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**Blackness Transmuted and Sinified by Way of Rap Music and Hip-hop in the New China**

I argue that rap music and hip-hop in contemporary China is evidence of the opening up of China's real and symbolic borders, and that the willful adoption of hip-hop represents the elision and transmutability of its racial origins. The rapid growth of hip-hop in China alludes to the increasing consumption of western cultural forms regardless of racial associations and is a gesture, which seems to deny the long history of black disavowal in China. On the other hand, the difference between the global hip-hop nation and the nationalism of the new China, which is negotiated on its own terms and in the face of ongoing authoritarianism, is the basis for a provocative argument, which complicates the dialogue of ethnic difference and cultural similitude. This paper will describe how the rap music of crews such as Yin Ts'ang 010, DJ Add 85, and Dragon Tongue Squad, among others, articulate the processes identified above.