

Structures of Masculinity and Hip-Hip Feminism in Taiwan

Chih-Yun Lee

National Chiao Tung Univ., No. 1001, University Road, Hsinchu, Taiwan(ROC)

This poster presentation analyzes how Han-Chinese patriarchy along with Black Hip-Hop masculinity influence the masculine performance of the Hip-Hop community in Taiwan, and how Taiwanese female rappers find balance between these structures of masculinity, presenting a unique strategy of Hip-Hop feminism.

Hip-Hop culture had been notoriously known for its masculine characteristic, and it seems like wouldn't be changed even hip hop culture had been already populated in the global music industry. Black male rappers empowered themselves by showing their masculine faces in music to resist the racism in the United States, but when it comes to Taiwan, Taiwanese male rappers were still being masculinity without ethnicity problem. Furthermore, what those masculine substances that Taiwanese male rappers have shown are entirely different form by the totally different patriarchal structure than black people in the United States, that is the traditional Han-Chinese social habitus and misogyny in contemporary society.

Besides, the sexual politic discussions in Taiwan public sphere are aiming to against all elements which were concerned with patriarchy, hip hop music usually be thought as gender-blinded men's music. Therefore there are few people concerning the sexual politics in hip hop culture, especially "what women can do in hip hop culture?"

Throwback from black feminism and hip hop feminism, Taiwanese hip hop feminism tried to give women investors in hip hop culture chances to dialogue with people in this community and find a new point of view to empower and embrace themselves.

Keywords: hip-hop, feminism, Taiwan, masculinity, Han-Chinese society

*Corresponding author: Chih-Yun Lee, clairelee840819@gmail.com