

# The Usage of English Loanwords in German- Language Rap from 1990 to 2020



# The Usage of English Loanwords in German- Language Rap from 1990 to 2020

By

Jožef Kolarič

**Cambridge**  
**Scholars**  
Publishing



The Usage of English Loanwords in German-Language Rap from 1990 to 2020

By Jožef Kolarič

This book first published 2026

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

Copyright © 2026 by Jožef Kolarič

All rights for this book reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright owner.

ISBN: 978-1-0364-6633-6

ISBN (Ebook): 978-1-0364-6634-3

# TABLE OF CONTENTS

Chapter 1 .....	1
Introduction	
Chapter 2 .....	8
Basic Linguistic Terminology	
Chapter 3 .....	10
Hip-Hop as a Genre, Text, Discourse, Discourse Level, and Discourse Practice	
Chapter 4 .....	13
Hip-Hop as a Group, Speech Community, Social Network, and Communities of Practice	
Chapter 5 .....	18
Applied Methods and Their Limits	
5.1 Methods of Critical Discourse Analysis after Fairclough, van Dijk, and Jäger.....	18
5.2 Application of critical discourse analysis in Rap Songs .....	19
5.3 Qualitative Method According to Dittmar, Johnstone, and Kallmeyer.....	20
5.4 Application of the Qualitative Method to Rap Songs .....	21
Chapter 6 .....	24
Stable Variables: Time, Sex, and Social Index	
6.1 Time.....	24
6.2 Sex .....	25
6.3 Social Index .....	26
Chapter 7 .....	28
Key Events in the History of Pop Music in Germany	
Chapter 8 .....	33
Key Events in the Development of Hip-Hop in the USA	
8.1 Essential Stylistic Features of Rap.....	43

Chapter 9 .....	46
Hip-Hop in Germany	
9.1 Hip-Hop in Austria .....	49
9.2 Hip-Hop in Switzerland .....	51
Chapter 10 .....	53
Corpus	
Chapter 11 .....	59
Limitations of the Parameters of Language Contact Phenomena	
11.1 Parameters of Transfer .....	59
11.2 Narrowing of the Term English Loanword in the Present Analysis.....	60
11.3 Classification of Borrowing.....	61
11.4 Narrowing of Code-Switching.....	62
11.4.1 Code Switching in General .....	62
11.4.2 Code Switching in Rap Songs.....	63
11.5 Classification of Multilingualism of Rappers/Rap Groups .....	65
Chapter 12 .....	67
Analysis of German Rap Songs	
12.1 Overview of the Use of English Loanwords According to the Topic and Borrowing Sections from 1990 to 2020 (Germany).....	67
12.2 Overview of the Social Index of Rappers/Rap Groups (Germany, Austria, Switzerland).....	71
Chapter 13 .....	74
Usage of English Loanwords and Code Switching by Selected Rappers/Rap Groups from Germany from the 1990s	
13.1 Die Fantastischen Vier.....	74
13.2 Beginner.....	83
13.3 Blumentopf .....	87
13.4 Cora E. ....	94
13.5 Too Strong .....	97
13.6 Overview of the Results of the Rappers/Rap Groups from Germany in the 1990s .....	101
Chapter 14 .....	103
Use of English Loanwords and Code Switching among Rappers/Rap Groups from Germany in the 2000s	
14.1 Kool Savas .....	103

14.2	Curse .....	109
14.3	Samy Deluxe.....	117
14.4	Tic Tac Toe.....	123
14.5	Azad.....	127
14.6	Overview of the Results of the Rappers/Rap Groups in Germany in the 2000s .....	134
Chapter 15 .....		135
Usage of English Loanwords and Code Switching by Rappers/Rap Groups from Germany in the 2010s		
15.1	Kollegah.....	135
15.2	Marteria.....	142
15.3	Schwesta Ewa .....	145
15.4	Celo & Abdi.....	149
15.5	Haftbefehl .....	153
15.6	Overview of the Results of the Rappers/Rap Groups from the 2010s .....	158
15.7	Rappers/Rap Groups in Germany .....	159
Chapter 16 .....		160
Rap-Related Terminology that Developed German Language Equivalents and Non-English Language Loanwords that Appear in German Language Rap		
Chapter 17 .....		163
Use of English Loanwords and Code Switching by Rappers/Rap Groups in Austria from 1990 to 2020		
17.1	Texta .....	166
17.2	RAF Camora .....	172
17.3	Yasmo .....	178
Chapter 18 .....		182
English Loanwords and Code Switching by Rappers/Rap Groups in Switzerland from 1990 to 2020		
18.1	P-27.....	185
18.2	Bligg .....	188
18.3	Loredana .....	195
Chapter 19 .....		198
Comparative Language Use by Rappers/Rap Groups in Germany, Austria, and Switzerland		

Chapter 20 .....	199
Comparison of the Use of English Loanwords by Rappers/Rap Groups in Germany, Austria, and Switzerland and Other Forms of Printed Media and Web Communication	
Conclusion.....	201
Bibliography.....	202
Discography.....	231
Book Reviews.....	241

# CHAPTER 1

## INTRODUCTION

This<sup>1,2</sup> book will examine the language contact phenomena in German rap in the form of a sociolinguistic, corpus-based, critical discourse analysis that examines the normative usage of English loanwords in the German language. Historically speaking, English has played a significant role in Germany since the days of the Weimar Republic. However, during the Third Reich, its importance diminished. After the Second World War, English was used for denazification, but it was not until the 1980s that the German language became prominent in pop music in Germany.<sup>3, 4, 5, 6, 7, 8</sup> Peter

---

<sup>1</sup> This book is a translation of a PhD thesis written within the PhD program German Language and Culture in Specialized Communication at the German Department of the University of Ss. Cyril and Methodius in Trnava, Slovakia, titled *Deutschsprachiger Rap als Raum für Sprachkontakte*. The thesis was translated and modified for the purpose of this book; nevertheless, the basic tenets remain the same.

<sup>2</sup> Parts of this book appear in the article by the author called “Kritična analiza diskurza v korpusu rap pesmi v povezavi z družbenimi razmerij v ideologiji petodstotnih.” *Music with a Message*, edited by Onič, Tomaž, Šivic Urša, Turk Teja, Maribor: University of Maribor. University Press. 2025. 83-98.

<sup>3</sup> Robb, David. “The Protest Song of the Late 1960s and Early 1970s – Franz Josef Degenhardt and Ton Steine Scherben.” *German Pop Music*, edited by Uwe Schütte. De Gruyter. 2017 Kindle.

<sup>4</sup> Mendivil, Julio. “Schlager and Musical Conservatism in the Post-War Era.” *German Pop Music*, edited by Uwe Schütte. De Gruyter. 2017. Kindle.

<sup>5</sup> Littlejohn, John. “Krautrock – The Development of a Movement.” *German Pop Music*, edited by Uwe Schütte. De Gruyter. 2017. Kindle.

<sup>6</sup> Shahna, Cyrus. “Fehlfarben and German Punk: The Making of ‘No Future’.” *German Pop Music*, edited by Uwe Schütte. De Gruyter. 2017. Kindle.

<sup>7</sup> Schütte, Uwe. “Kraftwerk – Industrielle Volksmusik between Retro-Futurism and Ambivalence.” *German Pop Music*, edited by Uwe Schütte. De Gruyter. 2017. Kindle.

<sup>8</sup> Jäger, Christian. “Ripples on a Bath of Steel – The Two Stages of Neue Deutsche Welle (NDW).” *German Pop Music*, edited by Uwe Schütte. De Gruyter. 2017. Kindle.

Trudgill<sup>9</sup> describes sociolinguistics as a complex research field that observes the connection between language and society. I will analyze the usage of English loanwords in German language rap and hip-hop in a broader historical and cultural context. I am a long-time hip-hop and rap aficionado who has held various positions in correlation to rap and hip-hop, and am an avid listener, critic, and researcher. Through my research, I have met many rappers, producers, music journalists, and rap aficionados from the United States of America (USA) and Europe.<sup>10, 11, 12, 13, 14</sup>

Why research rap? One answer is that rap music is an important element in today's popular culture; approximately 30% of all the music listened to in the USA is rap. In Germany, rap is the second most popular music genre,<sup>15</sup> and is widely used in media from advertisements to political campaigns.<sup>16, 17</sup> Also, an interesting trend has been observed around the world: in the last 15 years, young people's reading habits have been

---

<sup>9</sup> Trudgill, Peter. "Sociolinguistics: An Overview/Soziolinguistik: Ein Überblick." *Sociolinguistics/Soziolinguistik: An International Handbook of the Science of Language and Society/Ein internationales Handbuch zur Wissenschaft von Sprache und Gesellschaft, 2nd completely revised and extended edition/2. vollständig neu bearbeitete und erweiterte Auflage, Volume 1/1. Teilband*, edited by Ulrich Ammon et al. Walter de Gruyter. 2004. 1–5.

<sup>10</sup> Kolarič, Jožef. "Literary Intertextuality in the Lyrics of GZA, MF DOOM, Aesop Rock and Billy Woods." *XA Proceedings*, vol. 2, no. 1. 2019. 80–98. <https://hrcak.srce.hr/220856>.

<sup>11</sup> — "Billy Woods's Literary Intertexts." *Text Matters*, no. 10. University of Łódź. 2020a. 182–193. <https://czasopisma.uni.lodz.pl/textmatters/article/view/8667/8522>.

<sup>12</sup> — "Homophobia in Rap." *Words Music and Gender*, edited by Michelle Gadpaille and Victor Kennedy. Cambridge Scholars Publishing. 2020b. 119–132.

<sup>13</sup> — "Sprachkontaktpänomene in Songtexten von Curse." *Germanistische Forschungsfragen in Trnava, Ústí nad Labem und Wrocław 1*, edited by Jan Demčíšák and Monika Hornaček Bánášova. Leipziger Universitätsverlag. 2020c. 27–39.

<sup>14</sup> — *Billy Woods: Virtuoso of Intertextuality*. Univerzita sv. Cyrila a Metoda v Trnave, 2022, <https://www.ucm.sk/sk/ucebne-texty-k-stiahnutiu/?date=2017-03>.

<sup>15</sup> Kemmerich, Matthias. "Daten und fakten zu Hip-Hop und Rap." *Statista*, 15 December 2020, <https://de.statista.com/themen/5412/hip-hop/>.

<sup>16</sup> Charnas, Dan. *The Big Payback: The History of the Business of Hip-Hop*. Penguin Publishing Group. Kindle Edition. 2011.

<sup>17</sup> Dayson, Eric Michael. *Jay-Z: Made in America*. St. Martin's Press. 2019 Kindle.

reducing and changing,<sup>18, 19</sup> while they spend more time on other media, including music. It is important to research rap to see what kind of language it uses, since people encounter new ideas more through pop music and pop culture in general than through books, as was common in the past.<sup>20, 21</sup> Many scholars<sup>22, 23</sup> contend that hip-hop is not a reflection of society but a part of it; it is influenced by society and vice versa, so that any phenomenon that can be found in society can also be observed in hip-hop and rap. To understand the connection between ideology and society, we must examine rap music.

I will focus on the linguistic perspective and examine the usage of lexemes. The English language has had a significant influence on German pop music, but its usage has been cyclical. After the Second World War and during the 1950s, English was strongly present in German rock music. Schlager used the German language before and after the Second World War, but in the 1970s, other genres started using German; however, it was not until the 1980s and the emergence of the Neue Deutsche Welle that German

---

<sup>18</sup> Clark, Christina, and Anne Teravainen-Goff. "Children and Young People's Reading in 2019." *National Literacy Trust*. 2020.

<sup>19</sup> Chomsky, Noam. "Office Hours with Professor Noam Chomsky (December 2021)." *YouTube*, uploaded by collegeofsbs. 7 December 2021. <https://www.youtube.com/watch?v=T4fuzd1SI0c>.

<sup>20</sup> Herman, Edward S., and Noam Chomsky. *Manufacturing Consent: The Political Economy of the Mass Media*. The Bodley Head. 2008. 9–11.

<sup>21</sup> Horvat, Srećko. *After the Apocalypse*. Polity Press. 2022. Kindle. 97.

<sup>22</sup> Lüdtke, Solveig. *Globalisierung und Lokalisierung von Rap Musik am Beispiel amerikanischer und deutscher Raptex*. Lit Verlag. 2007. 15.

<sup>23</sup> Seeliger, Martin. *Soziologie des Gangstarap: Popkultur als Ausdruck sozialer Konflikte*. Beltz. 2021 Kindle. 11.

language became part of the music mainstream.<sup>24, 25, 26, 27, 28, 29</sup> Even more than most other music genres, language plays a crucial role in rap.<sup>30, 31, 32</sup> Historically, hip-hop and rap were African-American art forms. In Germany, both genres were initially multilingual,<sup>33</sup> making rap an excellent subject for studying language use synchronically and diachronically.

In research on rap, three concepts predominate: Marxism, critical discourse analysis, and rap studies. Superficially, it might seem these concepts do not have much in common, but on close observation, we can see that they are strongly intertwined. The beginning of critical discourse analysis can be traced back to the work of Zellig Harris,<sup>34</sup> who argued that not every change found in language can be explained by the internal rules of the language, and to gain a comprehensive understanding of how language changes on various levels, it is crucial to observe external influences, such as society, industry, and others. Michel Foucault applied critical discourse analysis to the correlation between discourse and institutions in *The Archaeology of Knowledge*,<sup>35</sup> which laid the foundation for the emergence of discourse analysis as a research field. Scholars in German- and English-speaking countries later extended Foucault's work to

---

<sup>24</sup> Robb, David. "The Protest Song of the Late 1960s and Early 1970s – Franz Josef Degenhardt and Ton Steine Scherben." *German Pop Music*, edited by Uwe Schütte. De Gruyter. 2017. Kindle Edition.

<sup>25</sup> Mendivil, Julio. "Schlager and Musical Conservatism in the Post-War Era." *German Pop Music*, edited by Uwe Schütte. De Gruyter. 2017. Kindle.

<sup>26</sup> Littlejohn, John. "Krautrock – The Development of a Movement." *German Pop Music*, edited by Uwe Schütte. De Gruyter. 2017 Kindle Edition.

<sup>27</sup> Shahna, Cyrus. "Fehlfarben and German Punk: The Making of 'No Future'." *German Pop Music*, edited by Uwe Schütte. De Gruyter. 2017 Kindle.

<sup>28</sup> Schütte, Uwe. "Kraftwerk – Industrielle Volksmusik between Retro-Futurism and Ambivalence." *German Pop Music*, edited by Uwe Schütte. De Gruyter. 2017 Kindle.

<sup>29</sup> Jäger, Christian. "Ripples on a Bath of Steel – The Two Stages of Neue Deutsche Welle (NDW)." *German Pop Music*, edited by Uwe Schütte. De Gruyter. 2017. Kindle.

<sup>30</sup> Bradley, Adam. *Book of Rhymes: The Poetics of Hip Hop*. Basic Civitas Books. 2009.

<sup>31</sup> Bradley, Adam, and Andrew Dubois, editors. *The Anthology of Rap*. Yale University Press. 2010.

<sup>32</sup> Pate, Alexs. *In the Heart of Rap: Poetry of Rap*. Scarecrow Press, 2010.

<sup>33</sup> Verlan, Sascha, and Hannes Loh. *35 Jahre Hip-Hop in Deutschland*. Koch International GmbH. 2015.

<sup>34</sup> Harris, Zelig. "Discourse Analysis." *Language*, vol. 28, no. 1. 1952. 1–30.

<sup>35</sup> Foucault, Michel. *Archaeology of Knowledge*. Routledge. 1969.

develop their own interpretations of discourse analysis,<sup>36, 37</sup> which have become a cornerstone for the field of rap studies.

Rap studies began in the 1990s as an extension of pop music studies, particularly focusing on Teodor Adorno and Max Horkheimer's study of the relation between pop music and the music industry.<sup>38, 39, 40, 41, 42</sup> Today's rap studies are complex analyses with rap as their primary research subject<sup>43, 44, 45, 46</sup> involving language, topics and discourses. Tricia Rose's PhD dissertation on rap music<sup>47</sup> examines discourses in rap music (sexism against women, police violence against African Americans, and other political topics). Other examples include Murray Forman's<sup>48</sup> examination of the portrayal of space in rap music; Jannis Androutopoulos and Arno Scholz<sup>49</sup> wrote one of the earliest examples of corpus-based linguistic studies of critical discourse

<sup>36</sup> Fairclough, Norman. *Critical Discourse Analysis: The Critical Study of Language*. Routledge. 2013.

<sup>37</sup> Jäger, Siegfried. *Kritische Diskursanalyse*. Unrast Verlag. 2016 Kindle.

<sup>38</sup> Adorno, Theodor W. "On Popular Music." *Essays on Music*. University of California Press. 2002. 437–469.

<sup>39</sup> Adorno, Theodor W., and Max Horkheimer. "Kulturindustrie. Aufklärung als Massenbetrug." *Dialektik der Aufklärung*. 1947. Fischer Taschenbuch Verlag, 2000. 146–203.

<sup>40</sup> Rose, Tricia. *Black Noise: Rap Music and Black Culture in Contemporary America*. 1994. Wesleyan University Press, Kindle Edition. 2013.

<sup>41</sup> Forman, Murray. *The Hood Comes First: Race, Space, and Place in Rap and Hip-Hop*. Wesleyan University Press. 2002.

<sup>42</sup> Klein, Gabriele, and Malte Friedrich. *Is this real? Die Kultur des HipHop*. Schurkamp. 2003.

<sup>43</sup> Rose, Tricia. *Black Noise: Rap Music and Black Culture in Contemporary America*. 1994. Wesleyan University Press. 2013 Kindle.

<sup>44</sup> Forman, Murray. *The Hood Comes First: Race, Space, and Place in Rap and Hip-Hop*. Wesleyan University Press. 2002.

<sup>45</sup> Androutopoulos, Jannis, and Arno Scholz. "On the recontextualization of hip-hop in European speech communities: a contrastive analysis of rap lyrics." *Philologie im Netz 1*, edited by Paul Gévaudan et al. 2002. <http://web.fu-berlin.de/phn/phn19/p19t1.htm>.

<sup>46</sup> Klein, Gabriele, and Malte Friedrich. *Is this real? Die Kultur des HipHop*. Schurkamp. 2003.

<sup>47</sup> Rose, Tricia. *Black Noise: Rap Music and Black Culture in Contemporary America*. 1994. Wesleyan University Press. 2013. Kindle Edition.

<sup>48</sup> Forman, Murray. *The Hood Comes First: Race, Space, and Place in Rap and Hip-Hop*. Wesleyan University Press. 2002.

<sup>49</sup> Androutopoulos, Jannis, and Arno Scholz. "On the recontextualization of hip-hop in European speech communities: a contrastive analysis of rap lyrics." *Philologie im Netz 1*, edited by Paul Gévaudan et al. 2002. <http://web.fu-berlin.de/phn/phn19/p19t1.htm>.

analysis. Since the mid-2000s, several different language-based rap studies have been developed and spread worldwide.<sup>50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62,</sup>

---

<sup>50</sup> Pennycook, Alastair. "Global Englishes, Rip Slime and Preformity." *Journal of Sociolinguistics*, vol. 7, no. 4. 2003. 513–533.

<sup>51</sup> Sarkar, Mela, Winer, Lise, and Kobir Sarkar. "Multilingual Code-Switching in Montreal Hip-hop: Mayhem Meets Method or, "Tout moune qui talk trash kiss mon black ass du nord."" *Proceedings of the 4th International Symposium on Bilingualism*, edited by James Cohen et al. 2005. Cascadilla Press. 2057–2074.

<sup>52</sup> Pennycook, Alastair, and T. Mitchell. "Hip Hop as Dusty Foot Philosophy Engaging Locality." *Global Linguistic Flows: Hip Hop Cultures, Youth Identities, and the Politics of Language*, edited by H. Samy Alim et al. 2008. Taylor & Francis., 25–42.

<sup>53</sup> Alim, H. Samy. *Roc the Mic Right: The Language of Hip Hop Culture*. 2006. Routledge.

<sup>54</sup> Davis, Eirlys E., and Abdelali Bentahila. "Code Switching and the Globalisation of Popular Music: The Case of North African Rai and Rap." *Multilingua*, vol. 25, 2006. 367–392.

<sup>55</sup> — "Translation and Code Switching in the Lyrics of Bilingual Popular Songs." *The Translator*, vol. 14, no. 2. 2008. 247–272.

<sup>56</sup> Lüdtke, Solveig. *Globalisierung und Lokalisierung von Rap Musik am Beispiel amerikanischer und deutscher Raptexpte*. 2007. Lit Verlag.

<sup>57</sup> Pennycook, Alastair. *Global Englishes and Transcultural Flows*. 2007. Routledge.

<sup>58</sup> Alim, H. S., A. Ibrahim, and Alastair Pennycook, editors. *Global Linguistic Flows: Hip Hop Cultures, Youth Identities, and the Politics of Language*. 2008. Taylor & Francis.

<sup>59</sup> Sarkar, Mela. "'Still Reppin' Por Mi Gente': The Transformative Power of Language Mixing in Quebec Hip Hop." *Global Linguistic Flows: Hip Hop Cultures, Youth Identities, and the Politics of Language*, edited by H. Samy Alim et al. 2008. Taylor & Francis. 139–157.

<sup>60</sup> Low, Bronwen, Sarkar, Mela, and Lise Winer. "Ch'us mon propre Bescherelle': Challenges from the Hip-Hop Nation to the Quebec Nation." *Journal of Sociolinguistics*, vol. 13, no. 1. 2009. 59–82.

<sup>61</sup> Veit-Wild, Flora. "'Zimbolicious' - The Creative Potential of Linguistic Innovation: The Case of Shona-English in Zimbabwe." *Journal of Southern African Studies*, vol. 35, no. 3, 2009. 683–697.

<sup>62</sup> Shitemi, Naomi L. "Orality: Aesthetic and Expressive Literary Genre Exemplified by Kenyan Hip Hop Discourse." *MUZIKI*, vol. 7, no. 1, 2010. 1–30.

63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73 Therefore, we can see rap today is everywhere around us. It cannot be underestimated the importance that it plays in our society and the influence that it has. It is very important that we research it and look at it from different perspectives so that we can get a thorough look at our society and what kinds of phenomena occur in it and what the young people are consuming.

---

<sup>63</sup> Terkourafi, Marina, editor. *The Languages of Global Hip Hop*. Continuum International Publishing Group. 2010a.

<sup>64</sup> Thompson, Katrina Daly. "I am Maasai": Interpreting Ethnic Parody in Bongo Flava." *Language in Society*, vol. 39, no. 4. 2010, 493–520.

<sup>65</sup> Liadi, Olusegun Fariudeen. "Multilingualism and Hip-Hop Consumption in Nigeria: Accounting for the Local Acceptance of a Global Phenomenon." *Africa Spectrum*, vol. 47, no. 1, 2012. 3–19.

<sup>66</sup> Akande, Akinmade. "Code-switching in Nigerian Hip-hop Lyrics." *Language Matters: Studies in the Languages of Africa*, vol. 44, no. 1. 2013. 39–57.

<sup>67</sup> Mugari, Victor. "Code-switching in Zimbabwean Urban Grooves Music." *Language Matters: Studies in the Languages of Africa*, vol. 45, no. 2, 2014. 224–236.

<sup>68</sup> Loureiro-Rodriguez, Verónica. "Y yo soy cubano, and I'm Impatient. Frequency and Functions of Spanish Switches in Pitbull's Lyrics." *Spanish in Context*, vol. 14, no. 2, 2017. 250–272.

<sup>69</sup> Williams, Quentin. *Remix Multilingualism*. Bloomsbury Academic. Kindle. 2017.

<sup>70</sup> Balakrishnan, Hemma. "Towards an Understanding of the Use of English and Malay in Malaysian-Tamil Hip-Hop Songs." *South Asian Diaspora*, vol. 12, no. 1, 2018. 19–33.

<sup>71</sup> Ross, Andrew S., and Damian J. Rivers, editors. *The Sociolinguistics of Hip-hop as Critical Conscience*. Palgrave Macmillan. 2018.

<sup>72</sup> Sahira Wan Rusli, Wan Nur Syaza, et al. "Intra and Intersentential Code-switching Phenomena in Modern Malay Songs." *3L: The Southeast Asian Journal of English Language Studies*, vol. 24, no. 3, 2017. 184–205.

<sup>73</sup> White, Bob W. "Franglais in a Post-rap World: Audible Minorities and Anxiety about Mixing in Québec," *Ethnic and Racial Studies*, vol. 42, no. 6. 2019. 957–974.

## CHAPTER 2

### BASIC LINGUISTIC TERMINOLOGY

Analysis of the language contact phenomenon requires using basic linguistic terminology: transfer, English loanwords, borrowing, code switching, and multilingualism. The meaning of these terms is not always clear-cut and can vary based on the specific object of research. The definition must be open enough to encompass as many word types as possible; second, it should be precise enough to allow us to describe the process and distinguish between different word types and processes.

Michael Clyne<sup>74</sup> explains transfer as an adaptation of properties from one language into another, referring to lexical, phonetical, prosodic, tonemic, graphemic, morphological, and syntactic levels. Clyne<sup>75</sup> goes even further and says that code switching can be understood as a transfer, since every time an item or feature is brought from one language into another, we can speak about transfer. In this context, English loanwords, borrowing, and code switching are understood as transfer.

Peter Eisenberg<sup>76</sup> defines English loanwords as all speech items that are used in the German language, from morphemes to phrases, whose form and meaning originate from English. This definition is broad enough to encompass many different word types.

The classification of borrowing types used for linguistic analysis comes from Daniel Schroeder-Krohn,<sup>77</sup> who differentiates between direct borrowings (abbreviated as DB) (“Airplay”), semi-borrowings (abbreviated as SB) (“Selfmade-Millionär”), and pseudo-borrowings (abbreviated as PB) such

---

<sup>74</sup> Clyne, Michael. *Dynamics of Language Contact: English and Immigrant Languages*. Cambridge University Press, 2003b. 76.

<sup>75</sup> — *Community Languages: The Australian Experience*. Cambridge University Press. 2003a. 160–161.

<sup>76</sup> Eisenberg, Peter. “German as an Endangered Language?” *Globalization and the Future of German*, edited by Andreas Gardt and Bernd Hüppauf. Mouton de Gruyter. 2004. 121–137

<sup>77</sup> Schroeder-Krohn, Daniel. *Hip-Hop Slang Meets Printed Media: Eine Studie zu Anglizismen in der deutschen Pressesprache von Hip-Hop-Magazinen*. Disserta Verlag. 2015. 18–20, 86, 88.

as “Handy.” They can be divided into smaller units, so it is still possible to observe the differences.

Code switching is a complex process that can be viewed from two distinct perspectives. Firstly, it requires a definition that explains the process. Secondly, it needs a definition that describes the location where code switching occurs. Clyne<sup>78</sup> defines code switching as an alternation between two different languages within a sentence. Shana Poplack<sup>79</sup> extends his understanding of the phenomenon with a description of the location of the occurrence of code switching. Poplack differentiates between intrasentential (within a sentence) and intersentential (between sentences) code switching. I do not differentiate between borrowing and intrasentential code switching since I am only interested in the frequency of the occurrence of code switching, so I focus on the morphological and lexical levels to facilitate a clear observation of code switching in rap

Multilingualism can be explained from various perspectives. William Mackey<sup>80</sup> differentiates between individual multilingualism and multilingualism in a community; Individual multilingualism is a person’s ability to speak several languages, while multilingualism in a community concerns the different functions that languages have within a community, whether formal or informal. In the context of rap music analysis, individual multilingualism refers to rappers/rap groups who speak more than one language, while multilingualism refers to the community in which rappers participate.

---

<sup>78</sup> Clyne, Michael, *Community Languages: The Australian Experience*. Cambridge University Press. 2003a. 161–162.

<sup>79</sup> Poplack, Shana. “Code-Switching/Sprachwechsel.” *An International Handbook of the Science of Language and Society/Ein internationales Handbuch zur Wissenschaft von Sprache und Gesellschaft, 2nd completely revised and extended edition/2. vollständig neu bearbeitete und erweiterte Auflage, Volume 1/1. Teilband*, edited by Ulrich Ammon et al. Walter de Gruyter. 2004. 589.

<sup>80</sup> Mackey, William F. “Bilingualism and Multilingualism/Bilingualismus und Multilingualismus.” *Sociolinguistics/Soziolinguistik: An International Handbook of the Science of Language and Society/Ein internationales Handbuch zur Wissenschaft von Sprache und Gesellschaft, 2nd completely revised and extended edition/2. vollständig neu bearbeitete und erweiterte Auflage, Volume 2/2. Teilband*, edited by Ulrich Ammon et al. Walter de Gruyter. 2005. 1483–1495.

## CHAPTER 3

# HIP-HOP AS A GENRE, TEXT, DISCOURSE, DISCOURSE LEVEL, AND DISCOURSE PRACTICE

Mikhail Bakhtin<sup>81</sup> defines genre as all types of human activities that, over time, acquire distinct characteristics, regardless of their form. He emphasises that genres do not have a definitive form because they always adapt to specific activities. Norman Fairclough<sup>82</sup> provides an even simpler definition and says that genre is the language used in connection with a societal activity. If we look at these two definitions, we can see that hip-hop and rap are generally considered to be separate genres.

Hip-hop and rap can be classified as genres because they represent human activities that, over time, developed specific forms. Nevertheless, the term hip-hop has multiple meanings: hip-hop as a youth culture, hip-hop rap as a music genre,<sup>83, 84, 85, 86, 87, 88, 89, 90</sup> and instrumental hip-hop as hip-hop

---

<sup>81</sup> Bakhtin, Mikhail Mikhailovich. *Speech Genres and Other Late Essays*, edited by Caryl Emerson and Michael Holquist. University of Texas Press. 1986. 60–62.

<sup>82</sup> Fairclough, Norman. *Critical Discourse Analysis: The Critical Study of Language*. Routledge. 2013. 96.

<sup>83</sup> Toop, David. *Rap Attack 3: African Rap to Global Hip-Hop*. Serpent's Tail. 2000.

<sup>84</sup> Fricke, Jim and Charlie Ahearn, editors. *Yes Yes Y'all: Oral History of Hip-Hop's First Decade*. De Capo Press. 2002.

<sup>85</sup> Chang, Jeff. *Can't Stop Won't Stop: A History of a Hip-Hop Generation*. St. Martin's Press. 2005. Kindle.

<sup>86</sup> Klausegger, Isabella. *Hip-Hop als Subversive Kraft*. Löcker. 2009.

<sup>87</sup> Charnas, Dan. *The Big Payback: The History of the Business of Hip-Hop*. Penguin Publishing Group. 2011. Kindle.

<sup>88</sup> Saied, Ayla Güler. *Rap in Deutschland: Musik als interaktionsmedium zwischen Partykultur und urbanen Anerkennungskämpfen*. Transcript Verlag. 2012.

<sup>89</sup> Verlan, Sascha, and Hannes Loh. *35 Jahre Hip-Hop in Deutschland*. Koch International GmbH. 2015.

<sup>90</sup> Inadol, Kathy. *God Save the Queens: The Essential History of Women in Hip-Hop*. HarperCollins/Dey Street Books. Kindle Edition. 2019.

beat without the vocals.<sup>91,92</sup> In academic literature, this terminology is used interchangeably, but here, the term hip-hop will always be used in a context.

Konstanze Jungbluth and Brigitte Schliebe-Lange<sup>93</sup> explain that the word “text” does not need to have a clear definition because it is understood from the perspective of everyday language. Therefore, a text can be anything from a song text to the Bible. It can have the length of a few lexemes or several hundred pages. Norman Fairclough<sup>94</sup> understands text in a broader sense as written or spoken language and language combinations that can be associated with other signs of meaning, such as pictures and songs. I will use Fairclough’s definition. Hip-hop is a text because it is connected to other signs of meaning and conveyed through spoken and written language.

Fairclough<sup>95</sup> explains discourse as the use of language in a specific societal activity. Siegfried Jäger,<sup>96</sup> on the other hand, sees discourse as research of utterance possibilities as the building blocks of discourse. Discourse does not entirely reflect reality, however; it also has its own dynamic. If we follow parts of Fairclough’s and Jäger’s definitions, we can interpret hip-hop as discourse, as we can observe many different usages of language. Thus, hip-hop also does not merely reflect society, but rather forms part of society<sup>97,98</sup> and develops its own dynamic within it.

Jäger<sup>99</sup> explains that discourse should be observed on three different levels: the level of spoken language, the level of action, and the level of

---

<sup>91</sup> Schloss, Joseph. *Making Beats. The Art of Sample-Based Hip-Hop*. Wesleyan University Press. 2004. 201.

<sup>92</sup> Williams, Justin A. *Rhym’in’and Stealin’: Musical Borrowing in Hip-Hop*. University of Michigan Press. 2013. 176.

<sup>93</sup> Jungbluth, Konstanze, and Brigitte Schlieben-Lange. “Text/Text.” *Sociolinguistics/Soziolinguistik: An International Handbook of the Science of Language and Society/Ein internationales Handbuch zur Wissenschaft von Sprache und Gesellschaft, 2nd completely revised and extended edition/2. vollständig neu bearbeitete und erweiterte Auflage, Volume 1/1. Teilband 1*, edited by Ulrich Ammon et al. Walter de Gruyter. 2004. 614–633.

<sup>94</sup> Fairclough, Norman. *Critical Discourse Analysis: The Critical Study of Language*. Routledge. 2013. 173.

<sup>95</sup> Ibid. 95.

<sup>96</sup> Jäger, Siegfried. *Kritische Diskursanalyse*. Unrast Verlag. Kindle Edition. 2016. 10, 44.

<sup>97</sup> Lüdtke, Solveig. *Globalisierung und Lokalisierung von Rap Musik am Beispiel amerikanischer und deutscher Raptexpte*. Lit Verlag. 2007. 15.

<sup>98</sup> Seeliger, Martin. *Soziologie des Gangstarap: Popkultur als Ausdruck sozialer Konflikte*. Beltz. 2021. Kindle. 11.

<sup>99</sup> Jäger, Siegfried. *Kritische Diskursanalyse*. Unrast Verlag, Kindle Edition. 2016. 158.

visibility. Fairclough<sup>100</sup> has a similar understanding of discourse and explains that it must be observed on the level of societal structures, on the level of societal praxis, and on the level of societal events. With respect to hip-hop, Jannis Androutsopoulos<sup>101, 102</sup> states that we can also observe three levels of discourse: primary sources – the music; secondary sources – the media in which the subject matter is rap; and tertiary sources – fan communication on the internet, which developed alongside internet and sped up.

I will follow Androutsopoulos<sup>103</sup> system of classification. First, I will look at the language usage in German rap (primary source) as compared to language usage in printed media where the topic is rap music (secondary source). Second, I will compare language usage analysis with the language usage in the internet communication of hip-hop fans (tertiary source). Lastly, I will compare the usage of English language borrowings in German rap music with other studies that examine English language borrowing.

Fairclough<sup>104</sup> explains that discourse practice is the production, distribution, and consumption of text. Deborah Tannen<sup>105</sup> gives an even simpler definition of discourse practice as a verbal interaction, but here, Fairclough's definition will be used. It is clear that hip-hop is a discourse practice as it is conveyed through production, distribution, and consumption of text.

<sup>100</sup> Fairclough, Norman. *Critical Discourse Analysis: The Critical Study of Language*. Routledge. 2013. 163.

<sup>101</sup> Androutsopoulos, Jannis. "Language and the Three Spheres of Hip Hop." *Global Linguistic Flows: Hip Hop Cultures, Youth Identities, and the Politics of Language*, edited by H. Samy Alim et al. Taylor & Francis. 2008. 45–48.

<sup>102</sup> — "Lyrics und Lesarten: Eine Drei-Sphären-Analyse anlässlich einer Anklage." *Rap im 21. Jahrhundert: Eine (Sub-)Kultur im Wandel*, edited by M. Dietrich. Transcript Verlag. 2006. 175.

<sup>103</sup> *Ibid.* 175.

<sup>104</sup> Fairclough, Norman. *Critical Discourse Analysis: The Critical Study of Language*. Routledge. 2013. 95.

<sup>105</sup> Tannen, Deborah. "Interactional Sociolinguistics/Interaktionale Soziolinguistik." *Sociolinguistics/Soziolinguistik: An International Handbook of the Science of Language and Society/Ein internationales Handbuch zur Wissenschaft von Sprache und Gesellschaft, 2nd completely revised and extended edition/2. vollständig neu bearbeitete und erweiterte Auflage, Volume 1/1. Teilband*, edited by Ulrich Ammon et al. Walter de Gruyter. 2004. 77.

## CHAPTER 4

# HIP-HOP AS A GROUP, SPEECH COMMUNITY, SOCIAL NETWORK, AND COMMUNITIES OF PRACTICE

Sociologists have established categories such as group, community, speech community, social network, and community of practice based on a number of defining characteristics; hip-hop, regardless of whether we observe it as a youth culture/subculture<sup>106, 107</sup>/music genre (including rap music), or part of the rap music industry, can be understood as embodying elements of all these concepts

Rudolf Fish<sup>108</sup> defines the term “group” as a manageable number of people, objects or circumstances that have common characteristics, are bound together by space, time, and form, and are perceived as a group. He differentiates between formal and informal groups, with the difference between them being that formal groups follow a specific system of rules while informal groups do not have such a system. According to Fish’s<sup>109</sup> interpretation, people who participate in hip-hop and the rap music industry

---

<sup>106</sup> Lipp<sup>115</sup> understands subculture as part of a larger mainstream culture. However, there are deviations and differences from the mainstream culture. These behavioural patterns manifest themselves in features that can span from violence to a love of music.

<sup>107</sup> Lipp, Wolfgang. “Subkultur/Subculture.” *Sociolinguistics/Soziolinguistik: An International Handbook of the Science of Language and Society/Ein internationales Handbuch zur Wissenschaft von Sprache und Gesellschaft, 2nd completely revised and extended edition/2. vollständig neu bearbeitete und erweiterte Auflage, Volume 1/1. Teilband*, edited by Ulrich Ammon et al. Walter de Gruyter. 2004. 478.

<sup>108</sup> Fish, Rudolf. “Gruppe/Group.” *An International Handbook of the Science of Language and Society/Ein internationales Handbuch zur Wissenschaft von Sprache und Gesellschaft, 2nd completely revised and extended edition/2. vollständig neu bearbeitete und erweiterte Auflage, Volume 1/1. Teilband*, edited by Ulrich Ammon et al. Walter de Gruyter. 2004. 423–424.

<sup>109</sup> *Ibid.* 423–424.

are an informal group. Participation in hip-hop is the common characteristic that connects them, which means that they are a community.

One of the defining features of hip-hop is that it is an art form based largely on a common appreciation of song lyrics; therefore, hip-hop artists and fans can be said to belong to a speech community. Before we look in depth at what makes a speech community, we need to examine the basic term “community.” Glyn Williams<sup>110</sup> defines community as a social construct that is bound by three deictic components (Time, Person, Space),<sup>111</sup> and that people in the hip-hop and rap music industry are also connected by space, time, and person.

Speech community is a more complex concept. Joachim Raith<sup>112</sup> sees a speech community as a fixed group that is distinguishable by a significant characteristic (such as ethnicity, religion, and age) and a common language. Norbert Dittmar<sup>113</sup> explains that speech communities are environments in which people live but differ based on their language and social context. Robin Dodsworth<sup>114</sup> gives a simpler definition. For him, speech community is nothing more than a gathering of people who speak with each other. Since

---

<sup>110</sup> Williams, Glyn. “Community/Gemeinschaft.” *Sociolinguistics/Soziolinguistik: An International Handbook of the Science of Language and Society/Ein internationales Handbuch zur Wissenschaft von Sprache und Gesellschaft, 2nd completely revised and extended edition /2. vollständig neu bearbeitete und erweiterte Auflage, Volume 1/1. Teilband*, edited by Ulrich Ammon et al. Walter de Gruyter. 2004. 487.

<sup>111</sup> Williams, Quentin. *Remix Multilingualism*. Bloomsbury Academic. 2017. Kindle. loc 919.

<sup>112</sup> Raith, Joachim. “Sprachgemeinschaft – Kommunikationsgemeinschaft  
Speech Community – Communication Community.” *Sociolinguistics/Soziolinguistik: An International Handbook of the Science of Language and Society/Ein internationales Handbuch zur Wissenschaft von Sprache und Gesellschaft, 2nd completely revised and extended edition/2. vollständig neu bearbeitete und erweiterte Auflage, Volume 1/1. Teilband*, edited by Ulrich Ammon et al. Walter de Gruyter. 146.

<sup>113</sup> Dittmar, Norbert. *Grundlagen der Soziolinguistik - Ein Arbeitsbuch mit Aufgaben*. Max Niemeyer Verlag. 1997. 131.

<sup>114</sup> Dodsworth, Robin. “Speech Communities, Social Networks, and Communities of Practice.” *Research Methods in Sociolinguistics: A Practical Guide*, edited by Janet Holme and Kirk Hanzen. John Wiley & Sons Inc. 2014. 263.

text has a central role in hip-hop,<sup>115, 116, 117</sup> we can say that, as Dodsworth<sup>118</sup> explains, hip-hop is a speech community because participants of hip-hop communicate with each other.

Michael Schenk and Alexander Berg<sup>119</sup> define social networks as connections between people. Under the umbrella term of social relationships, they differentiate personal (friends, acquaintances, and relatives), categorical (class, ethnicity), and structural (social position and function in the group) relationships. Lesley Milroy and Matthew Gordon<sup>120</sup> see social networks as all the relationships that a person has, in other words, a limitless network of connections reaching across social and geographical boundaries and connecting people. William Labov<sup>121</sup> argues that social networks make it easier to gather information about language use because we get an insight into the group's education, consumption, and profession. I will use Milroy

---

<sup>115</sup> Bradley, Adam. *Book of Rhymes: The Poetics of Hip Hop*. Basic Civitas Books. 2009.

<sup>116</sup> Bradley, Adam, and Andrew Dubois, editors. *The Anthology of Rap*. Yale University Press. 2010. xxix.

<sup>117</sup> Pate, Alexs. *In the Heart of Rap: Poetry of Rap*. Scarecrow Press. 2010. 1.

<sup>118</sup> Dodsworth, Robin. "Speech Communities, Social Networks, and Communities of Practice." *Research Methods in Sociolinguistics: A Practical Guide*, edited by Janet Holme and Kirk Hanzen. John Wiley & Sons Inc. 2014. 263.

<sup>119</sup> Schenk, Michael, and Alexander Berg. "Netzwerk/Network. Ein Überblick." *Sociolinguistics/Soziolinguistik: An International Handbook of the Science of Language and Society/Ein internationales Handbuch zur Wissenschaft von Sprache und Gesellschaft, 2nd completely revised and extended edition/2. vollständig neu bearbeitete und erweiterte Auflage, Volume 1/1. Teilband*, edited by Ulrich Ammon et al. Walter de Gruyter. 2004. 438.

<sup>120</sup> Milroy, Lesley, and Matthew Gordon. *Sociolinguistics: Method and Interpretation*. Blackwell Publishing Inc. 2003. 117.

<sup>121</sup> Labov, William. *Principles of Linguistic Change, Volume 2: Social Factors*. Blackwell Publishing Inc. 2001. 325–326.

and Gordon's definition of a social network<sup>122</sup> since hip-hop has established a global network of relationships.<sup>123, 124, 125, 126, 127</sup>

Etienne Wenger<sup>128</sup> describes communities of practice as groups of people who are bound by the same goal. The goal can be something like an everyday activity, such as sport, or it can be something ideological, such as a political party. Regardless of the goal, the members of this group have a shared linguistic repertoire and a symbolic capital. Penelope Eckert<sup>129</sup> has a similar understanding of a community of practice: it consists of a group of people that have a common undertaking. I will use Eckert's definition<sup>130</sup> of a community of practice, as the participants share a common interest in hip-hop.

William Labov<sup>131</sup> argues that researching different networks offers a detailed insight into the leaders of linguistic change,<sup>132</sup> social/cultural factors,<sup>133</sup> and triggering events.<sup>134</sup> Hip-hop is a network in which people are connected by being the consumers of music (consumerism) and by being rappers (occupation). In the research of the language contact phenomena, it has been shown that the leaders of language change are the women from the upper-middle or professional classes. The reason is that they have a network of relationships inside and outside of their local communities, and that their

<sup>122</sup> Milroy, Lesley, and Matthew Gordon. *Sociolinguistics: Method and Interpretation*. Blackwell Publishing Inc. 2003. 117.

<sup>123</sup> Androutsopoulos, Jannis, editor. *HipHop: Globale Kultur – lokale Praktiken*. Transcript Verlag. 2003.

<sup>124</sup> Lüdtke, Solveig. *Globalisierung und Lokalisierung von Rap Musik am Beispiel amerikanischer und deutscher Raptex*. Lit Verlag. 2007.

<sup>125</sup> Nitzsche, Sina A., and Walter Grünzweig, editors. *Hip-Hop in Europe: Cultural Identities and Transnational Flows*. Lit Verlag GmbH. 2013.

<sup>126</sup> Williams, Justin A., editor. *The Cambridge Companion to Hip-Hop*. Cambridge University Press. 2015.

<sup>127</sup> Miszcynski, Milosz, and Adriana N. Helbig, editors. *Hip Hop at Europe's Edge: Music, Agency, and Social Change*. Indiana University Press. 2017.

<sup>128</sup> Wenger, Etienne. *Communities of Practice: Learning, Meaning, and Identity*. Cambridge University Press. 2007. 45–47.

<sup>129</sup> Eckert, Penelope. *Linguistic Variation as Social Practice*. Blackwell. 2000. 24, 25.

<sup>130</sup> *Ibid.* 24, 25.

<sup>131</sup> Labov, William. *Principles of Linguistic Change, Volume 2: Social Factors*. Blackwell Publishing Inc. 2001. 325.

<sup>132</sup> *Ibid.* 386.

<sup>133</sup> — *Principles of Linguistic Change Volume 3: Cognitive and Cultural Factors*. A John Wiley & Sons Ltd. 2010. 4.

<sup>134</sup> *Ibid.* 90–91.

role as homemakers is connected to the language acquisition of children.<sup>135</sup> Many researchers<sup>136, 137, 138, 139</sup> argue that in rap music, the leaders of linguistic change are men because their music is more supported by the rap music industry. Women face discrimination, sexism, and underfunding, and therefore have a more difficult time in finding success. William Labov<sup>140</sup> differentiates between cultural and social factors. Social factors describe language use in a specific social group, while cultural factors affect the linguistic changes and personal patterns that are not limited to personal interactions. For this analysis, the social factor is the language use of rappers in rap music and the cultural factor is the language use in German pop music in general. The last factor is the triggering event,<sup>141</sup> which is a limitless sequence of events (inside and outside of language) that have an influence on language use. Researchers in the field<sup>142, 143</sup> have explained that the triggering event in language use in German rap music was the development of the rap music industry.

---

<sup>135</sup> Ibid. 48.

<sup>136</sup> Lütke, Solveig. *Globalisierung und Lokalisierung von Rap Musik am Beispiel amerikanischer und deutscher Raptexpte*. Lit Verlag. 2007. 53.

<sup>137</sup> Gossmann, Malte. “‘Witz schlägt Gewalt?’ Männlichkeit in Rap-Texten von Bushido und K.I.Z.” *Deutscher Gangsta-Rap I*, edited by Marc Dietrich and Martin Seeliger. Transcript Verlag. 2012. 85.

<sup>138</sup> Saied, Ayla Güler. *Rap in Deutschland: Musik als interaktionsmedium zwischen Partykultur und urbanen Anerkennungskämpfen*. Transcript Verlag. 2012. 253–254.

<sup>139</sup> Verlan, Sascha, and Hannes Loh. *35 Jahre Hip-Hop in Deutschland*. Koch International GmbH. 2015. 489.

<sup>140</sup> Labov, William. *Principles of Linguistic Change Volume 3: Cognitive and Cultural Factors*. John Wiley & Sons, Ltd. 2010. 4.

<sup>141</sup> Ibid. 90–91.

<sup>142</sup> Saied, Ayla Güler. *Rap in Deutschland: Musik als interaktionsmedium zwischen Partykultur und urbanen Anerkennungskämpfen*. Transcript Verlag. 2012. 69–70.

<sup>143</sup> Verlan, Sascha, and Hannes Loh. *35 Jahre Hip-Hop in Deutschland*. Koch International GmbH. 2015. 92–93, 271–272, 370–371.

## CHAPTER 5

### APPLIED METHODS AND THEIR LIMITS

#### 5.1 Methods of Critical Discourse Analysis after Fairclough, van Dijk, and Jäger

An unambiguous approach in the study of critical discourse analysis does not exist; many different methods have been developed. Norman Fairclough<sup>144</sup> argues that we should observe utterances so we can determine the relations between the discourses. Teun Van Dyik<sup>145</sup> explains that if we want to make a successful critical discourse analysis, we must observe and compare the features of the text, such as topic. Siegfried Jäger<sup>146, 147</sup> says that two components must be considered for a successful CDA: the topic and the linguistic devices. He believes that these components should be analysed alongside other research components.<sup>148</sup> According to Jäger, we need to observe the normative usage of language in order to study linguistic devices successfully, so the sample must be large enough that the data does not get lost in “background noise.” Therefore, a random small sample is not suitable.<sup>149</sup> Finally, critical discourse analysis should be based on present data<sup>150</sup> collected in a corpus.<sup>151</sup>

---

<sup>144</sup> Fairclough, Norman. *Critical Discourse Analysis: The Critical Study of Language*. Routledge. 2013. 74.

<sup>145</sup> van Dyik, Teun A. “Multidisciplinary CDA: A Plea for Diversity.” *Methods of Critical Discourse Analysis*, edited by Ruth Wodak and Michael Meyer. Sage Publications. 2001. 99.

<sup>146</sup> Jäger, Siegfried. “Discourse and Knowledge: Theoretical and Methodological Aspects of a Critical Discourse and Dispositive Analysis.” *Methods of Critical Discourse Analysis*, edited by Ruth Wodak and Michael Meyer. Sage Publications. 2001. 55-56.

<sup>147</sup> — *Kritische Diskursanalyse*. Unrast Verlag. 2016. Kindle. 70, 110.

<sup>148</sup> *Ibid.* 68ff.

<sup>149</sup> *Ibid.* 125.

<sup>150</sup> *Ibid.* 148.

<sup>151</sup> *Ibid.* 177.

## 5.2 Application of critical discourse analysis in Rap Songs

To make a critical discourse analysis of rap, I used Jäger's method<sup>152, 153</sup> and selected the topics and linguistic devices to be observed. Jannis Androutopoulos and Arno Scholz<sup>154, 155</sup> differentiate between the topics chosen to observe language use in rap: self-presentation, scene discourse, social criticism, contemplation, party/fun, and smoking marijuana. Murray Forman<sup>156</sup> describes the topics of message, love, party, and braggadocio. Gabriele Klein and Malte Friedrich<sup>157</sup> distinguish between the topics of party, sex, politics, crime, and commercial success. Solveig Lüdke<sup>158</sup> classifies topics such as self-presentation, violence, sex, love, party, politics, hip-hop, familiarization, and break-up, and categorizes gender as M/F. Paul Edwards<sup>159</sup> notes the topics of life, fictional presentation, provocation, self-reflection, music, and braggadocio/battle rap. For Adam Bradley,<sup>160</sup> the central topic of rap is braggadocio/battle rap. The topics I selected for analysis include alcohol/drugs, braggadocio/battle rap, relationships, social criticisms, crime, music, and self-reflection.

The linguistic devices of primary interest here are English loanwords, which I will classify according to the type of borrowing. In his study on

---

<sup>152</sup> Jäger, Siegfried. "Discourse and Knowledge: Theoretical and Methodological Aspects of a Critical discourse and Dispositive Analysis." *Methods of Critical Discourse Analysis*, edited by Ruth Wodak and Michael Meyer. Sage Publications. 2001. 55-56.

<sup>153</sup> — *Kritische Diskursanalyse*. Unrast Verlag 2016. 70, 110.

<sup>154</sup> Androutopoulos, Jannis, and Arno Scholz. "On the Recontextualization of Hip-hop in European Speech Communities: A Contrastive Analysis of Rap Lyrics." *Philologie im Netz 1*, edited by Paul Gévaudan et al. 2002. <http://web.fu-berlin.de/phn/phn19/p19t1.htm>.

<sup>155</sup> Scholz, Arno. "Rap in der Romania. Glocal Approach am Beispiel von Musikmarkt, Identität, Sprache." *HipHop: Globale Kultur – lokale Praktiken*, edited by Jannis Androtsoulos. Transcript Verlag. 2003. 152–153.

<sup>156</sup> Forman, Murray. *The Hood Comes First: Race, Space, and Place in Rap and Hip-Hop*. Wesleyan University Press. 2002. 156.

<sup>157</sup> Klein, Gabriele, and Malte Friedrich. *Is This Real? Die Kultur des HipHop*. Schurkamp. 2003. 24–30.

<sup>158</sup> Lüdtker, Solveig. *Globalisierung und Lokalisierung von Rap Musik am Beispiel amerikanischer und deutscher Raptex*. Lit Verlag. 2007. 55.

<sup>159</sup> Edwards, Paul. *How to Rap: The Art and Science of the Hip-Hop MC*. Chicago Review Press. 2009. 3ff.

<sup>160</sup> Bradley, Adam. *Book of Rhymes: The Poetics of Hip Hop*. Basic Civitas Books. 2009. 157–163.

English loanwords, Daniel Schroeder-Krohn<sup>161</sup> used the following borrowing sections: music, communication, personal designation, culture, press, occupation, technology, personality, drugs, places/buildings, multimedia, clothes/fashion, human group, sport, time, experience, weapons, school, food/drink, advertisement, household, art, dance, animals, and money. I will adopt and expand Schroeder-Krohn's borrowing section. The English loanwords are divided into the categories of alcohol/drugs, money, violence, food/drink, people/people-related activities, communication, crime, clothes/fashion, media/technology, music, and vulgarisms.

### 5.3 Qualitative Method According to Dittmar, Johnstone, and Kallmeyer

Some researchers have argued that an unambiguous interpretation of the qualitative method does not exist. According to Norbert Dittmar,<sup>162</sup> the most important component of the qualitative method is observation. The researcher becomes a part of the social network in which representative samples are observed. Barbara Johnstone<sup>163</sup> sees reliability and validity as the basis of the qualitative method. The method is reliable if it consistently produces the same results; the method is valid if the results are accurate. However, Johnstone suggests that when it comes to the humanities, we should exercise caution when claiming absolute truth. To verify the method, it should be used on several occasions. For Johnstone, the appropriate number of people for conducting a qualitative analysis is 24.

According to Werner Kallmeyer,<sup>164</sup> specific characteristics must be considered when using the qualitative method. First, the method must be developed in correlation to the specific features of the research object. Second, the social conditions of the research object need to be considered

---

<sup>161</sup> Schroeder-Krohn, Daniel. *Hip-Hop Slang Meets Printed Media: Eine Studie zu Anglizismen in der deutschen Pressesprache von Hip-Hop-Magazinen*. Disserta Verlag. 2015. 63.

<sup>162</sup> Dittmar, Norbert. *Grundlagen der Soziolinguistik - Ein Arbeitsbuch mit Aufgaben*. Max Niemeyer Verlag. 1997. 101–102.

<sup>163</sup> Johnstone, Barbara. *Qualitative Methods in Sociolinguistics*. Oxford University Press. 2000. 61, 31.

<sup>164</sup> Kallmeyer, Werner. "Qualitative Methoden/Qualitative Methods." *Sociolinguistics/Soziolinguistik: An International Handbook of the Science of Language and Society Ein internationales Handbuch zur Wissenschaft von Sprache und Gesellschaft, 2nd completely revised and extended edition/2., vollständig neu bearbeitete und erweiterte Auflage, Volume 2/2. Teilband*, edited by Ulrich Ammon et al. Walter de Gruyter. 2005. 979–980.

and analysed. Third, the method of the language must be based on the research object. Fourth, the appropriateness of the research object should be determined by the context and the validity of the research object must be confirmed by analysis. Fifth, the validity of the analysis should take precedence over the theoretical order. Sixth, the analysis should be based on the data presented. Seventh, qualitative and quantitative methods can be used simultaneously. Eighth, research objects should not be chosen randomly; they should be chosen based on a theoretical and systematic basis. Last, qualitative research is humanistic research; thus, it must be supported by concrete, occurrence-based language.

## 5.4 Application of the Qualitative Method to Rap Songs

In order to conduct a critical discourse analysis of rap songs, we must keep in mind the various interpretations of the qualitative method. In this analysis, I will focus on Dittmar's definition.<sup>165</sup> When analysing rap, representative examples of rappers/rap groups should be selected. To achieve this, I considered the following criteria when selecting rappers/rap groups: they must be commercially successful, have a lengthy discography, and they must be influential. The term influential is not used subjectively, but is connected to the mode of operation of the music industry. The connection between pop music and the cultural industry was observed by Teodor Adorno and Max Horkheimer,<sup>166, 167</sup> who argue that the latter is a significant factor in the production and distribution of pop music.

Furthermore, Laikwan Pang<sup>168</sup> suggests that the idea of an independent artist who makes art for art's sake is a myth, since the cultural industry needs money to survive, like other industries. Additionally, consumers' taste and their reception play a vital role. Therefore, the cultural industry encourages the creation of media stars so that it can maximize profit. Consequently, artists tend to imitate commercially successful models and the language use of successful artists. Several researchers have observed the same phenomena

---

<sup>165</sup> Dittmar, Norbert. *Grundlagen der Soziolinguistik - Ein Arbeitsbuch mit Aufgaben*. Max Niemeyer Verlag. 1997. 101–102.

<sup>166</sup> Adorno, Theodor W. "On Popular Music." *Essays on Music*. University of California Press. 2002. 437–469.

<sup>167</sup> Adorno, Theodor W., and Max Horkheimer. "Kulturindustrie. Aufklärung als Massenbetrug." *Dialektik der Aufklärung*. 1947. Fischer Taschenbuch Verlag. 2000. 147ff.

<sup>168</sup> Pang, Laikwan. "Art and Cultural Industries: Autonomy and Community." *The Routledge Companion to the Cultural Industries*, edited by K. Oakley et al. Routledge. 2015. 46ff.

in the production and distribution of rap.<sup>169, 170, 171, 172, 173</sup> Ayla Saied,<sup>174</sup> and Sascha Verlan and Hannes Loh<sup>175</sup> observe that with the success of Die Fantastischen Vier, the music industry and media in Germany started paying closer attention to German rap. Subsequently, rappers/rap groups that did not use the German language had difficulty finding success in the music industry.

Barbara Johnstone's<sup>176</sup> recommendations regarding the sample size required for a qualitative analysis will be followed (24 people) and applied to the rappers selected. For the analysis, rappers/rap groups from three different decades were chosen (1990s, 2000s, 2010s). The number of rappers/rap groups is the same for each decade. From the 1990s: Die Fantastischen Vier, Blumen Topf, Beginner, Too Strong, and Cora E. From the 2000s: Curse, Samy Deluxe, Azad, Kool Savas, and Tic Tac Toe. From the 2010s: Materia, Kollegah, Celo & Abdi, Haftbefehl, and Schwesta Ewa. This gives a total of 15 rappers/rap groups, which corresponds to Johnstone's recommended number. In order to make the analysis clearer, rappers and rap groups each count as one person.

Lastly, Werner Kallmeyer<sup>177</sup> emphasizes the importance of considering specific features of the research subject. For this analysis, these features are

---

<sup>169</sup> Rose, Tricia. *Black Noise: Rap Music and Black Culture in Contemporary America*. 1994. Wesleyan University Press. 2013. Kindle. loc 2018.

<sup>170</sup> Forman, Murray. *The Hood Comes First: Race, Space, and Place in Rap and Hip-Hop*. Wesleyan University Press. 2002.

<sup>171</sup> Charnas, Dan. *The Big Payback: The History of the Business of Hip-Hop*. Penguin Publishing Group. Kindle Edition. 2011.

<sup>172</sup> Williams, Quentin. *Remix Multilingualism*. Bloomsbury Academic. 2017. Kindle.

<sup>173</sup> Seeliger, Martin. *Soziologie des Gangstarap: Popkultur als Ausdruck sozialer Konflikte*. Beltz. 2021. Kindle Edition. 15.

<sup>174</sup> Saied, Ayla Güler. *Rap in Deutschland: Musik als interaktionsmedium zwischen Partykultur und urbanen Anerkennungskämpfen*. Transcript Verlag. 2012.

<sup>175</sup> Verlan, Sascha, and Hannes Loh. *35 Jahre Hip-Hop in Deutschland*. Koch International GmbH. 2015. 92–93.

<sup>176</sup> Johnstone, Barbara. *Qualitative Methods in Sociolinguistics*. Oxford University Press. 2000. 31.

<sup>177</sup> Kallmeyer, Werner. "Qualitative Methoden/Qualitative Methods." *Sociolinguistics/Soziolinguistik: An International Handbook of the Science of Language and Society Ein internationales Handbuch zur Wissenschaft von Sprache und Gesellschaft, 2nd completely revised and extended edition/2., vollständig neu bearbeitete und erweiterte Auflage, Volume 2/2. Teilband*, edited by Ulrich Ammon et al. Walter de Gruyter. 2005. 978–980.