INTRODUCTION

Hip-hop has been an integral part of my life. From a young age, Hip-hop has influenced the way I dress, talk, and interact with others. However, the most powerful effect Hip-hop has had on me is helping me sustain and maintain my Hmong Identity through appreciation and validation. From this experience, I have become interested in understanding how Hip-hop continues to influences the Hmong Identity of other Hmong Hip-hop artists.

LITERATURE REVIEW

History of Hip-hop (Martinez, 1997)
- Born in Bronx due to the relocation of Black and Latin(x) communities.
- Made its first appearance in early 1970’s with DJ Kool Herc.
- Consisted of Emceeing, Disc Jockey, Break Dance, and Graffiti.
- Born from disparities that include social isolation, economic fragility, truncated communications media, and shrinking social service organizations.

Prominent Figures
Disc Jockeys
- Kool Herc
- Afrika Bambaataa
- Grand Master Flash

Emcees
- Public Enemy
- NWA
- Ice Cube

B-boys
- Crazy Legs
- Alien Ness
- Ken Swift

Rap as resistance (Martinez, 1997)
- Political Rap: Used to call out social institutions that contribute to oppression.
  - Distrust of the Police
  - Fear of a Corrupt System that Plans Genocide
  - Disillusionment with the health care system
  - Anger at Racism and Lost Opportunities
  - Action in the Face of Oppression
  - A Plea for Recognition
- Gangsta Rap: Used as a form of story telling which illustrates the lives of Black individuals affected by criminalization, surveillance, incarceration, and immiseration.

Blackened Identity (Lee, 2005)
- Whiteness represents all that is “good” in America and Blackness represents all that is “bad”. Thus, Hmong identities are Blackened due to their high poverty rates.

Hip-hop in the Hmong Community (Lee, 2005; Vue, 2012)
- Low socioeconomic status forces Hmong individuals to live in impoverished areas.
  - Often times includes Black American communities.
- The Hmong community has picked up Hip-hop as a form of self-expression.
  - Language, clothing, and expression through music and dance.
- Hmong youth were drawn to Hip-hop due to the parallels in which the Hmong and the Black community have been oppressed.
- Early Hmong MCs and Bboys were associated with gangs. This caused racial profiling of Hmong individuals by law enforcement.
- Asian rappers also face issues from the Hip-hop community due to the view of Asian Americans as foreigner.
- Hip-hop tool kit spreads awareness and appreciation of the Hmong culture and Identity through the platform of Hip-hop.

Social Institutions of Oppression (Lee, 2005)
- Institutions such as family, education, and policies that contribute to the oppression of minorities in America.

METHODOLOGY

Community Cultural Wealth (Vue, 2012)
- Skills and abilities possessed and inherited by one’s family.
  - Aspirational
  - Navigational
  - Social
  - Linguistic
  - Familial
  - Resistant
- Validation and invalidation of cultural capital
- Critical Race Theory (CRT)

Qualitative (Creswell, 2012)
- Case study of individual lived experiences
- Location: Eau Claire, WI
- Personally contacted Hmong hip-hop artists between the ages of 18-30
- Number of participants: 2-4
- Interview Questions Topic
  - Demographic questions
  - General questions about themselves
  - Influence of Hip-hop on self
  - Effects of hip-hop on family/community/society
- Reflection

PLANS FOR STUDY

The individuals I hope to interview are break dancers, known as Bboys, of Floor Dusters Crew from Eau Claire, Wisconsin. They fall into the age range that I am looking for and also are currently active within the Hip-hop scene.

Shinang Yang
- Hmong Bboy
- 24 Years Old
- 12 Years of experience
- Active

Chimeng Moua
- Hmong Bboy
- 20 Years Old
- 9 Years of experience
- Active

Citations