

# Intercultural Collaboration of Western and Eastern Urban Culture: Study Case of 88rising's Asian Hip-Hop Movement Through Historical & Monumental Timeline of It's Preceding Musical Acts

Khoirunnisa and Haidar Baqir Azhar

*Faculty of Economics, Business and Social Science, Universitas 17 Agustus 1945 Jakarta, Indonesia*

**Keywords:** Asian Hip-Hop, 88rising, Intercultural Collaboration, Cross-Cultural Communication.

**Abstract:** Within the rise of the globally celebrated musical sub-genre that shook the world back in the late 2010s, Asian Hip-Hop predominantly swept up not only the American urban cultural scene but also loved universally along with its innovation, and creatively more contemporary among its peers. Scratching the surface of eastern culture with many mediums and content to be served through the rise of ICT-based new types of media production & consumption, newly modelled business ventures and motifs, an early introduction to eastern culture, and also shaping of what a cultural impact that has yet to come from 88rising camp. Seeing as much multifaceted media we come across through multiple platforms that came from 88rising, they are actively bridging the western and eastern culture to a whole new plateau, with many artistic acts. This research is trying to see a study case in which the success of 88rising in using an intercultural collaboration to build a bridge for a deeper understanding of both sub-cultural and cultural aspects as a whole, and by pulling the related historical data of how it comes about to exist as a bigger part of the pop-culture in general.

## 1 INTRODUCTION

With new emerging technology on the rise, and its ever-progressing development see towards no end in sight for a lot of things in life that are in touch along with it, giving birth to a new model of delivering information, content production & consumption; electronic-based technology that integrated with the socio-economic, socio-cultural, ideas that can travel and easily accessed throughout the globe, making the creation of artistic endeavors seems to blur the border between countries, internationally engaged in real-time within each other, and even connects each other, through the beauty of the internet.

88rising was born out of the internet culture and the height of Hip-Hop stardom that swept the whole world, by maximizing the utilization of the internet, social media, virality aspects of it, and well also trying to build a bridge between the eastern and western cultures in Hip-Hop via its artists and other creation towards it, has managed to break through the western markets by doing so. Bearing the flag of Asian Hip-Hop as a variant of lingo that the sub-genre itself is represented by Asian as a cultural power that has skyrocketed for long years through the Meiji

restoration in Japan, K-pop phenomenon, wellness culture from the West & South East Asian, and many more, has shown the cultural power that can be seen as a contender against the popularly western-influenced culture. But now the collaborative types of dynamics come through Asian Hip-Hop via 88rising's effort in bridging both cultures instead of making it a contender for the western-influenced culture.

### 1.1 Early 88rising's Eventful Origins

A hybrid media company that went through a transformation formerly known as 'CXSHONLY' (Leonard, 2017), not only operates as a record label but as a creative hub that gives a vessel for the artist that ensconce inside the 88rising, and its movement to bring about the cultural change in the global landscape of things, to bring about their best into the table, creatively, passionately and most important of all act it all out within their lane. Founded by Sean Miyashiro in 2015, after successfully transforming VICE Media Inc. and positioned as Executive Strategist with Recreation Worldwide, by garnering music fans' attention

through 'Thump', a dedicated news channel that mainly talks about EDM (Electronic Dance Music). After he's out of VICE Media Inc., newly venturing into the entertainment business with 'CXSHONLY' as Sean and his team purposefully blend the eastern cultural aspects in bits and pieces as an amalgamation of Asian representation, and the western urban sub-culture called Hip-Hop that contended as the next big phenomenon after EDM (Zhang, 2018). As a result of what EDM had done and created in the early 2010s, Sean saw it as an opportunity that he can tap into more and more as the mid-2010s, one of the biggest aspects of a variant of Hip-Hop known as 'Trap', that popularized from the southern part of the United States of America, features a slow, heavy 808 drums, fuzzy synthesizers, and even on the some of the extremes is to distort the beats and the vocal part, ended up calling it 'chopped & screwed' remix that was popularized mainly in Texas. Trap and EDM had been blended as a complimentary part of each other's musical point, with an element of Trap existing within the sphere of the mid-2010s EDM music scene, significantly affecting both Hip-Hop and outside the scope of the genre itself in many musical genres since then (Zhang, 2018). The stage that has already been set by the rise of Trap-influenced music in the major charts, including Asia, as an Asian-born and American-bred, Sean saw the potential of Hip-Hop as a vessel and main musical attraction that CXSHONLY can use to reach a global audience was finally triggered by the rise of Keith Ape, a South Korean native that uses the same musical genre that Sean predicted as Keith's creative outlet in the musical venture, quickly sign him into CXSHONLY roster as one of the first Asian artists that officially signed to the label.

As it snowballed into a bigger thing and more than just a label for Sean and his team, the shift in business model motifs, from a label to a hybrid company that has its hands to many mediums more than just a hub for the recording process for artists, it evolved quickly acting as a spearhead for the amalgamation of Asian culture in general, with a package of many forms of content through YouTube, as a new media platform and internet trend that making it all seems possible, 88rising was born. The inspiration for the name itself was unknown prior to why 88 and an arrow were placed as the logo, but according to the article that tells the short history of the company itself (Hsu, 2018) 88 came from the Chinese characters "囍" means "Double Happiness", and the arrow "↑" indicates that this happiness will continue to rise and grow (Hsu, 2018). After Keith Ape, 88rising discovered many talents from Asia, namely: Rich

Brian (formerly known as Rich Chigga) a Vine content creator now a Hip-Hop artist that came from Jakarta, Indonesia; Higher Brothers a group of 4 Hip-Hop artists who came from Chengdu, PRC; Joji or the infamous shock jock that grew on YouTube and many social media platform as Pink Guy formerly a prevalent Comedy Rap now a multi-million R&B artist hailing from Osaka, Japan; NIKI an R&B and Pop singer from Jakarta, Indonesia; and many more to be named as this research began, in seeing an in-depth look towards what 88rising has done for the intercultural studies, mainly on the landscape of music, especially popular music.

## 2 LITERATURE REVIEW

### 2.1 A Study of '88rising' and Their YouTube Approach to Combine Asian Culture with the West by Haoran Zhang (2018)

This dissertation entitled 'A Study of '88rising' and Their YouTube Approach to Combine Asian Culture with The West' by Haoran Zhang explicitly talks about the historical side of 88rising from its humble origin, to the rise of its company status to be proven time and time again throughout only a span of 3 years since its start. With the scope of digital media focus, this research is a show of proof from the 88rising camp as one of the most long-awaited sparks that can trigger a whole lot of waves as 'Hallyu' is swept across the whole world, Asian cultural power is demonstrated through the most uplifting and exciting ways possible, plus the internet communication technology is on the rise, 88rising happens to be the penultimate of globalization and internet trend culture manage to produce. Namely, this research was found to have common similarities with the current research with so little difference, such as 1. The topics focus solely on 88rising and the things surrounding them, albeit its artists, content/product, etc.; 2. The historical timeline of its company came about to rise, and the profile of each artist that ensconces inside the company will be foretold yet again in this research; 3. The information and data gathering that will become this research's main focus exist solely on the internet, whether it will be in the form of video, online-published articles, interviews, and even short movies; and the differences that can be seen in this paper that will entail more information regarding 88rising, such as 1. The information that pertained and acquired from the post-factum of the research ends in 2018 and

will continue to progress from 2019-2022 as 88rising still making waves of contribution towards the grand scale of things (culture, and sub-culture wise).

## **2.2 Commodification and Cultural Universalism within Asian Hip-Hop in the United States of America by 88rising by Defta Ananta Dasfriana (2019)**

This research entitled 'Commodification and Cultural Universalism within Asian Hip-Hop in the United States of America by 88rising' by Defta Ananta Dasfriana is a reflection on how the commodification process of western aspects of Hip-Hop is being used within the universalism of Asian Hip-Hop in the United States of America by 88rising, in which the eastern culture is intermingled with the western culture creating Asian Hip-Hop movement that is used as a vessel as a celebratory act by culture, for culture, and from culture, itself, undergo an intercultural collaboration that resulted in an acculturation product that increases the value of the former culture in an overall sum of the input. Namely, this research was found to have a common similarity within the sphere of research that is now being conducted, 1. Have the same analytical unit with the previous research focus which is 88rising, its historical mark on the culture globally, their overall activity, etc.; 2. Have the same thread in explaining the east meets west cultural value that undergoes an intercultural collaboration, resulting in the acculturation of both, giving life to Asian Hip-Hop; and the differences that can be seen in this research that will entail as more information comes up, in regards to 88rising, such as 1. A historical component of how east and west culture meets for the first time not considering what 88rising has done to the culture as an overall input of the grand scale of things (how did it come about, how eastern and western acculturation through intercultural collaboration managed to give birth not only 88rising but many aspects of Hip-Hop variant that is born far before 88rising is even a thing). 2. Historical focal point that exists within the realm of this research paper not only reflects on the 88rising Asian Hip-Hop variant but also on the previous Asian acts in the Hip-Hop movement that was previously not included or recorded officially through the lens of the general public; by using Intercultural communication theory and cross-cultural communication within each paradigm.

## **2.3 The Influence and Advantage of American Hip-Hop to the Rising Asian Rappers by Mayza Nisrin Abielah (2020)**

The academic article entitled 'The Influence and Advantage of American Hip-Hop to The Rising Asian Rappers' by Mayza Nisrin Abielah is seeing the phenomenon of the rise of the Asian Hip-Hop sub-genre through the lens of Tomlinson's (2002) cultural imperialism of western culture in abundantly forcing the homogenization of cultural engagement globally, and by the chance that has been given by the western itself by the exposure of the cultural aspects such as Hip-Hop is being used as a vessel to heightened the Asian impact on pop-culture, and universally accepted as the next frontier for Hip-Hop genre, and it surrounding element of its culture. Namely, this research was found to have a commonality with the research that's been conducted such as 1. The unit analysis is more or less the same as the two previous pieces of literature, with added few actors on the side to narratively help to answer the research's question; 2. Cultural aspects as its main phenomenon to be discussed by using Tomlinson's theory, this research considers the impact of western culture and how it brings an advantage given the rise of Asian Hip-Hop in the late decades of the 2010s; the differences that can be seen that differ from this research to the research that is being conducted is 1. The aspects of cultural imperialism are being used to see the invasiveness of the cultural aspects of Hip-Hop in affecting the rise of eastern pop culture, in this case, the inter-cultural collaboration and usage of eastern and western aspects are intermingling within both cultures to be seen as a common denominator for both variant that exists within the sphere of Hip-Hop culture as a whole, by using cross-cultural communication cast deeply in the grand scale of things as seeing the integrated networks (sub-culturally) in which is imaginary through the usage of eastern inside the western cultural input & vice versa, and also a real network that realized through the existence of ICT and its development, persisting the movement to bring it upon a new stage globally, and culturally by seeing the mass trends that its produced in both cultural aspects of the products as a whole.

## 2.4 Asian Hip-Hop Newly Emerged as a Sub-Cultural Variant Derived from the Universally Accepted Culture as a Product of Acculturation

As both research paper has completely shown that the evolution of 88rising starts from its humble beginnings of Sean's 'Thump' era on VICE, into signing acts like Keith Ape, Rich Brian, Joji, NIKI, Higher Brothers, and many acts to come, headlining their own festival, economic cooperation with many platforms and business, etc., 88rising has already produced many different acts, medium, program, that did not only limited to its Hip-Hop culture and sub-culture but other aspects of both cultures through the lens of 88rising. But the only thing that differs that we can find in this research is relating it back to the need to explain its historical journey of how Asian Hip-Hop comes about and emerged to the ground as the world perceived it now. This research paper will trace back the roots of Hip-Hop as a culture in general, the evolution that it undergoes, and how eastern culture starts to seep into western filled Hip-Hop culture through its lifestyle, lingo, fashion, lyrics, etc., by seeing the data that the researchers acquired through the historical and monumental parts of many cultural clash or amalgamation between the two (east and west) through a different medium than music that has been touched by Hip-Hop. With the rise of Chill-hop phenomena from Nujabes and the Shibuya Kei movement in the late 90s, the Wu-Tang Clan's usage of Kung-fu samples, lingo, and musical theme/concepts that derived from the eastern teachings and culture; and many more aspects, elements that complement each cultural convergence and emergence to popularity.

By seeing the past literature, seeing the elements that make up the past research, and seeing the research that is being conducted now, the approach in how this paper allows us as the researcher tries to put the structure of the culture and other aspects that can be taken from the experience in the data collection process, intersubjectivity that exists within the boundary of self in the findings of each data, and how it correlates back to the theory that is being used in see the dynamics of each component, exploratively putting the data into a more narrative form of the research, mainly use intercultural communication and cross-cultural communication in seeing the grand scale of things, with the help of the used theory, concepts, proposition that exists within the data of the past literature, to helps giving clarity of the overall

research, subjectively and the grand objective to answering the research question.

## 3 METHODS

This research used qualitative research with explorative nature (Stebbins, 2011), which used a constructivist approach in doing so, to build a constructed narrative that is explored with the aspects of the flexibility of data and open-mindedness of where the source came from (Creswell, 2018; & Stebbins, 2011). The process of exploratory qualitative research according to Stebbins (2011, p.5) is to have a deeper understanding of where the data lies, to build a connection among the data that is being collected through the process of the research, and because of the nature of its paradigms, the design of the research was meant to answer the validity of the phenomenon, to ask its main question of this research, "Does Asian Hip-Hop through 88rising historically the first act as a cultural bridge between East and Western sub-culture (Hip-Hop) that resulted in an intercultural collaboration & acculturation to bridge both cultures?", and "Does the 88rising rise to the prominent stage as a globally accepted intercultural collaboration in Asian culture/sub-culture recognition affected by its preceding musical acts? is to reflect back to the historical journey that the music has created too, albeit the grand scale of the culture itself, or its derivative form, sub-culture.

This research used a secondary research type with a form of data collection that came from online-based research, with a few literature reviews that indicate the tonal of the research has already been done in a socio-cultural landscape, although the range of the topics itself, unit analysis, the grand theme, and the research question differs and widening the experience that this research has been given throughout the data collection process. With the accumulated data that's being shown throughout this conducted research, by pulling the secondary data research that came from online-based data collection (news, article, journals, book, videos, interviews, etc.), to find the correlation between the determinant subject analysis (Asian Hip-Hop, and musical acts that act as a complementary factor towards 88rising rise to dominance in the late 2010s), and the grand object as to answer the research's question.

## 4 RESULTS & DISCUSSION

### 4.1 Hip-Hop Origins, Its Development and Impact through Globalization

Before the Asian Hip-Hop variant come to the surface, looking back on its historical factors and humble origins, Hip-Hop was always in the frontline of the cultural expression for the minority of USA, mainly Latinx, Caribbean descent, and most easily recognizable of all came from the African-American descent in the South Bronx, New York, the USA back in the late 1970s. Introducing the sub-culture of four main entries in the historical facet of Hip-Hop and what it represents in each element that recurring in its four aspects 1. DJing or Disc Jockeying, or the acts of turntablism, or mixing a song with two turntables and producing live music via the former, an added personal technique of each DJ in that era derived specifically from this genre; 2. MC-ing (emceeing or rapping), in which the act of the Master of Ceremony is to hype up the show whilst now shifting into an artform within its self-contained genre on its own, with it giving birth to Rap or Rhymes and Poetry, also freestyling verses (slam poetry and many forms that has close ties or influenced by or influencing Rap in some kind of form), for any MC out there to accompany the DJ along with it; 3. Breakdancing, which is popularized within the forms of movement spectrum that came from Hip-Hop, usually called with the moniker of b-boy and b-girls, these dancers show off moves that now more commonly fell into the category of modern and contemporary dance or simply Hip-Hop; 4. Lastly, we have the art of Tagging or Graffiti, using aerosol paint in a can to create a visual that closely ties to the streets, scene, and in regards to the four elements of Hip-Hop, graffiti itself evolve beyond the scope of Hip-Hop and bounces off to become its own separate thing within the realm of street art (Alridge, & Stewart, 2005).

Hip-Hop, as it showed through the creation of those four elements, has shifted into many tropes, standards, stereotypes, and its own historical facts built into its own world. For example, DJing in Hip-Hop nowadays has shifted into a more tamed persona and is culturally not as impactful as it used to be, weird how we think that the culture can't be sparked without the first and most prominent element of its creation. The progenitor of the cultural phenomenon now known as Hip-Hop creates many techniques and original sounds from audio sampling and mixing (DJ Kool Herc, Grandmaster Flash, & Afrika Bambaataa, etc.), the term that coined 'breaks' 'beats' 'double-back', etc. can't be easily popularized if it wasn't for

the existence of the DJ itself, the shift happens as well in the focus of Hip-Hop to only make the artform solely rely upon the MC, as a figure/persona that makes the music, credited producers mainly these days works only for a few fans and/or Hip-Hop heads as we like to call ourselves, in tandem to see only a few of them are get the recognition that they deserved unless it's a really popular one (Metro Boomin', 808mafia, DJ Khaled, etc.), as the commodification process is done through the landscape of Hip-Hop as a whole (Dasfriana, 2019), Hip-Hop itself becomes the universally loved genre that encroach and has its reach far & wide, giving further impacts toward the genre position on its cultural landscape as well (Brooks, & Conroy, 2010).

The issue which is coming out from Hip-Hop born out of desperation towards voicing the voiceless, the marginalized parts of the USA, and minority race that doesn't have a creative outlet to express themselves are being given a stage to do so through Hip-Hop and its four main elements; but from the perspective of African-American for an instance, the same affection in this case, that they have towards the genre as a part of what not only culturally, but socially, politically, and economically dispersed and the somewhat unbalanced gap between each aspect of it, got it contrast portrayals through Hip-Hop (Brooks, & Conroy, 2010). Having close ties to the street, Hip-Hop managed to travel around the globe despite its upbringing and its origins 'has led to its being productively used in a new social and linguistics environment' (Androutsopolous, & Scholz, 2003, p.463 via Motley, & Henderson, 2008), in contrary the aspects of 'connective marginalities' that resonance presented by the minority of Hip-Hop creators, and progenitors, translated perfectly an intangible energy that brings the unity within the reach of the culture itself, without even considering its border and impact for the music for the future (Osumare, 2001 in Motley, & Henderson, 2008). The amalgamation of its transformative era of Hip-Hop for its transition that occurs through the 50 years since its historical birth, from Europe to Japan, South Korea, and even Indonesia, sharing these commonalities presented by Hip-Hop and turn it into not just a consumption that was limited and had to went the process of gatekeeping so that the culture is not undergoing certain aspects within the cultures to not be commodified until the radio says otherwise, and the power of the music itself brings about the winds of change in the landscapes itself.

Nowadays Hip-Hop, in general, is belong universally to the people that are in touch with the culture, and the thing that Hip-Hop touches are not

only limited to the fans' interaction and the moderate amount of appropriation that comes along with it, but giving it a new frontier of how Hip-Hop revolutionized many musical genres for the years to come (Affecting many musical elements of Pop, R&B, even Rock and Heavy Metal genre throughout the 90s - until now), fashion, art, body language, and even colloquialism, only for it to be a short instance of how Hip-Hop affecting the pop-culture (Motley, & Henderson, 2008). Another part that is completely predicted through this research paper was the emergence of new artists, groups, and variants in Hip-Hop sounds, or music that was heavily influenced by Hip-Hop (Motley, & Henderson, 2008). The trends that were born it's a necessary part of raising the question of the Asian Hip-Hop sub-genre through the marketing efforts of 88rising historically has not been done on the scale of this big and prolonged to be part of the globalism movement of Hip-Hop.

#### **4.2 When the West Meets East, a Perspective of Eastern Teachings in Hip-Hop**

The first acculturation and adoption of Eastern and Western values in Hip-Hop began with a yet eventful 'Asiatic Black Men' ideology that derives from the teachings of The Five Percenters (Knight, 2007), with its 'supreme alphabet' and 'supreme mathematics' teachings and ways of seeing their origin and knowledge acquisition process was interlaced with the slums of New York, and the casual acceptance of expression in 'against the powers that be' further extended the teachings to also be inserted in Hip-Hop-sphere by not only the music, or attitude behind it, but presented as an alternative of street lifestyle (relating to gang culture, blaxploitation, crack epidemic of the 80s, etc.) to exist within the same paradigm and intermingle with each other as the other face of the same coin (Knight, 2007), with the popular rise of five percent nation artists such as Busta Rhymes, Nas, Wu-Tang Clan, K.R.S ONE, Brand Nubian, and Eric B. & Rakim, many more artist from the mid 80s through the late 90s, is either wearing, or using some kind of memorabilia that indicates them as part of the five percenters. Among the many musical acts that managed to pull off the teachings from the five percenters and put it into their either lyricism, musicality, samples of speech, or supreme alphabets in their name (K.R.S. ONE is an abbreviation of Knowledge Reign Supreme, which is part of the deeper understandings of supreme alphabet teachings of five percenters), etc. the main group that putting many elements of the streets,

creating their own understandings of middle-eastern teaching of Islam (five percenters) and added an eastern philosophy, culture, music samples, slang, and many other sensibilities that culturally appropriated and put it directly into use, was none other than Wu-Tang Clan.

Wu-Tang Clan prominently uses b-class dubbed kung-fu films hailing from the pirated VHS market of Staten Island, bringing the localized version of the Chinese kung-fu cinema into the realm of Hip-Hop, slang that only purely exist back then from the Wu-Tang clique, a mixed of eastern philosophy, cultural elements that are being appropriated for creative use (Kung-fu, Samurai, Hong-Kong and Japanese b-class cinema, etc.), even the name derived from the fictionalized Wudang sect of martial arts, that changed into the Americanization of the words into Wu-Tang. Not only eastern teachings, but the basic teachings of the five percenters ('supreme mathematics', and 'supreme alphabet'), seep and exist lyrically, through the attitude, and even the approach of each rapper artist that ensconces and forms the Wu-Tang Clan. RZA, GZA, 'Ol Dirty Bastard, Method Man, Ghostface Killah, Inspectah Deck, U-God, Masta Killa, and Raekwon are the first 9 original members of Wu-Tang Clan, with a lot of additional and honorary members from time to time, each embodies the teachings and rapping with a vernacular that is pretty tricky in the Hip-Hop scene back in the day; symbols, theme, and overarching musical techniques whether it's on the production terms, or even lyrical and the packaging of the Hip-Hop group that can independently go on another label deal, which is unheard of back in the whole music business, is a really rare sight to behold. The eastern teachings that have happened in the dominant western cultural value Hip-Hop, nowadays are used in many parts or components for musicians to be used as a part of their saga/story or overarching theme of it all (music, samples, style, lyrical composition, etc.). Like Kendrick Lamar's use of 'Kung-fu Kenny' persona back in 2017, Denzel Curry's recent single called 'Zatoichi' where he used the character from the all-time legendary in Japanese cinema that includes a blind samurai went on his spiritual journey, mirroring the music video for the song's as well, the love of Anime in many musical artists nowadays have become the common norm that repeating itself or being referenced through their lyrics or fashion.

The first meetings and bridging of western and eastern cultures in Hip-Hop are somehow started within the landscapes of Hip-Hop itself, by reaching a larger audience and globally accepted in many countries, giving birth to many artistic endeavours

that are born from the commonality of Hip-Hop, or even a sub-genre that influenced by Hip-Hop, either directly or indirectly so.

### 4.3 East and West Juxtaposition of Chill-Hop Era, Shibuya Kei, and Glocalization of Hip-Hop

After the first meetings of two cultural giants in a bridge between the two through Hip-Hop music, the related parts of western cultural values have been nit-picked and used as an appropriation for the newly adopted values through the process of acculturation that is not seen as a homogenization of a culture through the use of cultural imperialism in a way that one cultural power that imposed themselves and enforces their ideals, values and other (forced acculturation), in which the target population's culture was forcefully replaced by the invasive ideas/cultures, and lifestyles (Abielah, 2020).

Hip-Hop is embraced globally by many, like many other musical genres that nowadays factor in a global consumption style of public goods, and that also includes music in it, the genre itself shifting into a realm of fusion that has never before seen in a rapid and massive scale. The rise of the Shibuya Kei movement in Japan was signalled by the previous era of City-Pop by the likes of Tatsuhiro Yamashita, and Mariya Takeuchi, who had a massive cult following by the era of the mid-2010s and for the most part Yellow Magic Orchestra, who managed bring Hip-Hop, world music genre, Jazz, Electronic Music, Ambient music, and more elevated jangle-sounds sensibilities to the Japan music scene even more than ever before has influenced not only Japan but the world of music itself setting into a more flavourful course of a path along the 1990s. By the likes of United Future Organization, Kahimi Karie, Pizzicato Five, Cornelius or commonly known as Keigo Yamada, etc. Shibuya Kei was prominently topping the charts in Japan throughout the 90s. With the mix of Jazz, Soul, Bossa, Pop, and even the sensibilities of Hip-Hop music, the elements of Shibuya-Kei that juxtaposed the defining sound of the era have solidified the appropriation of Japanese sub-culture that breeds and nurtures creative expression through the use of music (Sabukaru, n.d.).

Still from Japan, the charm and calming overall thematic that sprang out to existence via Shibuya Kei was nothing but a short of yet another warm welcome to another part of Hip-Hop that has been infused with the Eastern sensibilities, now come from the forms if not a single man, but with many supports of other artists besides him, his name is Jun Seba, or

commonly known as Nujabes, a Hip-Hop producer that works spans around the world music type, with a Jazz, Soul and many multi-faceted genres that he produced, even manage to bring the first love letter of Anime community for Hip-Hop by curating the Samurai Champloo original soundtracks and score for the Anime series. With the sad passing of Nujabes back in 2010 by a car accident, his late recognition in musical history, and the worldwide phenomenon by the coined terms by the internet culture of the early 2010s, Chill-hop. Other than Nujabes, the most prominent that has the same vibes, and tone is also one of the legendary American Hip-Hop producers who come from Detroit, name J Dilla, with whom Nujabes share the same respect in retrospect of both. Other than Japan and the creation of newly assimilated parts of Hip-Hop musical variants. Other than the big part of Nujabes bringing new vibes, themes, and musicality to the table, notable artists such as Teriyaki Boyz who brings the bling era and car enthusiasm into the Japan Hip-Hop scene in early 2000 through its nod to the Fast & Furious franchise, Shing02 whose notoriety was put alongside Nujabes fandom was a long-time collaborator of the latter even after Nujabes passing's he helps to run his record label alongside Jun's family releasing his unreleased track & scraps that can be used as singles, KOHH who managed to be globally well known acclaimed Japanese rapper that already linked up with the likes of Keith Ape, and even Frank Ocean to name a few, last but not least Awich & Jin Dogg that was included in 'Asian Rising: The Next Generation of Hip-Hop' documentary by Red Bull Music directed personally by 88rising's very own Sean Miyashiro, that released in 2019, which bring an understanding and the upbringing of many Eastern rappers try to break the Hip-Hop music market globally.

South Korea also had Hip-Hop playing a part in giving a spotlight to more into contemporary dance and b-boying in modern Hip-Hop, which also gives a nod to their sense of fashion, with the element of Hyper-Pop, Bubble-gum Pop, and mainly being influenced by Hip-Hop, early K-Pop has successfully established the main attraction to pull the crowd and fans alike with their concept of beauty, fashion, and music icon that completely transform the idea of the standard that their set for the culture in years to come. But other than K-Pop waves many prominent Hip-Hop artists are born out of South Korea without being put into categorically the same box of K-Pop itself, musicians like Tablo, DPR Live, Epik High, and the most well-known in both American and South Korean scenes, Keith Ape, who eventually being

pulled into 88rising's roster as one of the first artists inside their roster.

With the glocalization of Hip-Hop within the reach of the global culture in accepting, adopting, appropriating, and even the usage being recycled through the means of acculturation and the long process of settling the culture down into each country's sensibilities to bring about the sound, the lyrical content, and the lifestyle that comes along with it, glocalization of Hip-Hop that will be fully discussed through this section will come from the Indonesian Hip-Hop scene. In the early to late 1990s Hip-Hop crazed was booming all over the country, with many 60s & 70s born grew up and already established the love of Hip-Hop that came from the breakdance-fever that sparked by the existence of movies such as 'Gejolak Kawula Muda' that also helps triggered the boom for Hip-Hop scene to mushroom over the globe, in this case including Indonesia, the country itself is on the stage of entering the new dawn, by the year of 1998, where insurgencies and political awareness is on its ultimate high. Took its sweet time in establishing the scene and acts of the musical itself, starting from the youth movement that the impact was felt in the underground scene, affiliating themselves with Heavy metal and Punk scenes of Jakarta and Bandung's youth alongside the mid-90s throughout the early 2000s, with the acts such as Homicide, D'army, Iwa K, Boys Got No Brain, Blakumuh, JHF (Jogja Hip-Hop Foundation) and many prominent acts that few of them rose to the ground and bloom, other remains obscured by the blurry lines of the legendary underground status of their own making, fully rooting themselves on the scene, and builds the ships for the next generation to come for the next thing that came from the Indonesian Hip-Hop scene. JHF is one of the acts that mainly mix the Javanese/Indonesian language with Hip-Hop music that uses traditional Central Java instruments, and samples to help saturate the Indonesian flavor of Hip-Hop into the public, and even expand themselves into a global status. With the help of the internet culture and crate digging of the old catalogue through YouTube, or even Soundcloud and blogs with little to no good credibility of the validity of the information, the continuum of the unarchived history was almost lost, too are being withheld by one of the MCs of Homicide, Morgue Vanguard with the release of his book 'Flip Da Skrip: Kumpulan Catatan Seorang Rap Nerd Selama Satu Dekade' that's being released by Elevation books in 2018, managed to reignite the insurrection of the old spirit of Hip-Hop and bringing about the new passion that comes along with it. Early into the mid-2010s,

Hip-Hop in Indonesia has seen its new life that has given a new breath, by the likes of many major artists in the musical sphere, and many minor & underground artists that were more easily recognized, by the likes of Tuan Tigabelas, Yacko, Ariel Nayaka, D.P.M.B, Dzul, BasBoi, BAP, Krowbar, RandSlam, Joe Million and many more Hip-Hop acts that help to build a chance for Hip-Hop local scene to flourish even more.

Glocalization, a fusion of musical genres, fashion & styles, attitude, colloquialism, and many aspects that bring about the act of blurring the border between the Eastern and Western cultural wall within the sphere of Hip-Hop in general, is fuelling the waves of Asian Hip-Hop by giving the nod to the old elements that help to bring about the rise in the late 2010s and welcoming the change in the musical variety of Hip-Hop as a whole. With 88rising and its musical artists, the big part of how they manage to build a concatenation of linked information, integrated network of the imaginary landscape of musical acts, and adopted/exchangeable cultural value that already came from its predecessors (Eastern values lies in the Western cultural/sub-cultural value and vice versa inside the Hip-Hop landscapes).

#### 4.4 88rising and the Rise of Asian Hip-Hop

From CXSHONLY back in 2015, Sean Miyashiro manages to build his own hybrid company of media, and music label mogul that was born out of necessity to bring about the inspiration for Asian expatriate, diaspora, and even the countries that their music touch as a part of a global movement which namely, 88rising. From Rich Brian 'The Sailor' who managed to bring about his ideas of Indonesia into his own musicality, visually & lyrically engaging, inspiring, and hopeful despite his upbringing and all of the things that happen inside his country of origin, bring about the wind of change within him and 88rising too as well, as they engage in a more meaningful and socio-economic relationship with many businesses later that year benefitting from the socio-cultural exposure of the artists itself, by building the brand by none other than the creative and selflessness that being paved by the older generation of Hip-Hop and new identity acceptance of post-materialism & neo-liberalism ideas of how personal identity and profit is a means that they received through the range of ethnographical landscape and not always in the form of funds and capital aside (Cheng, 2020); through the means of the hybrid management company type, in which define by its usage of cultural values as a



means of the exchangeable token for the business aside, while maintaining the profit and capital gain as its secondary option to support the former, this newly business model motifs that can only brought upon the internet era and ICT evolution in a global scale, interconnectivity, exchange of ideas, and mutual understandings brings 88rising into the proper stage of a newly invented idea and motifs into a working reality (Battilana & Lee, 2014).

Other than Rich Brian, Higher Brothers with its Mandarin and English language-based lyrics in a bouncing trap beat with southern drawl delivery made it possible for many fans globally in having fun alongside the group, which is sonically appropriated, with their own flavour of Chinese oriental-esque beat, 'Made in China' is one of the means to show the success and fluidity of Hip-Hop by seeing it being abridged by Higher Brothers. The lyrical content took a jab and comedic stereotyping of Chinese people in the global context, mixed with pride in their own culture largely from the accumulation of 5.000 years of civilization. Joji that hailed from Japan, and who was infamously known as the mega internet persona and even had a cult following, called Filthy Frank, and his other persona wearing a pink skin-tight suit 'Pinkguy', had a massive transformation throughout 2016-2017 via his musical venture, Joji. With his 'sad boi' trope as his identifier of 88rising emo singer with R&B sensibilities, he managed to top the chart for the R&B genre in 2018 with his debut album *Ballads 1* (Billboard, 2018).

The maintenance of Hip-Hop influence is stark and astonishingly flourished inside the 88rising camp; musical acts like Keith Ape help brings global engagement towards the genre that revolutionized itself only in a span of 2-3 years since its boom from the mid-2010s. Through intercultural communication (Knapp, 1987 in Foss et al., 2009) of each member of 88rising, their *cultural differences* have brought about the discussion of its dimension in an academic sense of things. Through the conceptualization of it, we can see four core dimensions that can explain 88risings through its communication dynamics in a sense, such as 1. *Individualism-Collectivism*; 2. *Power Distance*; 3. *Uncertainty Avoidance*; and last, 4. *Femininity-Masculinity* (Hofstede, 1990, 1991, & 2001 in Foss et al. et al., 2009), through all of these range of dimensions we can see clearly how the communication differs inside this intercultural collaboration between east and western dynamics of cultural differences resulting in their penultimate success as the bridge between west and the eastern culture.

The common value that binds the 88rising musical acts, which is a cultural value that brings about the differences, to be broken down by its overall social dynamics; *Individualism-Collectivism* dimension can be seen as how the dynamics of communication enforce the idea of purposefully being used to bring into the forefront of things in what the group tries to accomplish, is it an individuality presence that was on the front and center or is it a collective movement that idealizes the group identity rather in favoring the former. By seeing the dynamics of what we already see from the previous discussion, 88rising is not trying to maintain the identity of only one individual to act as a spearhead for the whole representation of 88rising, but rather to push the whole identity of the group as a whole for it partly introducing Asian Hip-Hop movement to the world.

*Power distance* is a term that is defined as a power upon which the group dynamics relied, a hierarchal inside the intercultural dynamics of the group in which the distribution of power was one-sided, or horizontal power distribution (Hofstede, 1990, 1991, & 2001 in Foss et al., 2009), which is 88rising as executively distributed power through egalitarian relationships inside the 88rising camp (hybrid company), collectively not to be seen as the ultimate decision maker but Sean Miyashiro the acting CEO of 88rising still holds most of the executive decisions as to how he communicates it back to the person involved, the business acumen of Sean Miyashiro in regards to the new media, internet culture, the culture of collaboration instead of competition and his savviness of putting a cutting edge product and by-product that comes from 88rising was mainly, and solely for the good of 88rising in general, but as to how he maintains the communication, by seeing the particular theme/concept that birthed out by the artists themselves and through the lens of markets, and how we ourselves as consumers enjoying the act of consuming the products, is through the process of connection within each party or entity that supports the market itself, and 88rising act as that bridge for the markets from the artists itself, the brand-building, brand-awareness and also fans interactions are on the full capacity being supported through the company, and part of their best interests in mind; *power distance* exists within the dynamics of the 88rising, but not as a thing that is bring the company itself into a territory where the artists itself feels like they being invaded into their own creative spaces, 88rising exists only as a company/creative-hub for the artists to rely upon.

*Uncertainty Avoidance* or UA is a term that exists within the paradigm of intercultural communication that is defined as an instinct of a natural being to tend

to avoid the uncertainty factors in life; if the scale of the UA is high on the dynamics of an intergroup, the bigger the level of stress that increases as the uncertainty factor was always singled out by not taking risks, innovate, and only follow the norms as the dynamics go, so the lower the UA factors included, the more gambling factors that deciding the method reach the group overall goals (Hofstede, 1990, 1991, & 2001 in Foss et al., 2009). Seeing 88rising dynamics to innovate, create, and establish their waves of the cultural introduction of eastern values (fashion, norms, architecture, tourism, cuisine, etc.) their approach to how they manage their creativity through their media platforms, is seen via their YouTube programs ('RICEBALLERS' 'Save My Seoul', 'Eighty Ate', 'Japan's Great Bartender', etc.) and collaboration with other potential markets (88risingXGUESS, 88rising and Samsung Collaboration, 88rising and BEKRAF back in 2019 through ICINC.ID, etc.) 88rising is considered as a risk-takers and gambling when it comes to their decisions at best, their motifs and enactment of their business principles are fully encouraging their creative outlets as part of introducing the eastern culture to the world. Take a good example from one of 88rising's YouTube programs namely, 'Japan's Great Bartender' where the content that is presented is an ASMR Japan's mixology culture, to exhibit a Japanese alcohol culture, with modern sensibilities of an ASMR presentation, this type of program existed inside the plethora of what 88rising has to offer, there are also a cuisine culture of Eastern and South-Eastern Asian came from 88rising's YouTube channel, and also tourism.

Lastly, the dynamics of *Femininity-Masculinity*, which are defined as how dominant the tropes of the communication style of the inter-group itself, where masculinity is defined to be more assertive, encouraging competitiveness, indicates material success; meanwhile the Femininity style that indicates a harmonious dynamics of communication style, nurturing, and also show the sign of collaboration within each member of the inter-group (Hofstede, 1990, 1991, & 2001 in Foss et al., 2009). The dynamics between the two ideas and reflecting it to 88rising, femininity is more or likely symbolizes the dynamic of their communication styles, as seen by the creation of Heads in The Clouds festival, early promotions of 88rising's artists, and a lot of collaborative acts with many untapped markets that might broaden their expanses of connection between each element or entity that helps & supports the whole 88rising movement.

Through the creation of Asian Hip-Hop itself, this research tries to trace it back to the familiar territory of historical and monumental marks that the culture had created for itself, by itself, and from itself towards the evolution of the genre/sub-genre to the grander scale of the spreads of Hip-Hop worldwide. Seeing it through the lens of cross-cultural communication lens which will be focusing on two aspects that came from two analytical units only, from the analytical unit of the cultural level, which will discuss the *mass trends*, and from the analytical unit of the sub-cultural itself, *integrated meshworks* (Kulich, 2007 in Foss et al., 2009).

The cultural standpoint of cross-cultural communication will focus on the *mass trends as creating a culture* (Gudykunst & Lee, 1977 in Foss et al., 2009), in which the Asian Hip-Hop that was so popular and enabling the communication process creating yet another segmented parts of culture that are commodified increased value in parts to help the production of new content and its transition from traditional to new media, and surplus value that will attract other markets to be a part of the ventures/commodified products as well (Mosco, 2009). Cross-cultural communication helps excel in propelling cultural values and ideas toward the global audience, and by creating mass trends with virality and many supporting aspects the dynamics of the cross-cultural aspects that previously can be seen through the forms of K-Pop, 88rising in turns made that same sense and ideology from its cultural appropriation and turn it into a mirroring action that had the same effect from the market standpoint, being the same culture that born from the reach of internet culture (Zhang, 2018).

The second and final aspect of cross-cultural communication in a dimension of its sub-cultural discussion, *integrated meshworks* exists within its paradigm. *Integrated meshworks can be generated to explain communication between people from different cultures* (Gudykunst & Lee, 1977 in Foss et al., 2009), are defined as integrated networks that exist as a conceptual thread of communication link, between each subject that is discussed within the dynamics of cross-cultural communication in reaching mutual understanding, whether it's an imaginary network (as/a cultural similarities, values/ideas that's been shared, etc.) or real networks within the communication process (networks of people that conducting the communication process and giving birth a web of connectivity between each entity). By seeing the definition itself, the trace of the historical standpoint of each value and idea exchanged between east and west, through the Hip-

Hop landscapes, has managed to bring about the imaginary link and web of connectivity, that is untranslated by the intangible aspects of the culture (sentiment feelings that sparked through the music that has eastern aspects in the western part of the culture, vice versa, and the utilization of many aspects that depicting the bridge between the two), which now can be translated perfectly by the lens of cross-cultural communication in seeing the sub-cultural dimension of Asian Hip-Hop creation. Starts from the teachings of the Five Percent Nation (Knight, 2007), eastern philosophy in Wu-Tang Clan's art; and back to the east where the culture of the west had already overspread to many countries of East & South-East Asia and moulding into their urban youth culture, being adopted, appropriated, and accepted into parts of their daily life (colloquialism, style/fashion, etc.), giving birth to Shibuya Kei movement, glocalization of many Asian country styles in approaching Hip-Hop (JHF in using gamelan or Javanese instruments in their Hip-Hop soundscapes), and also the creation of Chill-hop genre that is popularized by the Japanese musical artists that coincide with the American sound of the same generation, these imaginary networks turn into a real network that bridging the east and west even more, by seeing artists like KOHH had a feature tracks in Frank Ocean album, Higher Brothers linked up with the likes of Denzel Curry, and J.I.D for their singles, Rich Brian even giving a nod for what RZA's done for the culture by having him as a feature on his sophomore album, even Ghostface Killah are part of Rich Brian's "Dat \$tick" remix back in 2017.

88rising manages to create a collectively active clique in every part that it indulges in, creating an intercultural collaboration, that uniquely only exists within the hemisphere of the larger part of Hip-Hop (Ho, 2009) in turns of the help that came from the new media that creates a chance to reach a worldwide status for putting the content of east meets west abridged by the internet culture lifestyle that makes the information, cultural value exchange and other forms of the content production & consumption way easier to access in this day and age (Earnshaw, 2018). And by that notion, manage to give Asian Hip-Hop out of its shell and bubble of a niche market to reach a wider audience and market potential to be discovered for years to come, as 88rising and other aspects that support their creation are only at the end of their beginning in the story that has yet to be done.

## 5 CONCLUSIONS

This research is trying to build a coalescence of Asian Hip-Hop both unexpected reported historical facts & data with the imaginary interconnectivity between the east and west values & ideas through the amalgamation of the culture itself. The process of the historical facts being removed in discussion for the cultural impact of the grand or bigger scale of the topics that ranging span from the early 90s until the early 2010s is somehow fascinating as to how the Hip-Hop appropriation through Asian Hip-Hop sub-genre, is already a fated love letter that was meant to be born out of the continuum of acts, musical gestures, lyrics, content, and many more aspects that clashes between the two. The affection was welcoming for both cultural powers as they continue to grow exponentially into a massive segmented market and niche of music fans on their bubble, and the popularity of Asian Hip-Hop itself couldn't have been able to be this massively popular without its predecessors and preceding acts of each country it represents, in turn 88rising itself can't be as big as know known phenomenon in the global landscape of pop-culture as a bigger part that transcends now far from the reach of only nations into trans-nation even trans-societal aspects of things, which now have been accomplished by the hype and the virality of what they have created, albeit their market and segment of curated content that specifically tailored for its niche and market.

## REFERENCES

- Abielah, Mayza Nisrin. (2020). *The Influence and Advantage of American Hip-Hop to The Rising Asian Rappers*. Rubikon Journal of Transnational American Studies through <https://Journal.ugm.ac.id/rubikon>
- Battilana, Julie & Lee, Matthew. (2014). 'Advancing Research on Hybrid Organizing — Insights from the Study of Social Enterprises'. The Academy of Management Annals via Research Gate. <https://doi.org/10.5465/19416520.2014.893615>
- Brooks, Siobhan dan Conroy, Thomas. (2010). 'Hip-Hop Culture in Global Context: Interdisciplinary and Cross-Categorical Investigation'. American Behavioral Scientist 2011 55: 3 dipublish oleh SAGE Publishing. DOI: 10.1177/0002764210381723.
- Cheng Lee, Kian. (2020). 'Re-Envisioning Citizen Diplomacy: A Case Study of a Multifaceted Transnational, People's Republic of China "Ethnopreneur"'. Sage Publishing. <https://doi.org/10.1177%2F1868102620907240>
- Creswell, John W. & Creswell, J. David. (2018). *Research Design Qualitative, Quantitative, Mixed-Method*

- Approaches 5<sup>th</sup> Ed.* SAGE Publishing, Inc. United States of America.
- Dasfriana, Defta Ananta. (2019). *Commodification and Cultural Universalism within Asian Hip-Hop in the United States of America by 88rising*. Universitas Katolik Parahyangan. Bandung.
- de Certeau, Michael. (1997). *Culture in The Plural*. University of Minnesota Press.
- Earnshaw, Rae. (2018). *Research and Development in Digital Media*. Springer Publishing AG. Switzerland.
- Foss et al., Karen A. et al. (2009). *The Encyclopedia of Communication Theory*. Sage Publishing Ltd. The United Kingdom
- Hsu, Hua. (2018). HIP-HOP'S NEW FRONTIER, *New Yorker*, 94, 6, pp. 28-35, Academic Search Complete, EBSCOhost.
- Hahn, Rudiger dan Ince, Inan. (2016). "Constituents and Characteristics of Hybrid Businesses: A Qualitative, Empirical Framework," *Journal of Small Business Management*.
- Ho, Christina. 'Cross-Cultural Collaboration: Opportunities and Challenge'. *Cosmopolitan Civil Societies Journal*, Vol. 1, No.2. 2009. DOI:10.5130/ccs.v1i2.1047
- Knight, Michael Muhammad. (2007). *Five Percenter Lessons Islam, Hip-hop and the Gods of New York*. Oneworld Publications. England.
- Leonard, David. (2017). "The Man Who Sold The World on Asian Hip-Hop". Bloomberg. <https://www.bloomberg.com/news/features/2017-12-05/the-man-who-sold-the-world-on-asian-hip-hop>.
- Motley, Carol M. & Henderson, Geraldine Rosa. (2008). *The Global Hip-Hop Diaspora: Understanding The Culture*. Journal of Business Research. Elsevier ©.
- Stebbins, Robert A. (2001). *Exploratory Research in Social Studies*. Sage Publications Inc. United States of America.
- Zhang, Haoran. (2018). *A Study of '88rising' and Their YouTube Approach to Combine Asian Culture with The West*. The University of Dublin. Ireland. 2018.