everyday people like you and me

You know they have their secret notions

And time is endless motion

All people of the moderate ages here in this twentieth century

You have to keep up in time with the moderate time

A state of mind and a sense of pride

A renegade, yes a renegade

Of this time and age

So many renegades



Who's that?

Now hand clap

The renegades

We're the renegades of funk

We're the renegades of funk

We're the renegades of funk

We're the renegades of funk

Poppin', sockin', rockin' with a side of hip-hop

Because where we're goin' there ain't no stoppin'

You know we're poppin', sockin', with a side of hip-hop

Because where we're goin' there ain't no stoppin'

Poppin', sockin', rockin' with a side of hip-hop

Because where we're goin' there ain't no stoppin'

(Repeat)

We're teachers of the funk

And not of empty popping

We're blessed with the Force and the sight of electronics

With the bass, and the treble

The horns and our vocals

You know every time we pop into the beat we get fresh

There was a time when our music

Was something called the Bay Street beat

People would gather from all around

To get down on the Bay sound

You had to be a renegade those days

To take a man on the dance floor

Like Afrika Bambaataa and the Soulsonic Force

We're talking about Mr. B, Pow Wow, G-L-O-B-E

Was a renegade, yes, a renegade of the atomic age

So many renegades

What's that?

It's a hand clap

The renegade

Just jam sucker

Say jam sucker

Say groove, sucker

Say groove, sucker

Say dance, sucker

Say dance, sucker

Now move, sucker

Now move, sucker

Everybody say

We're the renegades of funk

Shake that thing

That makes me swing

I got some great

He's a renegade of funk

Mr. Biggs

He's a renegade of funk

Bambaataa

He's a renegade of funk

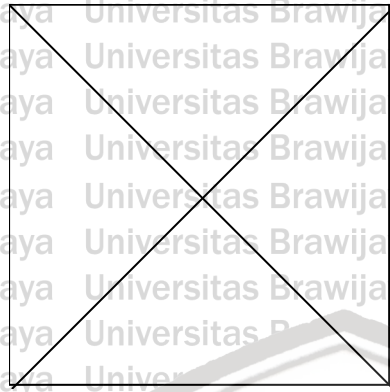
Pow Wow

He's a renegade of funk

And MC Globe

Before the researcher tries to analyze the lyrics, the next researcher should know what elements of analyzing poetry. After that, analyze one by one the phrases contained in the lyrics *renegades of funk*.





**Ren•e•gade**

(rĕn'ĭ-gād')

*n.*

1. One who rejects a religion, cause, allegiance, or group for another; a deserter.
2. An outlaw; a rebel.

*adj.*

Of, relating to, or resembling a renegade; traitorous.

*intr.v.* **ren•e•gad•ed**, **ren•e•gad•ing**, **ren•e•gad•es**

To become a deserter or an outlaw. (The American Heritage, 2000)

**Renegade** [rĕnĭgād]

*n.*

1.
  - a. A person who deserts his cause or faith for another; apostate; traitor
  - b. (as modifier) a renegade priest
2. Any outlaw or rebel. (Collins English Dictionary, (1991-2003))

**Ren•e•gade** [rĕnĭgād]

*n.*

1. A person who deserts a party or cause for another.
2. An apostate from a religious faith.

*adj.*

3. Of or like a renegade; traitorous. (Webster's College Dictionary, 2010)

Renegades is the key word here, when a group of people or groups have the same vision and mission to change his fate, fight for their rights, and their first move of their own. They consciously accept this doctrine through the music and culture of Hip-Hop that has been taught. "It can be argued that Gramsci's theory suggests that subordinated groups accept the ideas, values and leadership of the dominant group not because they are physically or mentally induced to do so, nor

because they are ideologically indoctrinated, but because they have reason of their own." (Strinati, 1995: p.166).

After the researcher underlining the key words, continue our understanding of the "funk" in which the flow of the music is the roots of Hip-Hop music. Funk become cultural-hegemony both in America and rest of world and become a popular culture until now.

*Funk* is a [music genre](#) that originated in the mid-late [1960s](#) when [African American](#) musicians created a [rhythmic](#), [danceable](#) new form of music through a mixture of [soul music](#), [jazz](#), and [R&B](#). Funk de-emphasizes [melody](#) and [harmony](#) and brings a strong [rhythmic](#) groove of electric bass and drums to the foreground. Funk songs are often based on an extended [vamp](#) on a single [chord](#), distinguishing it from R&B and soul songs, which are built on [chord progressions](#).

Like much African-American inspired music, funk typically consists of a complex [groove](#) with rhythm instruments such as [electric guitar](#), [electric bass](#), [Hammond organ](#), and [drums](#) playing interlocking rhythms. Funk bands sometimes have a [horn section](#) of several [saxophones](#), [trumpets](#), and in some cases, a [trombone](#), which plays rhythmic "hits".

No matter how hard you try, you can't stop this now  
No matter how hard you try, you can't stop this now

In a piece of this phrase is explained that the talk was Afrika Bambaataa, Zulu Nation Crew or people who feel themselves part of hip-hop. The statement describes that they were talking to a legal system or their opponents or they're



oppose. And any efforts made will not be able to knock hip-hop as a movement that fundamentally changes.

We're the renegades in this atomic age  
This atomic age of renegades  
We're the renegades in this atomic age  
This atomic age of renegades

"We're" here described as an entity, a force ready to fight at any time. And as if we live in the age of the atom. What is *the atomic age*? *The atomic age*, also known as the Atomic Era, is a phrase typically used to delineate the period of history following the detonation of the first atomic bomb, Trinity, on July 16, 1945. Although nuclear science existed before this event, the following bombing of Hiroshima, Japan represented the first large-scale use of nuclear technology and ushered in profound changes in socio-political thinking and the course of technology development.

Atomic power was seen to be the epitome of progress and modernity (Benjamin K. Sovacool, 2011) Here the researcher can conclude that the atomic age is a symbol of modernity, and a modernity can lead us into ruin. A renegade emerged as an era that is ready to destroy all objects that they want. That the effect of a renegade is good as the events of the atomic age, that can instantly change the world and history.

However, the "nuclear dream" fell far short of what was promised because nuclear technology has produced a range of social problems, from the arms race, to the Chernobyl disaster and Three Mile Island accident, and the unresolved difficulties of bomb plant cleanup and civilian plant waste disposal and

decommissioning (John Byrne and Steven M. Hoffman, 1996) from there we can see that there is an imbalance between technological progress and hope, modernity brings us into a problem. The researcher can conclude that even science can bring us to a ruin where discoveries eventually became a new power and domination.

This phrase is the conclusion that the second World War as a symbol of the atomic age occurred again, but this time was different objects to which war involves traditional intellectuals as superior against inferior represented by organic intellectuals in this case Afrika Bambaataa and the Zulu Nation.

Prehistoric ages and the days of ancient Greece  
On down through The Middle Ages  
When the earth kept going through changes  
There's a business going on, cars continue to change  
Nothing stays the same, there were always renegades

The lyric fragment beginnings formed the Earth and journey times traversed by humans, spinning and experienced many changes and destruction until it was enlightenment era. Where there is always have a revolutionary event as part of history itself.

Like Chief Sitting Bull, Tom Payne  
Dr. Martin Luther King, Malcolm X  
They were renegades of the atomic age  
So many renegades  
Hand clap, hand clap, the renegades

This fragment contained simile in the lyrics as figurative language that shows the comparisons between the revolutionaries from time to time.



Now proceed to review the key figures in these phrases. Where, Afrika Bambaata appreciated the revolutionary figures. And that which inspires Bambaata and the Zulu Nation movement. There are Chief Sitting Bull, Thomas Paine, Martin Luther King, Jr. and Malcolm X.

**Sitting Bull** (Lakota: *Tȟatȟaŋka İyotakan* Standard Lakota

Orthography, (New Lakota dictionary, 2008) also nicknamed *Slon-he* or "Slow"; c. 1831 – December 15, 1890) was a Hunkpapa Lakota Sioux holy man who led his people as a tribal chief during years of resistance to United States government policies. He was killed by Indian agency police on the Standing Rock Indian Reservation during an attempt to arrest him at a time when authorities feared that he would join the Ghost Dance movement. (Kehoe, Alice (2006) spirit that Chief Sitting Bull show has inspired the Americans and Afrika Bambaataa to keep fighting and bring a match against domination supremacy of government.

**Thomas Paine** (January 29, 1737 (Conway, Moncure D. (1892) (NS February 9, 1737) – June 8, 1809) was an English-American political activist, author, political theorist and revolutionary. As the author of two highly influential pamphlets at the start of the American Revolution, he inspired the Patriots in 1776 to declare independence from Britain. (James A. Henretta, 2011) His ideas reflected Enlightenment era rhetoric of transnational human rights (Jason D. Solinger, 2010) He has been called "a corset maker by trade, a journalist by profession, and a propagandist by inclination." (Saul K. Padover, 1952). There are similarities between Thomas Paine and Afrika Bambaataa they both struggle

activist and a writer. Distinguish here is on a mission from Afrika Bambaataa revolution by through music and lyrics contained within each song that he created.

**Martin Luther King, Jr.** (January 15, 1929 – April 4, 1968) was an American clergyman, activist, and leader in the [African-American Civil Rights Movement](#). He is best known for his role in the advancement of [civil rights](#) using nonviolent [civil disobedience](#). King has become a national icon in the history of [American progressivism](#). (Krugman, Paul R. (2009) charisma and struggles of Martin Luther King has more or less affected the mindset change of Afrika Bambaataa. That change can occur without physical contact but diplomacy on a thought and philosophy that they think is right. That's where the real mission of Zulu Nation's renegade wants.

**Malcolm X** (May 19, 1925 – February 21, 1965), born *Malcolm Little* and also known as *El-Hajj Malik El-Shabazz* (Malice Ruthven, 1997) was an [African-American](#) Muslim minister and human rights activist. To his admirers, he was a courageous advocate for the rights of blacks, a man who indicted white America in the harshest terms for its crimes against black Americans. Detractors accused him of preaching racism, [black supremacy](#), and violence. He has been called one of the greatest and most influential African Americans in history. Malcolm X had spread militant spirit to perform a counter-hegemony that ultimately succeeded in fighting for the rights of blacks in America. He is a symbol and icon of the struggle for black people and also a prophet to the people that he defended.



"The revolutionary forces have to take civil society before they take the state, and therefore have to build a coalition of oppositional groups united under a hegemonic banner which usurps the dominant or prevailing hegemony." (Strinati, 1995:169). It seemed that there is no doctrine or coercion from counter-hegemony itself. But, rather a willingness to fight together to defend their rights that would be expected they could. And the Zulu Nation is an opposition or flag container in carrying out the mission.

We can conclude that in addition to these figures are revolutionaries, they are also a personal organic intellectuals. Where they move and inspire many people to work together to collectively change the existing system at the time of their lives. And from there created the character of a new era in which the system must be balanced with resistance. Change the history with their philosophy.

From a different solar system many many galaxies away  
We are the force of another creation  
A new musical revelation  
And we're on this musical message to help the others listen  
Improve momentum and seek the electronic chance

The purpose of a fragment of the lyrics is that there is a new force in the other hemisphere that will come. The power of music represented by Afrika Bambaataa and the Zulu Nation, play as a marker and a message that music is also a solution to increase the tension of change and competition to the existing system.

Like astrology  
Like technology  
Like God's Creation

Like the Zulu station  
Like to the nation  
Like destroy all nations  
Like militants  
Like down in sand  
Like through changes, nothing stays the same  
Oh renegades

All similes explain the existence of an equation meaning of *renegades* itself, like *astrology* which is a system of beliefs for a particular tribe, and the word *technology* refers to the making, modification, usage, and knowledge. And human as God's creature, Zulu Nation are portal to enter a new Nation as well as destruction by a particular interest or engineering. Moves like militants settles sneak, but the Renegades will not be able to change the same things.

Now renegades are people with their own philosophy  
They change the course of history  
Everyday people like you and me  
You know they have their secret notions  
And time is endless motion

Now the understanding of *renegades* has changed, instead of revolutionary figures but of the people who has his own philosophy on the meaning of their version of the *renegades*. Whoever the researcher could change the course of history and possibly change history at certain times. I and you have the same opportunity for change. Here, they are still pointing toward government run their business hidden within the endless period.

All people of the moderate ages here in this twentieth century  
You have to keep up in time with the moderate time  
A state of mind and a sense of pride  
A renegade, yes a renegade  
Of this time and age  
So many renegades



Here is the meaning of word *moderate* is calm. Or not use violence at all, and is like a moderator. That *renegade* mission should be maintained with a high sense of pride. People living in the twentieth century are the ones who see events through the moderate change not through war or occupation force but with diplomatic ways.

Who's that?

Now hand clap

The renegades

We're the renegades of funk

We're the renegades of funk

We're the renegades of funk

We're the renegades of funk

“Who’s” here indicates to anyone who wants and will perform a *renegades*. These words indicate an identity that we (Zulu Nation or Hip-hop) are the result of a *renegade*, and funk as the basis of social behavior in the community. That funk will never die as long as we unite to voice this. In the final analysis the researcher will discuss and conclude the meaning of the word *Renegades* itself, as well as how the term *funk* could emerge as one of music's most influential in the world especially in America.

Poppin', sockin', rockin' with a side of hip-hop

Because where we're goin' there ain't no stoppin'

You know we're poppin', sockin', with a side of hip-hop

Because where we're goin' there ain't no stoppin'

Poppin', sockin', rockin' with a side of hip-hop

Because where we're goin' there ain't no stoppin'

Here there are a lot of slang words which is the identity of literary works and pronunciation by the Hip-hop itself. Like *poppin'* which means a greeting,

commonly preceded by "what's", meaning essentially the same as 'what's up'.

Then, *sockin'* which means a surprise, and a *rockin'* which means rock. And *we're goin' there ain't no stoppin'* means that we will never cease to continue to speak out and never stop it.

We're teachers of the funk  
And not of empty popping  
We're blessed with the Force and the sight of electronics  
With the bass, and the treble  
The horns and our vocals  
You know every time we pop into the beat we get fresh

Teachers here refer to a leadership, that Afrika Bambaataa and the Zulu Nation is a mediator who will bring a promise of change. And the present through the mediation of technology advancements that support their music. Audiences will always get something new and fresh in their life when listening to music or message from them.

There was a time when our music  
Was something called the Bay Street beat  
People would gather from all around  
To get down on the Bay sound  
You had to be a renegade those days  
To take a man on the dance floor

This phrase suggests a hope and optimism about the future, where all toil they stand will get the results accordingly. People will be gathered together without the need to view any status to gather and sing together. One day you also have to be a renegade and take that chance.

Like Afrika Bambaataa and the Soulsonic Force  
We're talking about Mr. B, Pow Wow, G-L-O-B-E



Was a renegade, yes, a renegade of the atomic age

So many renegades

What's that?

It's a hand clap

The renegade

The lyric fragment illustrates that the mission of *renegades* now taken by them in this case the members of the Zulu Nation. That they are now representing a rebellion and term *hand clap* here is showing that we should welcome a *renegade* with delight and joy.

Just jam sucker

Say jam sucker

Say groove, sucker

Say groove, sucker

Say dance, sucker

Say dance, sucker

Now move, sucker

Now move, sucker

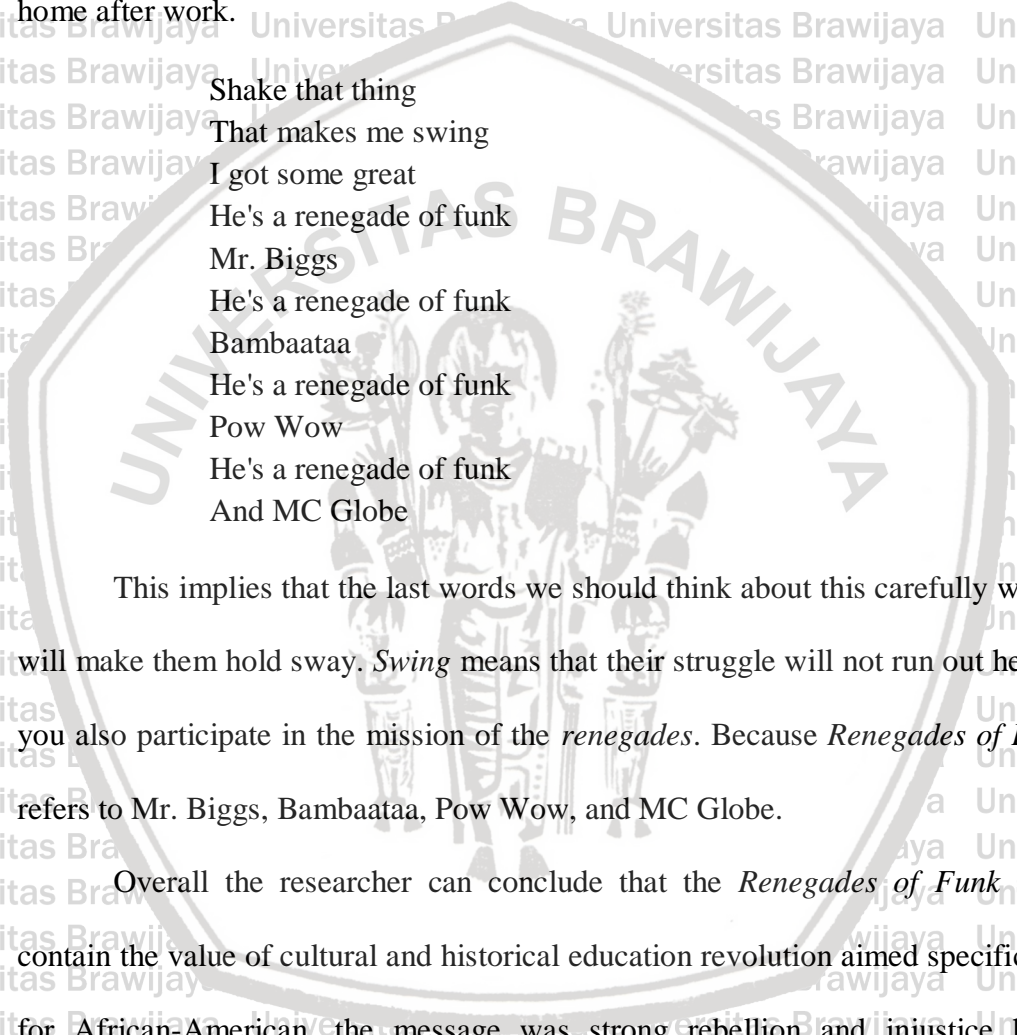
Everybody say

We're the renegades of funk

Here are some slang words that became a symbol of everyday conversation for the hip-hop. The first is *jam*, jam means two or more musicians making music together but not an official band (Urban Dictionary, 1999) second, *sucker* means imbecile, a person that get screwed, and bad or fake (The Online Slang Dictionary, 2001). Third the terms *groove* is the sense of propulsive rhythmic "feel" or sense of "swing" created by the interaction of the music played by a band's rhythm section (drums, electric bass or double bass, guitar, and keyboards).

Ubiquitous in popular music, groove is a consideration in genres such as salsa, funk, rock, fusion, and soul. The word is often used to describe the aspect of

certain music that makes one want to move, dance, or "groove" (Peckman, Jonathan (2007). In addition to being a musical genre, groove also describes a symbol of freedom where dance became a symbol of appreciation for a music and rhythm of the song. Usually they get and sing together after removing tired come home after work.



Shake that thing  
That makes me swing  
I got some great  
He's a renegade of funk  
Mr. Biggs  
He's a renegade of funk  
Bambaataa  
He's a renegade of funk  
Pow Wow  
He's a renegade of funk  
And MC Globe

This implies that the last words we should think about this carefully which will make them hold sway. *Swing* means that their struggle will not run out here if you also participate in the mission of the *renegades*. Because *Renegades of Funk* refers to Mr. Biggs, Bambaataa, Pow Wow, and MC Globe.

Overall the researcher can conclude that the *Renegades of Funk* song contain the value of cultural and historical education revolution aimed specifically for African-American, the message was strong rebellion and injustice here. Indirectly, the researcher also share in their struggles both context and visual when we saw the video clip of this song. The next researcher also can see the counter-hegemony presented by Afrika Bambaataa and the way black people affect American through music and lifestyle.



## CHAPTER IV

### CONCLUSION AND SUGGESTION

#### 4.1 Conclusion

Afrika Bambaataa has brought us into an era where music and culture can change a system, and the history of philosophy can change when they are supported by the awareness of a change. Zulu Nation has become a historical movement where there is lot of positive expectation there, during this period they have also indirectly change the negative perception of the Hip-Hop community itself. Zulu Nation has become a rival for hegemony in the American system of government in the 1980s, and its impact can be seen until this day.

There are three conclusions that can be drawn from the analysis from the previous chapter of how Zulu Nation's counter-hegemony works.

The first, intellectuals create both hegemony and counter-hegemony.

Afrika Bambaataa and Zulu Nation is an organic intellectual products where they have a system in the system, they are intellectual products of traditional rivals.

Resistance that they is not by physical or violent but ideology competition where each camp struggling to gain public trust as a whole, and consciously moved to do the revolution for the sake of the ideals which they desire. That's where the counter-hegemony works. The second, counter-hegemony suggests that subordinated groups accept the ideas, values and leadership of the dominant group not because they are physically or mentally induced to do so, nor because they are

ideologically indoctrinated, but because they have reason of their own. That is why the Zulu Nation is widely accepted by the public, they infiltrate the mission-vision through music and lifestyle indicated by Afrika Bambaataa or by Hip-Hop itself. With or without coercion, they have been indoctrinated directly to do deal with the revolution.

The last, music and lyrics can affect a person's perception of events and history. It is seen in the song *Renegades of Funk*. It is seen when the government is busy with their business, the hip-hop music lovers just preoccupied with chants and their lifestyle. The resistance is more effective in mobilizing the masses to achieve the desired change. In short, by gaining counter-hegemony, Afrika Bambaataa and Zulu Nation have finally gained hope of what they want, by changing one's negative outlook on hip-hop, as well as continue the struggle in keeping hold of equality and prosperity for the people of African-American in the future by continuing to maintain the gap with their rivalry as an organic intellectual product.

#### 4.2 Suggestion

The writer suggest the next researchers to continue the research to see it from the standpoint of cinematography for *renegades of funk* song has been covered and made a music video by the Rage Against the Machine band in year 2000. From which, the next researcher can continue our research towards the semiotic and in terms of cinematography. The next researchers may use semiotic



theory and cinematographic approach to support the information about the course  
history of Hip-Hop.



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## Appendix: Berita Acara Bimbingan Skripsi



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5. Judul Skripsi : Universal Zulu Nation as the Black Counter-Hegemony on Afrika Bambaataa's Song Renegades of Funk
6. Tanggal Mengajukan : 27 Februari 2012
7. Tanggal Selesai Revisi : 31 Juli 2013
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No.	Tanggal	Materi	Pembimbing	Paraf
1.	15 Februari 2013	Pengajuan dan persetujuan judul skripsi	Pembimbing I	
2.	15 Februari 2013	Pengajuan dan persetujuan judul skripsi	Pembimbing II	
3.	21 Februari 2013	Outline proposal skripsi	Pembimbing I	
4.	6 Maret 2013	Pengajuan BAB I- III	Pembimbing I	
5.	14 Maret 2013	Revisi BAB I – III	Pembimbing I	



6.	20 Maret 2013	Revisi BAB I – III	Pembimbing I
7.	27 Maret 2013	Revisi BAB I – III	Pembimbing I
8.	2 April 2013	Revisi BAB I – III	Pembimbing I
9.	8 April 2013	Revisi BAB I – III	Pembimbing I
10.	10 April 2013	ACC BAB I – III ke Pembimbing II	Pembimbing I
11.	10 April 2013	ACC Seminar Proposal	Pembimbing II
12.	11 April 2013	ACC Seminar Proposal	Pembimbing I
13.	25 April 2013	Seminar Proposal	Pembimbing I & II
14.	14 Mei 2013	Pengajuan BAB I - V	Pembimbing I
15.	20 Mei 2013	Revisi BAB I - V	Pembimbing I
16.	27 Mei 2013	Revisi BAB IV - V	Pembimbing I
17.	30 Mei 2013	ACC BAB I – V ke Pembimbing II	Pembimbing I
18.	31 Mei 2013	Pengajuan BAB I - V	Pembimbing II
19.	13 Juni 2013	Revisi BAB IV - V	Pembimbing II
20.	23 Juni 2013	Revisi BAB IV - V	Pembimbing II
21.	30 Juni 2013	ACC Seminar Hasil	Pembimbing II
22.	3 Juli 2013	Seminar Hasil	Pembimbing I

			& II
23.	11 Juli 2013	Revisi BAB I – V	Pembimbing II
24.	18 Juli 2013	Revisi BAB I – V	Pembimbing II
25.	19 Juli 2013	ACC Ujian Skripsi	Pembimbing I
26.	20 Juli 2013	ACC Ujian Skripsi	Pembimbing II
27.	24 Juli 2013	Ujian Skripsi	Pembimbing I & II

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