

## **To Criticize and to Commit: Rap as an Outlet and "Weapon of Mass Denunciation" among "Generations of the Crisis" in Dakar (Senegal)**

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In Dakar, rap music is for young people a medium to externalize frustrations and to express disillusionment and to enunciate social-political dreams. There are more than 2000 rap bands in Dakar in a context of fierce competition and cleavages sources of controversy, tensions and sometimes conflicts between "possee". The object of the conflicts is about messages to deliver, preferred styles (hardcore, freestyle, mbalax rap or radical), the role of hip hop movement), le relations between rappers.

Despite internal divisions, differences of style, sounds and themes, rap is erected by the generations "born and socialized in the economic crisis and social mutations" to the rank of megaphone of the mass of "unemployed, non-autonomous and penniless". Thanks to rap, young people have a relay to decline and to denounce crudely, sometimes, in an escalation of radicalism, ills afflicting young people, but especially the scourges that blight Senegalese society: politicians' negligence, drug addiction, violence, greed, hypocrisy, individualism, corruption, poverty, obsession for material goods, moral degradation, monetization of social relations, etc.

The hip-hop is for Senegalese young people like a bearer of a discourse of social criticism declined in acerbic style of language and linguistic codes indicating a logical operation of hybridity and miscegenation, but also fidelity to the Wolof language. The radical social satire exerted through rap brings to confer it the status of "weapon of mass denunciation".