

[Download free pdf] Hip-Hop Japan: Rap and the Paths of Cultural Globalization

Hip-Hop Japan: Rap and the Paths of Cultural Globalization

Ian Condry

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Ian Condry : Hip-Hop Japan: Rap and the Paths of Cultural Globalization before purchasing it in order to gauge whether or not it would be worth my time, and all praised Hip-Hop Japan: Rap and the Paths of Cultural Globalization:

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In this lively ethnography Ian Condry interprets Japans vibrant hip-hop scene, explaining how a music and culture that originated halfway around the world is appropriated and remade in Tokyo clubs and recording studios. Illuminating different aspects of Japanese hip-hop, Condry chronicles how self-described yellow B-Boys express their devotion to black culture, how they combine the figure of the samurai with American rapping techniques and gangsta imagery, and how underground artists compete with pop icons to define real Japanese hip-hop. He discusses how rappers manipulate the Japanese language to achieve rhyme and rhythmic flow and how Japans female rappers struggle to find a place in a male-dominated genre. Condry pays particular attention to the messages of emcees, considering how their raps take on subjects including Japans education system, its sex industry, teenage bullying victims turned schoolyard murderers, and even Americas handling of the war on terror. Condry attended more than 120 hip-hop performances in clubs in and around Tokyo, sat in on dozens of studio recording sessions, and interviewed rappers, music company executives, music store owners, and journalists. Situating the voices of Japanese artists in the specific nightclubs where hip-hop is performed what musicians and fans call the genba (actual site) of the scene he draws attention to the collaborative, improvisatory character of cultural globalization. He contends that it was the pull of grassroots connections and individual performers rather than the push of big media corporations that initially energized and popularized hip-hop in Japan. Zebra, DJ Krush, Crazy-A, Rhymester, and a host of other artists created Japanese rap, one performance at a time.

I found Hip-Hop Japan fascinating. Ian Condry writes with both authority and intimacy. Taking on the movement of musicians, CDs, soundtracks, graffiti, breakdancing, fashion, racialized culture, style, musical genre, lyrics, and history from the United States to Japan, he offers a groundbreaking transcultural study of popular culture explored through an ethnography of the local. Anne Allison, author of *Millennial Monsters: Japanese Toys and the Global Imagination*