Hip Hop Japan And The Paths Of Cultural Globalization


What did rap music and hip hop culture inherit from the spirituals, classic blues, ragtime, classic jazz, and bebop? What did rap music and hip hop culture inherit from the Black Women’s Club Movement, New Negro Movement, Harlem Renaissance, Hipster Movement, and Black Muslim Movement? In Hip Hop’s Amnesia, award-winning author and spoken-word artist Reiland Rabaka answers these questions by rescuing and reclaiming the often-overlooked early twentieth century origins and evolution of rap music and hip hop culture.

Connecting classic rhythm & blues & rock & roll & the Civil Rights Movement, and classic soul and funk to the Black Power Movement, The Hip Hop Movement critically explores what each of these musical and movements contributed to rap, neo-soul, hip hop culture, and the broader Hip Hop Movement.

Thoroughly researched and in tune with the culture, Hip Hop in America: A Regional Guide profiles two dozen specific hip hop scenes across the United States, showing how each place shaped a singular identity. The two volumes span the complete history of rap from its 1970s origins to the rap battles between Queens and the Bronx in the 1980s, from the well-publicized East Coast vs. West Coast conflicts in the 1990s to the rise of the Midwest and South over the past ten years. Each essay showcases the history of the local scene, including the MCs, DJs, b-boys and b-girls, label owners, hip hop clubs, and radio shows that have created distinct styles of hip hop culture. Through its unique geographic perspective, it captures the astonishing diversity of a genre that has captivated the nation and the world.

Over the past few decades, rap and hip hop culture have taken a central place in popular music both in the United States and around the world. Listening to Rap: An Introduction enables students to understand the historical context, cultural impact, and unique musical characteristics of this essential genre. Each chapter explores a key topic in the study of rap music from the 1970s to today, covering themes such as race, gender, commercialization, politics, and authenticity.

This is the first collection of essays to take a pan-European perspective in the study of hip-hop. How has it traveled to Europe? How has it developed in the various cultural contexts? How does it reference the American cultures of origin? The book’s 21 authors and artists provide a comprehensive overview of hip-hop cultures in Europe, from the frou-frou and cabaret centers to the street corners. They address hip-hop in a variety of contexts, such as class, ethnicity, gender, history, pedagogy, performance, and (post-)colonialism. (Series: Transnational and Transatlantic American Studies - Vol. 13)

This Companion covers the hip hop culture, methods of studying hip-hop, and case studies from Nerdcore to Turkish-German and Japanese hip hop.

This ready reference is a comprehensive guide to pop culture in Asia and Oceania, including topics such as top Korean singers, Thailand’s sports heroes, and Japan’s entertainment industry. It explores the cultural contexts of music, dance, and the global pop culture in many disciplines, including anthropology, history, literature, film studies, political science, and sociology • Allows for cross-cultural comparisons between pop culture in the United States and Asia • Focuses on East Asia and South Asia, including China, Japan, Korea, India, the Philippines, Thailand, Vietnam, and Pakistan, among other countries • Features a detailed introduction with important contextual information about pop culture in Asia and an extensive chronology

"Fernandes brilliantly captures the moment when a globalized culture emerged from a bordering language and found something that was both much more and much less than the sum of its parts. In this book, he is searching for a historical thread, the 'other,' a kind of collective and personal tradition—a classic of hip hop writing and a poignant tribute to urban youth." —Jeff Chang, author of Can't Stop Won't Stop: A History of the Hip Hop Generation At its rhythmic, beating heart, Close to the Edge asks whether hip hop can change the world. Hip hop—rapping, beat-making, b-boy-ing, deejaying, graffiti—captured the imagination of the teenage generation in the 1980s, inspiring a new form of global pop culture. Years later, armed with mc-ing skills and an urge to become herself in the global hip hop, she embarks on a journey into the story of the hip hop from the south side of Chicago to the barrios of Caracas and Havana in the sprawling periphery of Sydney, she grapples with questions of global voices and local critiques, and the rage that underlies both. An engaging read and an exhilarating travelogue, this punchy book also asks hard questions about dispossession, racism, poverty and the quest for change through a microphone.

This book explores the highly-valued, and often highly-charged, ideal of authenticity in hip-hop — what it is, why it is important, and how it affects the day-to-day life of rap artists. By analyzing the practices, identities, and struggles that shape the lives of rappers in the London scene, the study exposes the strategies and tactics that hip hop practitioners engage in to negotiate authenticity on an everyday basis. In-depth interviews and fieldwork provide insight into the nature of authenticity in global hip-hop, and the dynamics of cultural appropriation, globalization, marketization, and digitization through a combined set of ethnographic, theoretical, and cultural research. Drawing attention to the expressive theoretical in popular hip-hop culture, the reflexive approaches hip-hop artists adopt to 'live out' authenticity in everyday life. This model will act as a blueprint for new studies in global hip-hop and be generative in other authenticity research, and for other music genres such as punk, rock and roll, country, and blues that share similar issues surrounding contested authenticity.

The Bloomsbury Encyclopedia of Popular Music Volume 8 is one of six volumes within the ‘Genre’ strand of the series. This volume discusses the genres of North American music: R&B, hip hop, jazz, country, and blues that share similar issues surrounding contested authenticity.
The perfect starting point for any student new to this fascinating subject, offering a serious yet accessible introduction to anthropology. Across a series of fourteen chapters, modern anthropology addresses the different fields and approaches within anthropology, covering an extensive range of topics. The book emphasizes the active role and promise of anthropology in the world today. The new edition foregrounds in particular the need for anthropology in understanding and addressing today's environmental crisis, as well as the exciting developments of digital anthropology. This book has been designed by two authors with a passion for teaching and engaging with students. Each chapter includes extensive anthropological explanations of key concepts and ideas, as well as further reading and suggested ethnographic films further support and extend students’ learning. Introducing Anthropology aims to inspire and enthuse a new generation of anthropologists. It is suitable for a range of different readers, from students studying the subject at school-level to university students looking for a clear and engaging entry point into anthropology.

Look at hip-hop culture, from its beginnings to the present day, describing its influence on people and popular culture in the United States. Hip-Hop Africa explores a new generation of African performers and musicians who are not only consumers of global music but also active participants in the worldwide culture of hip hop and rap. Eric Charray and an international group of contributors look carefully at youth culture and the background of this unique cultural movement. Covering a range of local contexts from Brazilian favelas, the streets of Lagos and Dar es Salaam, and the hoods of the San Francisco Bay Area, this global intellectual cipha breaks new ground in the field of anthropology and popular culture.

Asserting that hip hop has become another locus of postmodernity, Osumare explores the intricacies of this phenomenon from the beginning of the Twenty-First century, tracing the aesthetic and socio-political path of the currency of hip hop across the globe. This book brings together veteran and emerging scholars from a variety of fields to chart new territory for hip hop based education. Looking beyond rap music and the English language, this book provides an ethnographic study of Japanese hip-hop, including its portrayal of life on the margins, confrontational style, and aspirational “rags-to-riches” narratives. Contrary to depictions of an ethnically and socially homogenous Japan, hip hop is examined through the notion of buran—personal and societal anxiety or uncertainty—and how it manifests in the dimensions of space and place, economy, politics, or the human body itself. These “fictions of race” provide visions of the way that postwar Japanese authors reimagine the ascription of race to bodies—be they bodies of literature, the body in the flesh, or the human body itself.

Playing in the Shadows considers the literature engendered by postwar Japanese authors’ robust cultural exchanges with African Americans and African American culture. The Allied Occupation brought an influx of African American soldiers and culture to Japan, which catalyzed the writing of black characters into postwar Japanese literature. This rich milieu sparked Japanese authors’—Nakagami Kenji and others—courtship with the black vernacular, an engagement with the popular and the urban, and, ultimately, incorporating the tropes and techniques of African American literature and jazz performance into their own literary works. Such incorporation led to literary works that are “black” not by virtue of their representation of black characters, but because of their investment in the possibility of technically and intentionally black Japanese literature. "This book is incredibly important and will change the fields of Native American, African American, gender, and sound studies. It is the first full-length monograph on the rich, diverse, and complex field of Indigenous hip hop. This is the text against which all other studies in the field will be compared." — Michelle Raheja, University of California, Riverside

An ethnographic study of Japanese hip-hop. Japanese men are becoming cool. The suit-and-tie remodels himself with beauty treatments and ‘cool’ hair fashion. Loyal company soldiers are reborn as cool, attentive fathers. Hip-hop dance is as manifold as martial arts. Could it even be cool for middle-aged men to idolize teenage girl popstars? This collection of studies from the University of Cambridge provides fascinating insights into the contemporary lives of Japanese men as it looks behind the image of ‘Cool Japan.’
In The Soul of Anime, Ian Condry explores the emergence of anime, Japanese animated film and television, as a global cultural phenomenon. Drawing on ethnographic research, including interviews with artists at some of Tokyo's leading animation studios—such as Madhouse, Gonzo, Aniplex, and Studio Ghibli—Condry discusses how anime's fictional characters and worlds become platforms for collaborative creativity. He argues that the global success of Japanese animation has grown out of a collective social energy that operates across industries— including those that produce film, television, manga (comic books), and toys and other licensed merchandise—and connects fans to the creators of anime. For Condry, this collective social energy is the soul of anime.

Japanese popular culture has been steadily increasing in visibility both in Asia and beyond in recent years. This book examines Japanese popular music, exploring its historical development, technology, business and production aspects, audiences, and language and culture. Based both on extensive textual and aural analysis, and on anthropological fieldwork, it provides a wealth of detail, finding differences as well as similarities between the Japanese and Western pop music scenes. Carolyn Stevens shows how Japanese popular music has responded over time to Japan's relationship to the West in the post-war era, gradually growing in independence from the political and cultural hegemonic presence of America. Similarly, the volume explores the ways in which the Japanese artist has grown in independence vis-à-vis higher role in the production process, and examines in detail the increasingly important role of the jimucho, or the entertainment management agency, where many individual artists and music industry professionals make decisions about how the product is delivered to the public. It also discusses the connections to Japanese television, film, print and internet, thereby providing through pop music a key to understanding much of Japanese popular culture more widely.

Hip Hop Desis explores the aesthetics and politics of South Asian American (desi) hip hop artists. Nitasha Tamar Sharma argues that through their lives and lyrics, young “hip hop desi” express a global race consciousness that reflects both their sense of connection with Blacks as racialized minorities in the United States and their diasporic sensibility as part of a global community of South Asians. She emphasizes the role of appropriation and sampling in the ways that hip hop desi craft their identities, create art, and pursue social activism. Some desi artists produce what she calls “ethnic hip hop,” incorporating South Asian languages, instruments, and immigrant themes. Through ethno hip hop, artists, including KB, Sammi, and Deejay Billa, express “alternative destiny,” challenging assumptions about their identities as South Asians, children of immigrants, minorities, and Americans. Hip hop desi also contest and seek to bridge perceived divisions between Blacks and South Asian Americans. By taking up themes considered irrelevant to many Asian Americans, desi performers, such as D’Lo, Chee Malabar of Himalayan Project, and Rawj of Feenom Circle, create a multiracial form of Black popular culture to fight racism and enact social change.

This set covers all aspects of international hip hop as expressed through music, art, fashion, dance, and political activity. • Includes contributors from a range of fields, including musicology, theater, and anthropology, giving readers a broad perspective on the genre • Covers hip hop in virtually every country, including countries with severely restricted hip hop activity • Contains comprehensive lists of record labels, films, editor-recommended videos, and more • Shows the influence hip hop has on many aspects of life, such as politics, fashion, dance, and art

A fascinating look at fans of a variety of popular culture phenomena in Japan.

International scholars explore the hip hop scenes of Europe, Canada, Japan and Australia. The thirteen essays that comprise Global Noise explore the hip hop scenes of Europe, Anglophone and Francophone Canada, Japan and Australia within their social, cultural and ethnic contexts. Countering the prevailing colonialist view that global hip hop is an exotic and derivative outgrowth of an African-American-owned idiom subject to assessment in terms of American norms and standards, Global Noise shows how international hip hop scenes, like those in France and Australia, developed by first adopting then adapting US models and establishing an increasing hybridity of local linguistic and musical features. The essays reveal diasporic manifestations of international hip hop that are rarely acknowledged in the growing commentary on the genre in the US. In the voices of rappers from around the globe with divergent backgrounds of race, nationality, class and gender, the authors find a consistent rhetoric of opposition and resistance to institutional forms of repression and the construction of a cohesive, historically-based subculture capable of accommodating regional and national diversities. CONTRIBUTORS: Roger Chamberland, Ian Condry, David Hesmondhalgh, Claire Levy, Ian Maxwell, Caspar Melville, Sarah Morelli, Mark Pennay, André J.M. Prévost, Ted Swedenburg, Jacqueline Urla and Mir Wermuth.

Hip Hop Underground is a vivid ethnography of the author's observations and experiences in the multiracial world of the San Francisco underground hip hop scene. While Anthony Kwame Harrison interviewed area hip hop artists for this entertaining and informative book, he also performed as the emcee "Mad Squirrel." His immersion in the subculture provides him with unique insights into this dynamic and racially diverse but close-knit community. Hip Hop Underground examines the changing nature of race among young Americans, and examines the issues of ethnic and racial identification, interaction, and understanding. Critiquing the notion that the Bay Area underground music scene is genuinely “colorblind,” Harrison focuses on the issues of race to show how various ethnic groups engage hip hop in remarkably different ways—as a means to both claim subcultural legitimacy and establish their racial authenticity.

The idea that Japan is a socially homogenous, uniform society has been increasingly challenged in recent years. This book takes the resulting view further by highlighting how Japan, far from singular or monolithic, is socially and culturally complex. It engages with particular life situations, exploring the extent to which personal experiences and lifestyle choices influence this contemporary multifaceted nation-state. Adopting a theoretically engaged ethnographic approach, and considering a range of “escapes” both physical and metaphorical, this book provides a rich picture of the fusions and fissures that comprise Japan and Japanese society today.

In Hip Hop Ukraine, we enter a world of urban music and dance competitions, hip hop parties, and recording studio culture to explore unique sites of interracial encounters among African students, African immigrants, and local populations in eastern Ukraine. Adriana N. Helsvig combines ethnographic research with music, media, and policy analysis to examine how localized forms of hip hop create social and political spaces where an interracial youth culture can speak to issues of human rights and racial equality. She maps the complex trajectories of musical influence—African, Soviet, American—to show how hip hop has become a site of social protest in post-socialist society and a vehicle for social change.

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