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**Language Contact and Language Change:
A Sociolinguistic Study of a Moroccan Youth Vernacular:
The Case of Hip Hop Singers**

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General Introduction

The aim of the present study is to investigate the issue of language contact and language change being developed through the Hip Hop music. Since its first emergence as a musical genre, hip hop has successfully become a universal aspect that is shaping the youth identities, styles, attitudes, languages, fashion, as well as the physical and political stances; bearing in mind that the youth, all around the world, are involved with different versions of Hip Hop Nation Language Varieties.

The major objective is to determine the type of language being used by the Hip Hop singers. This research also tries to find out to what extent the new youth vernacular is becoming familiar among the youth of Morocco and to what extent this new vernacular influence the way Moroccan youth speak. The paper also investigates the effect of the youth vernacular on the local language, Darija.

To achieve the above mentioned aims and objectives, we will examine all the existing phenomena in a set of songs based on clearly set variables. We will also collect our data via the use of observation, interviews and questionnaires. In this way, we will be able to report the attitudes of the different Moroccan generations towards the new youth vernacular.

This research paper is divided into three main parts. The first part deals with theoretical issues related to the culture of hip hop. The second part is about the research methodology while the third part is about data analysis.

The first part is in itself divided into eight sections. The first section provides a historical Overview of Hip Hop in the States. The second section deals with the issue of youth and the Global Hip Hop Culture, demonstrating that Hip Hop can be referred to as a universal language since it is a style to bond, connect, network, and imagine a Global Hip Hop Nation. The third section explains the emergence, spread and blooming of Hip Hop in Morocco. The fourth section deals with Hip Hop as a musical style, demonstrating that most rap songs are critical of the political, economic, and social system which governs the whole population. The fifth section tackles the issue of language contact which is a venerable field of study that means the use of more than one language in the same place at the same time. The sixth section is about the Hip Hop language, shedding light on the nature of such language and presenting a principled account of its characteristics. The seventh section talks about the characteristics of code-switching in Hip Hop songs that reflect the cultural diversity and multilingual nature of

the setting in which they are produced. The eight and the last section deals with a crucial topic which is language change.

The second part of the research is also divided into nine sections. Section one is about research objectives, hypothesis and research questions. Section two deals with the research design. Section three explains the research instruments being used namely observation, interview, and questionnaires. Section four deals the research variables. Section five is about the population sample. Section six is about data collection, referring to the different steps of collecting data. Section seven is about data analysis. Section eight explains fieldwork hardships. Section nine is a conclusion for the second part.

The third part of the research is devoted to the analysis of data. This part is divided into four main sections. The first section explains the kind of language being used by Hip Hop singers. The second section discovers to what extent the new vernacular is spreading among Moroccan youth. The third section explains the way Hip Hop influences the Moroccan local language. The fourth section deals with the attitudes of the population towards Hip Hop.

Part 1

Literature

Review

1. Historical Overview of Hip Hop in the States

Hip Hop is a genre of music that saw the light in the 1970s when black parties became common in New York City. It arose in the USA in an era of racism, violence, and plight against the Afro-Americans especially in poor neighborhoods, also called “ghettos”, such as the Bronx where there was a lack of education, security, and social equality (David L. Caldwell 2008:14). Its origins, however, can be traced back to the same era when the Blues was a dominant music in the black American community. Hence, its roots are found in the African-American music and ultimately the African music. Such beginning for it was characterized by taking from the blues, jazz, funk, rock, rhythm and disco (Mickey Hess, 2007: xix). The music also grew out of Jamaican DJs: the Jamaican American DJ Kool Herc is regarded as its founding father for having created the “break beat” by isolating the most exciting instrumental break in a record and looping that section so that the break played continuously.

The term ‘hip-hop’ is often credited to Keith Cowboy, a rapper with the American singing group “The Furious Five” led by DJ Grandmaster Flash. It is believed that Cowboy coined the term while teasing a friend who had recently joined the US Army by scat singing (e.g. making melodies with the voice similar to musical instruments) the words ‘hip/hop/hip/hop’ in a way that mimicked the rhythmic cadence of marching soldiers. It is also assumed that rap music is the development of “The Dozens”, a game where two opponents go one to one, insulting each other’s mothers using rhyming lines. (e.g. your mama is so fat that she broke a branch in the family tree).

In the same line, hip hop, as a musical genre developing alongside with the Hip Hop culture, has expanded beyond music to include four central elements: rapping, DJing, sampling, scratching and beat-boxing. Keyes (2002) and Newman (2002) have mentioned, too, four major parts of the hip hop culture: “graffiti” or “writing”, “breakdancing” or “b-boying”, “turntabling” or “deejaying”, and “rapping” (Mela Sarkar et al. 2001). However, on his song “9 Elements”, KRS-One expanded this definition to include five more elements: beatboxing, fashion, language, street knowledge, and entrepreneurialism (Mickey Hess, 2007: xiv). The term “rap” is often used synonymously with hip hop, but KRS makes the distinction

that “rap” is merely an action that anyone can take, but “Hip hop” is something you live”. Moreover, the phrase “hip hop music” is often used to designate a song that holds true to hip hop’s original aesthetic rather than appealing to a pop audience, and the term MC, as opposed to rapper, is often used to designate a hip hop vocalist who holds true to this same aesthetic. The difference, then, between MCs and rappers: “Rappers need videos, MCs don’t” (Mickey Hess, 2007: xiv).

“People have to understand what you mean when you talk about Hip Hop. Hip Hop means the whole culture of the movement. When you talk about rap you have to understand that rap is part of the Hip Hop Culture. That means the emceeing is part of the Hip Hop Culture. The Deejaying is part of the Hip Hop Culture. The dressing, the languages are all part of the Hip Hop Culture. So is the break dancing, the b-boys and b-girls. How you act, walk, look and talk is all part of Hip Hop Culture. And the music is . . . from whatever music that gives that grunt, that funk, that groove, that beat. That’s all part of Hip Hop” (H. Samy Alim, 2006: 4)

From its first emergence as a musical genre up to now, hip hop has successfully gone worldwide to become a universal yet a big business shaping youth identities, styles, attitudes, languages, fashion, and both physical and political stances. Hence, it is no longer exclusively American, but expanded to Africa, Asia and Europe to become part of their cultures as well, spreading more and more and getting accepted not only by young people but also by the old generations who have started to appreciate it. Yet the music remains alive today because hip hop has never meant any one thing. Although being accused for its violent content and their community –unacceptable- words, the music has never stagnated because artists are constantly inventing new forms and responding to clichés in their music, constantly seeking to one-up their peers (ibid: xvii).

2. The Emergence, Spread and Blooming of Hip Hop in Morocco

It has been difficult to trace hip hop’s roots or even its emergence in the Moroccan context, for there has not been any academic documentation for this topic. Only rappers biographies, TV coverages and some newspapers articles served as a reference, although they can hardly be trusted on that.

In the mid nineties, rap music invaded Morocco starting with “Les Dragon Blancs” in 1993 and the band “Double A” that published the first Moroccan rap album in 1996.

Nowadays rap music has become more popular among fans and artist. As a matter of fact, Morocco only witnessed the official spread of such a musical style for the first time with different bands such as Mafia C, Casa Crew, H-kayne, Zanka Flow, Fnaire, KeniClan, Gamehdi, Deleauz de Rim and others from different Moroccan cities in the early 2000s. The propagation of such a wave was insured by the organization of the annual festival for hip hop music 'L'boulevard de Casa', which was held for the first time in 1999 to promote an emerging local urban music, said Moroccan Rap. The festival gathered many competing bands from different cities in concerts programmed to introduce Moroccan rap to a Moroccan public/audience whose age span did not exceed the 30s. A step further was taken with Generation Mawazine in 2006, an artistic competition initiated by the Association Maroc des Cultures, which has allowed many young rappers to become known to their public by going into a competition the winner of which would have his dream come true by working in collaboration with the famous producer Redone. Very well-recognized sponsors host this event every year together with the press and the media. The primary goal of these two festivals is to encourage the artistic creativity and innovation as well as to open on new horizons¹.

On the other hand, globalization helped too in spreading this musical style. It was thanks to Raptiviste.net, the first website in Morocco fully dedicated to Moroccan Rap and Hip Hop in general, together with others that this music was shared and downloaded massively by youth. The website actually was managed by a young man, Youssef Amerniss, who was himself a rapper, a member of L'boulevard's jury and a reporter at that time before he quit. The website has known a very interesting movement of fans from different parts of the country since 2005 up to 2009 before it got deactivated due to some technical and financial issues.

Aside globalization, it is only in the late mid 2000s that hip hop has started being recognized as a genre, especially by the local media, which have started developing interests in this urban kind of art. Much coverage has been done in addition to devoting TV programmes for youth to express themselves such as Ajial, 100% Chabab and Corsa Show, where many talented and famous rappers have been hosted for interviews and in some cases live performances. Alongside, the international media had its share, too, in covering Moroccan hip hop. Aljazeera approached several famous rappers such as Don Bigg and H-

¹ Reported in <http://www.maroccultures.ma/realisations/generation-mawazine.html>

kayne at a certain point, inquiring about their own perspectives concerning this musical style, the motives and objectives behind it. Medi1 TV also hosted a number of rappers including Muslim in a debate with different sociologists and anthropologists to discuss the status of hip hop in the Moroccan context and try to explain it as a phenomenon, on the ground of which this genre was severely criticized.

A great range of youth vernacular in Morocco can be captured in rap lyrics .Rap becomes universal, and morocco is no exception. The backbone of rap music is the lyrics which are usually writ by the artist himself. The language of the lyrics is chosen carefully by the artist to serve particular purposes; the latter vary from one rapper to the other. Through scrutinizing the lyrics one can notice that Moroccan rap takes a political color; Moroccan rappers make use of their lyrics to overtly or covertly address the government, accuse and blame it for injustice, poverty and ignorance. The leaders of political rap are the well-known Moaad Lhaked and Don Bigg along with others. In addition to political purposes rap also serves as a way of lyricism and a reflection of one-self’s problems, worries and experiences via language. The language used in rap music varies from informal, slang to dirty. The linguistic tone which is used by some rappers or groups such as H-Kayn or Casa Crew is less violent than that found in Don Bigg’s songs or in L’Haked’s. These latter are well-recognized for their notorious and offensive lyrics, or as certain people call them “the two taboo word breakers”. They typically employ the street language of youth (mostly low class and marginalized ones).

3. Hip Hop as a musical style

Most rap songs are critical of the political, economic, and social system which governs the whole population. As it has been pointed by (Mela Sarkar et al. 2001), rap music is characterized by the undertones of rebellion and resistance. This makes this kind of music attractive to youngsters across cultures. Given this basis, many hip hop singers believe that they are in a mission in which they are transmitting informative and educative messages to promote consciousness among members of their communities. (Lipsitz 23–48, Rose 277–91). In fact, many authors minimized rap music to a mere form of resistance engendered by the structural oppressions that the black communities undergo:

“Raps display the power and pitfalls associated with the revival of earlier forms of black radicalism, nationalism, and cultural expression. The salutary aspect of the historical revival is that it raises consciousness about important figures, movements and ideas that prompted

the racial, social, and political progress that permits rappers to express their visions of life in American culture.” (Dyson 1991:x)

By contrast, David Diallo (2010) attempts to reduce the biased representations of rap music as a form of resistance, he claims that it is essentially an expressive tool involving different themes. In addition, he alleges that rap music delivers a wide variety of discourses and cannot be described simply as a form of resistance and protest. He supports his main argument by advancing that the former claim goes against empirical research. He defends the idea that these views are erroneous and limiting. He presents a well-established definition of rap music and uses it as a strong argument to support his initial stand. In *Rap Music and Street Consciousness*, an anthropological and ethnomusical study of rap music, Cheryl L. Keyes suggests a definition which enounces the main characteristics of this musical genre as a subordinate form of expression subsumed under a more general hip hop movement describing it as: “A musical form that makes use of rhyme, rhythmic speech, and street vernacular, which is recited or loosely chanted over a musical soundtrack.” (Keyes 2002:5). According to David Diallo (2010), this definition forms a coherent framework for the analysis of rap music due to two main reasons: First, it assumes its being a form of expression in the first place. Second, its formalist and purely descriptive character fills the gaps created by other definitions that reduce rap music to just a form of resistance, namely by recognizing thematic multiplicity.

Another aspect of rap music is the close interaction between orality and writing in the lyrics. The latter are, if it can be said, oral and written at the same time in the sense that they involve, with the exception of *freestyle sessions*, a complex synthesis of efforts deployed in writing. This shows that the stylistic complexity of the lyrics suggests an elaborated scansion and a certain command of composition rules. Rap music regurgitates with metaphors, alliterations, assonances, paronomasia and chiasms all attesting advanced compositional skills.

“Also gratifying is the expression in rap of the ongoing preoccupation with literacy that has impelled the African-American community forward since the inception of legally coerced illiteracy during slavery. Rap artists explore grammatical creativity, verbal wizardry, and linguistic innovation in the art of oral communication with a welcome vengeance.” (1991:22)

If, as is claimed by David Dalio (2010), the socioeconomic structure of American ghettos played a certain role in the emergence of rap music, its origin does not lie in the

oppression faced by its creators but rather in the stigmatization that this oppression was often subjected to. Being an activity of authentic and original symbolism, and a form of expression, it cannot be reduced to a form of resistance. This attitude does not do justice to the object of analysis since it considerably attenuates the analytical value of the work done by many specialists. Considering rap music as a mode of expression permits an objective and impartial analysis.

Rap music, generally, is not about singing; it is more about talking in rhyming lines, and the more the lyrics are well writ and performed the more the rapper is successful and audience gaining. As it developed, rap music exceeds the domain of being just recorded songs; it has become a hip hop culture, a full style that typified a great number of youth generation who are directly influenced by the hip hop wave. In the USA many young people black and white wears hip hop clothes, hip hop sneakers, and talk in hip hop accent (David L. Caldwell, 2008:15).

4. Youth and the Global Hip Hop Culture:

Youth play a vital role in theorizing the changes in the contemporary world as they attempt to locate themselves at the intersection of the local and the global. Hence, there is a call for a linguistic anthropology of globalization characterized by ethnographic explorations of and a theoretical focus on popular culture, music, and mass-mediated language as central to an anthropological understanding of linguistic processes in a global era.

The culture of Hip Hop has become the most perplexing stylistic movement in the present time. In fact the emergence of a Hip Hop scholarship about diverse global scenes would embrace the politics and aesthetics of “Hip Hop style.” And therefore, Hip hop can belong to diverse areas which are linguistically and culturally diverse as the Francophone world

Pennycook (2007) argues that The Hip Hop Culture is among the most important sources for the study of globalization, not only because Hip Hops are found in nearly every corner of the world but also because they are mass-mediated popular cultural forms that rely heavily on the use of language and technology even as they radically transform them.

Recently, there is a tension between two concurrent processes in the literature which are globalization and localization. This tension is captured by the term *glocalization*. According to Robertson (1995), scholars are turning to the study of global Hip Hop Cultures as a means of both illuminating our understanding of the abstract, discursive popular cultural zone of “Hip Hop Culture” and delving deeper into the workings of complex processes such

as transnationalism, cultural flow, syncretism, indigenization, hybridity, (im)migration, networks, and diaspora. Moreover, scholars view the flow of the Hip Hop culture and ideology as an act of understanding the multiple processes of identification within the dynamics of globalization.

All around the world youth are involved with Hip Hop, creating different versions of Hip Hop Nation Language Varieties. They communicate with each other via the prism of style to form a global style community. Hence, Hip Hop can be referred to as a universal language since it is a style to bond, connect, network, and imagine a Global Hip Hop Nation

5. Language contact

Language contact is a venerable field of study (Kerswill, 1994:1). In the simplest definition, language contact is the use of more than one language in the same place at the same time. (Thomason, 2001:2). It involves face-to-face interactions among groups of people, at least some whom speak more than one language in a particular geographical locality (Thomason, *ibid*). It occurs when two or more languages or varieties interact. The study of language contact is called contact linguistics.

Kerswill (*ibid*) highlights the major cases of language contact which are: code-switching, borrowing and interlanguage. According to Kerswill (*ibid*), code-switching takes place in each of the two dimensions: vertical dimension and horizontal or syntagmatic dimension. The former stands for all levels of linguistic analysis in which mixing occurs. The latter refers to the point in the stream of speech at which a change in code occurs. Kerswill (1994) provides Gumperz's definition of code-switching which is "the juxtaposition of what speakers must consciously or subconsciously process as strings formed according to the internal rules of two distinct grammatical systems" (Gumperz 1982:66). Borrowing is the most common result of language contact (Thomason, 2001:2). Kerswill (1994:6) provides Gal's definition of borrowing which "consists of the introduction of single words or short idiomatic phrases from one language into the other, occasionally without, but most often with, phonological and even semantic changes in the borrowed item" (Gal 1979:79). The third type of language contact is the so-called *interlanguage* which is a system which is indifferent from both the speaker's L1 and L2. For instance, migrants' speech has some of the features of 'interlanguage', the imperfect production by people in the process of acquiring a language.

6. Hip Hop language

It is until 1990s that scholars have paid attention to quest for language of hip hop within hip hop culture as an academic discipline. One of these sociolinguists who have been the first researcher to collect data about hip hop culture is the Belgian student of African history and linguistics at the University of Ghent in the Lower East Side of New York City in 1986–87. Since then, sociolinguists and language scholars have presented papers at professional conferences and published in academic journals (H. Samy Alim, 2006: 5).

It is of great importance to shed light on the nature of such language and present a principled account of its characteristics. KRS-One in his document “the Refinitions” (2000) defined the language of Hip Hop Culture as “street language,” and proposes that “Hiphoppas” speak an Advanced Street Language, which includes “the correct pronunciation of one’s native and national language as it pertains to life in the inner-city.” KRS is reversing “standard” notions of correctness and appropriateness, realizing that the Hip Hop Nation (HHN) has distinct values and aesthetics that differ from the majority culture (ibid: 73). Schiffman (1996) stated that “when we speak of “language,” we are defining the term in a sense that is congruent with the HHN’s linguistic culture” (ibid: 70). Therefore, hip hop culture is not merely a mode of life or a passing fad; but rather, it has gone beyond this to employ language as power, that is, the view that language is the revolution, a powerful discourse in and of itself. This view becomes more apparent when approaching hip hop as a discourse from a sociolinguistic and discourse analysis point of view (Jannis Androutsopoulos: 43 in H. Samy Alim: 2009). Fairclough, (1995: 185) argues that hip hop culture is a “complex area of practice”, in which social knowledge and social reality are produced, reproduced, and transformed through a variety of speech genres, mediated by a variety of communications technologies relying on performance modes that go well beyond language, such as visual representation, sound, movement, and technical manipulation of objects (ibid: 43).

As a matter of fact hip hop becomes a global culture that is present in every corner of the world. Morocco stands as a case in point; the language of Moroccan rap lyrics is adapted to local contexts by retaining global features; namely to attain its “Moroccaness” flavor as well as being that global musical genre. This trend of shifting to the rapper’s native language(s) does not forcibly lead to a monolingual local rap landscape, but it does establish the local/ national language as default, against which other languages may gain symbolic meaning. Such claim has been supported by Pennycook (2003) arguing that Hip Hop provides a prime example for the relation between globalization and English as a lingua franca,

challenging the “overly simple view that English is for intercultural communication and local languages for local identities” (Pennycook, 2003: 83).

7. Code-switching in Hip Hop songs

Code-switching is a product of bi/multilingualism because when languages are in contact, they naturally influence each other. It can be defined as a means of communication which involves a speaker alternating between one language and another in communicating events. It describes someone who code-switches using two languages (inter lingua) or dialects (intra lingua) in a single communication. (Babalola, Taiwo and Taiwo, Rotimi. 2009: 2). Apart from the fact that code switching is a means that involves two languages to communicate events, it has two types: Inter-sentential² and Intra-sentential³.

There is a difference between code-switching which occurs in naturally occurring conversation and code-switching which occurs in music. The one used in music is prepared and reflected upon before the release of the songs. It is motivated by the expansion of mass media that provides ample opportunities for people to be exposed to it, thus to be influenced by it. It has been claimed in (Mela Sarkar et al., 2001) that it is the diversity in languages or codes within the same song is what fascinates the audience most. In a study on the use of Arabic and French in *rai* songs, Bentahila and Davies (2002) point out that code-switching in songs are not similar to code-switching in everyday use since it is not neither “spontaneous” nor “intimate”. Given the same study, it has been pointed that the use of more than one language or code in hip hop songs is purposive. The main reason behind the use of code-switching in such songs is to demonstrate the interaction between the global culture and the local one. It is one way to assert one’s own culture or identity and at the same time to transmit their messages to different audiences at the international level.

An example for the use of code-switching comes from Nigerian scene where three languages are used, namely English, Yorba and Nigerian Pidgin. This created a unique environment for hip-hop culture to develop. Multilingual scene in Nigeria yields insights into the way in which many languages may interact or index a particular speech community’s collective linguistic and cultural identity. For example, hip-hop becomes a mirror of the ethno linguistic diversity salient in Nigeria. It allows the listener to know the social, political, economic and often religious situation of the artist, in addition to the community the artist

² describes switches between sentences

³ describes switches within the sentence

represents. This is because the expression of thought in hip-hop is so personal; it tends to be grounded in local or regional syntax, dialect, slang and vernacular. It is based on the practitioner's unique situations, which can be understood by others (Babalola, Taiwo and Taiwo, Rotimi, 2009).

According to E. Tiwo Babalola and Rotimi Taiwo (2009), code-switching in Nigerian hip-hop songs is done in three languages, English, Yoruba and Nigerian Pidgin English (NPE). This is because English is the country's official language. It is the language for socialization among adults who constitute the majority of hip-hop fans. Yoruba is the indigenous language. NPE is the lingua franca in Nigeria. The musicians, who adopted NPE, capitalize on the wide acceptability of the most enjoyed language in the country. What is significant in the analysis of these songs is the new words coined by the artists themselves such as the word 'tongolo' which is used to give the song its unique rhythm that fans sing along with. It is also a significant sign on the way hip-hop influences the local languages. This influence is done of course by adding new words.

To conclude, code-switching is used innovatively in hip-hop songs. These songs reflect the cultural diversity and multilingual nature of the setting in which they are produced. They are used to express uniquely linguistic and cultural aspects using code-switching features. The employment of code-switching serves the dual purpose of globalization and localization of the music. Furthermore, it signals language change which is caused by language contact.

8. Language change

Kerswill (1994:8) defines language change as "the product of individual performance". Kewstoke (1994:1) states that every language that people use changes constantly. English, for example, has been changing throughout its history and it is still changing today. That is to say, language change is an ongoing process (Beard, 2004:2). Aitchison (2001:4) points out that language, like everything else, gradually transforms itself over the centuries. Aitchison (ibid) relied on Ferdinand de Saussure's saying "time changes all things: there is no reason why language should escape this universal law". Language is the product of society. As a society changes, so does its language. Generally, language change is the phenomenon whereby phonetic, morphological, semantic, syntactic, and other features of language vary over time.

Language change is the outcome of language contact. A large number of studies show that a good deal of change is the result of contact between speakers of closely related language varieties. As it is stated above, English has been changing throughout its history and it is still changing today. Wesley (2007) argues that one of the greatest signs of a changing language is the rapid expansion of its lexicons. Over the past 30 years, American dictionaries have grown at unprecedented levels. These changes, according to Wesley (ibid), are sparked by words created by youth and young adults who feel empowered to codify and label their own realities with new expressions and words that represent their new ideas and desires. These expressions have made their way into mainstream English via the so-called hip hop generation. Wesley (ibid) states that the language of hip hop culture is an extension of past and recent vernacular. Words like “hot”, “swing”, “hip”, “cool”, “soul”, “chill” and “smooth” have been redefined and usurped into hip hop language. Finally, hip hop culture doesn’t only affect American English, but also numerous languages around the world.

Part 2

Research

Methodo-

Logy

This section aims to determine the methodology of the present research. It consists of different sections, each of which aims to elicit one of the components of the research methodology including both theoretical and practical parts. It consists of eight main sub-sections which reveal explanations and motivations for each methodological aspect independently.

1. Research objectives, hypothesis, and research questions

The aim of this section is to determine the objectives, the hypothesis and the research questions of this research paper. This study was of concern to Hip Hop singers, fans and non-fans. The focus is mainly to determine the type of language used by Hip Hop singers, to find out how this new vernacular is spreading among Moroccan youth and to evaluate the influence of Hip Hop on the local language.

In the light of this, we have taken into account the hypothesis we formulated as follows:

Hypothesis: The language employed by Hip Hop singers is paving the way for the birth of a new vernacular which will contribute to the loss/change of Darija.

For the sake of testing the validity of the formulated hypothesis, we have addressed the following research questions:

1. What kind of language is used by Hip Hop singers?
2. To what extent the new vernacular is spreading among Moroccan youth?
3. How does Hip Hop influence the Moroccan local language?

These questions will be of great help to attain the objectives stated above. The first question will demonstrate the attitude of different people towards Hip Hop language. The second question will determine the way Hip Hop language influences Moroccan youth and the third question will specify the relationship, if any, between Hip Hop language and Moroccan local language. These questions will be divided into subparts and addressed to different people in the form of questionnaires and interviews.

2. Research design

In this study which aims to investigate whether Moroccan Arabic will change which will lead to its distinction because of the influence of Moroccan hip-hop language, both qualitative and quantitative research methods were used. It is a qualitative research because it

aims to know the attitudes and opinions towards the use of Moroccan hip-hop language. It is a quantitative research because it aims to know whether young people or old people, males or females, literate or illiterate, who has a positive or a negative view towards this language based on numerical statistics. It is also a descriptive and analytical research since it aims to know whether there is a language contact and influence between Moroccan Arabic and Moroccan hip-hop language (descriptive). If yes, why such a language contact and influence (analytical). We used both qualitative and quantitative research; descriptive and analytical one because we believe that it is the best way to increase the validity of our research. In the light of observation of Moroccan people's attitudes and opinions towards the use of Moroccan hip-hop language we have formulated our research hypothesis. This hypothesis will have been verified through the analysis of the data.

3. Research instruments

The aim of this section is to define the different research instruments having been selected and used in gathering data for the present study. Observation with both its types, participant and free, together with interviews and questionnaires were chosen deliberately as tools to achieve knowledge on the attitudes of Moroccans towards hip hop, the language used by rappers as well as the nature of the language being developed as a result to the hip hop trend.

Observation:

Opting for observation as a preliminary tool to get the data was wise, for it allowed us to gain deeper insights into the topic and its nature. As the most crucial instrument for our research paper, it took place in three stages:

- 1- Determining the type of language used by Hip Hop singers and seeking to discover what is happening in rap songs in terms of this latter.
- 2- Going into the field and observing what is happening in terms of the language being used by youth while trying to find out to what extent this new vernacular is spreading among Moroccan youth and the effects it has on their ways of speaking.
- 3- Determining the attitudes of different generations towards this musical style.

Free Observation:

Free observation was used both to determine the type of language used by hip hop singers in their songs, which were played in a loop by most of us, and to perceive the effects of this latter on Darija as spoken by youth. The former task consisted listening to recorded songs by H-kayne, Jelouta, Don Bigg, Fnaire, Hoba Hoba Spirit, Tigresse Flow, Muslim, Fez City Clan and Casa Crew while trying to find out what are the oft-occurring and common sociolinguistic phenomena. An expected multitude emerged out of this focused listening; heavy borrowings especially from English and French resulting often in code-switching and mixing, coinage of new words, blendings and clippings of different forms as well as swear words at some points were uncovered, though not always.

The latter task consisted of going to the field. Having to observe in vivo how youth interact was not a difficult task either, since we did only go into the streets to concoct the data using mostly our hearing senses and note books where whatever was heard was noted down in the form of remarks and comments. Most of us wandered in every place judged to enclose a group of youth language users. For this, we detached ourselves from the subject matter and kept a passive stand but with meticulous ears. The attempt behind choosing free observation was at first to watch without getting involved in any activity with the population samples defined. Such a step helped in capturing much about language use especially by not making people aware about them being observed in natural environments.

Participant-observation:

At last, concerning attitudes of different generations towards this new linguistic trend, we opted this time for participant observation. In order to get a data which is somehow representative, we went to the field with the intention to involve ourselves with both our samples, young and old. It is true that attitudes, being internal states, are difficult to capture, but getting the participants involved in conversations helped a lot in revealing their thoughts and feelings about the issue. We, then, talked to them with trying to reach their opinions on different issues associated with Hip Hop as a movement and its influence on Moroccan Arabic. Sometimes, the direction of the talk took other directions to let a debate rise among different generations. That only accentuated the different attitudes among different samples and among even the same samples at times.

Interview:

Once again, opting for interview as a research instrument served as a means for collecting qualitative data. It was undertaken by different members of the group, each took care of five informants. As one of the important tools, it gave us access to what interviewees think about the issue without missing any single detail that might be of help to our analysis. The likely type of interview used is the structured one.

Structured interview on an individual basis:

The use of this type of interview sought to determine different attitudes, reactions and views of different samples about the emergence of a new vernacular as a result to the spread of hip hop music. It was done on an individual basis: each interviewer took care of five interviews. This interview involved open-ended questions seeking personal opinions on the issue by pushing the interviewees to use their own knowledge and feelings about the topic, for the latter are necessarily revealing much about people's reactions. Moreover, it targeted both samples set for the research which were mostly educated and uneducated, males and females, young and old people and fans and non-fans of hip hop.

This interview consisted of a set of questions, most of which dealing with the emergence of a vernacular related to hip hop and how it affects Darija, others dealing with hip hop itself, thought they may not be relevant to the topic but rather are a way of getting what may be relevant to it, while others have for aim to inquire about the background of the interviewees. A sample of these is listed below:

Questions about the background:

1. How old are you?
2. Where do you live?
3. What is your level of education?

Questions about hip hop:

4. Do you like Hip Hop songs? Why?
5. Which rapper(s) do you listen the most to?

Questions on attitudes

6. Is the use of such words accepted or rejected by the community/old generations?
7. To what extent would you agree with those who say that Hip Hop Artist seem to be vulgar when they speak or rap?

Questions on language:

8. What do you think of the language employed by rappers to transmit their messages?
9. In your opinion, do you think Hip Hop has any impacts on Darija? If yes, what are some?
10. Do you think Darija will be replaced by such a language with future generations?

Questionnaire:

A questionnaire was also designed as a data collection instrument for this research paper. It was administered to 160 respondents in both hard and soft copies. Concerning its content, It was divided into two main parts: a background and the questionnaire proper. As far as the background is concern, it contains questions about gender, age, place of birth and residence, profession and mother tongue spoken. The second part of the questionnaire, however, explored the views and attitudes of the participants towards hip hop, particularly on its effects on Darija. It included various types of questions especially open ended questions giving the participants the opportunity to express their opinions, closed ended questions, including multiple choices with justification and sometimes with “other” as for nonexistent information in the proposed sets, dichotomous questions with yes/no choices and justification to these, and last but not least, Likert questions with five choices provided for each table, to demonstrate the degree of agreement with statements proposed to each participant. A sample of such questions is as follows:

Open ended questions:

- How do you see the language used by rappers?
- Where do you think this language comes from?

Closed ended questions:

- What do you think is the most important element in a Hip-Hop song?
 - a. Beats
 - b. Rhymes
 - c. Language
 - d. Message
 - e. Other(s)
- How do you find the vocabulary used by Hip Hop singers?
Natural/Normal [] Innovative [] offensive [] inspiring [] borrowed []

Others:

Dichotomous questions:

- Do you think it has any influence/effects on Darija?

Yes [] No []

Explain:

- Have you ever listened to a Hip Hop song?

Yes [] No []

Likert questions:

Statement	Strongly Agree	agree	Neutral	Disagree	Strongly disagree
1. Hip Hop language is thought of as a street language					
2. Moroccan Hip Hop allows young people to express their thoughts					
3. Moroccan Hip Hop songs reflect the current reality of the society.					
4. Rap music employs a language not recognized by old generations.					

4. Research variables

The research variables we have used in the selection of our population sample are: age, gender, level of education, and mother tongue. The former variables came to vary significantly among the two categories of our population namely youth and non-youth. They have revealed to be of relevance during our data collection. The different variables are presented in details below.

Age:

Given the nature of the topic under investigation, the variable of age is very essential because it will allow us to depict attitudes of the young and old generation towards their mother tongues. It has been claimed that every generation has a distinct attitude from the other. In our research, the sample will be divided into two major age groups, namely, youth and non-youth. In youth, there are three age groups: those who are below 19, between 20 and 29, between 30 and 39. While non-youth category consists of two age groups: between 40-60 and between 60-80. This division will allow us to see the different attitudes that each age group has. This variation in attitude of each age group depends on the individual's background, beliefs and musical taste. The table below represent the age of our informants:

Table 1: Age for youth category

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	13-19	47	31.3	31.3	31.3
	20-29	87	58.0	58.0	89.3
	30-39	16	10.7	10.7	100.0
	Total	150	100.0	100.0	

Table 2: Age for non-youth

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	40-60	12	92.3	92.3	92.3
	60-80	1	7.7	7.7	100.0
	Total	13	100.0	100.0	

Gender:

The variable gender stands for the two sexes male and female. In general, males and females tend to have different attitudes towards a given phenomenon because of the diverse roles that they have in community. In order to be more objective and neutral in our study, we take into account both sexes. 62 % of our youth population is composed of males and the other 38 % consists of females, while 100% of our non-youth population is males.

Table 3: Gender for youth

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	93	62.0	62.0	62.0
	Female	57	38.0	38.0	100.0
	Total	150	100.0	100.0	

Table 4: Gender for non-youth

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	13	100.0	100.0	100.0

Level of Education:

By level of education we mean the level of study which the informant has. For example, secondary level, high school, and university are the variables we relied on to elicit attitudes of our informants. In our study, our sample consists of both illiterate people and others from different levels of education. We have relied on both educated and non-educated people so as to see whether there is any discrepancy in their attitudes towards hip hop music. In other words, we want to see whether education has an impact on one's attitudes or not. The charts (1) & (2) below present the number of informants from different levels of education, who have participated in this research paper:

Chart 1: Level of Education for youth

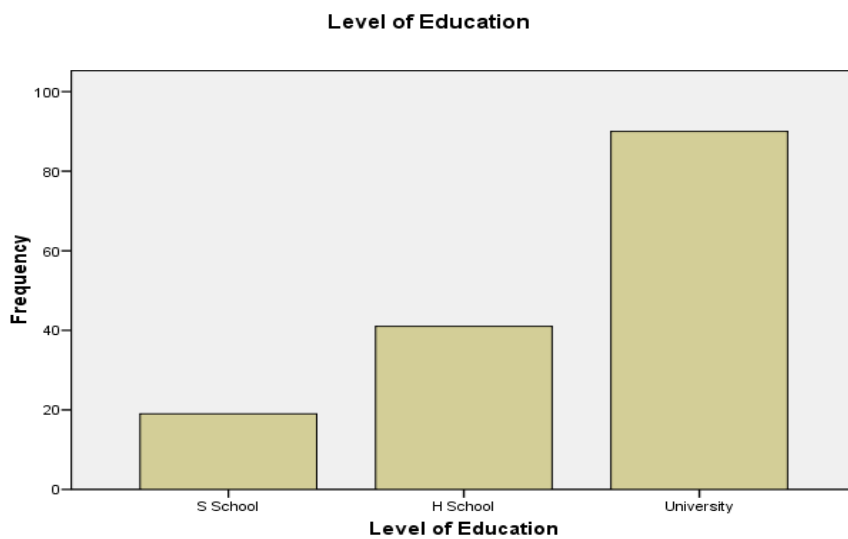
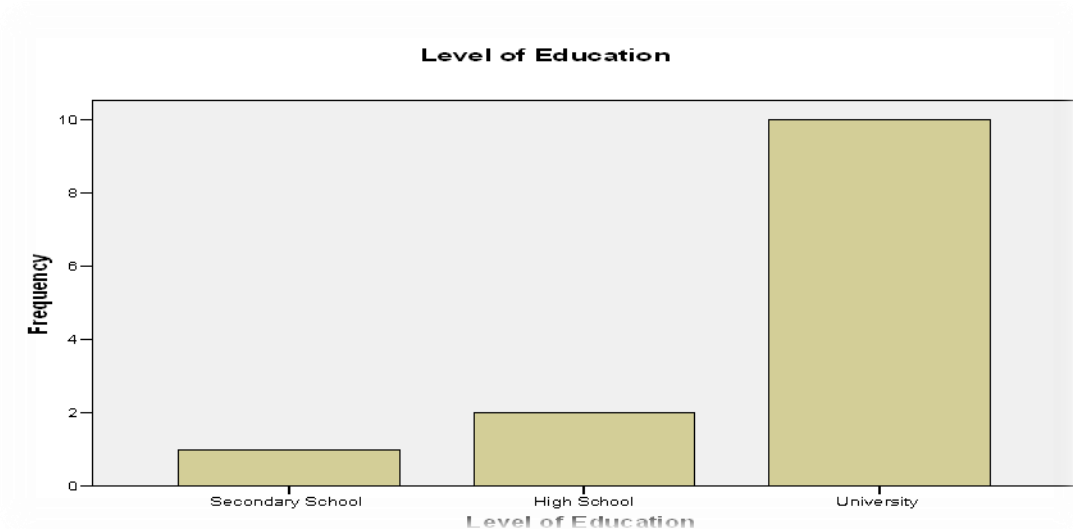


Chart 2: Level of Education for non-youth



Mother tongue:

Since the goal of our study is to examine the Moroccans' attitudes towards hip hop phenomenon and see how this vernacular of rap music is spreading among Moroccans, mother tongue is an essential variable in revealing one's attitudes. For instance, someone speaks Amazigh (Tashlhit) would not have the same attitudes as someone speaks Darija or Hassania. The following tables (6) & (7) illustrate the distribution of mother tongue among our informants:

Table 5: mother tongue for youth

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Darija	114	76.0	76.0	76.0
	Amazigh	20	13.3	13.3	89.3
	Both	16	10.7	10.7	100.0
	Total	150	100.0	100.0	

Table 6: mother tongue for non-youth

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Darija	10	76.9	76.9	76.9
	Amazigh	3	23.1	23.1	100.0
	Total	13	100.0	100.0	

5. Population sample

In our research, we have opted for two different population samples: Youth and non-youth. We have relied on these two population samples in order to find out the attitudes of both young and old generations towards the hip hop culture which is spreading among Moroccans. The age of the youth ranges from 13 to 39 years old while the age of non-youth includes people who are forty years old or more.

Our Survey was conducted in different cities in Morocco. The preliminary sampling comprised 160 individuals, but because it was anticipated that in most cases the questionnaires may not be completed due to some respondent's refusal to participate in the survey, or other reason, a reserve sampling has been foreseen to provide sufficient representative-ness.

6. Data collection

This section briefly summarizes the different steps the members of the team had to go through in order to collect the data. It was set as a prerequisite that each member should collect 20 questionnaires and 5 interviews.

The first step was to design both instruments in a way that would fit the objectives and the research questions. For this, we had to organize meetings either in the form of online or face-to-face interactions with the aim of discussing major issues relating to the formulation of questions. Despite the multiplicity of views that emerged out of the discussion we managed to reach an agreement and finalize final versions of the abovementioned research instruments.

The second step was to divide tasks among the different members of the team. In addition to the fact that each of us had to collect 20 questionnaires and 5 interviews, the responsible of the group set a deadline for the submission of the data to insure transparency and rigour. The tools for data collection ranged from virtual to in-vivo. Some of us made use of social networks, namely facebook, as well as other online services such as google docs. The majority ended up with soft copies with a few exceptions. Those who opted for an in-vivo collection of the data had to go out and hand in questionnaires in different places including cafés, cyber cafés and streets. As regards interviews, some members of the team conducted online interviews via skype or messenger while others met people outside for face-to-face interviews. Both approaches were highly beneficial as they enabled us to get more familiar with such encounters and develop far-reaching observational skills.

Finally, once done with data collection, we agreed on a fixed date to meet with the responsible and hand in all the work. We compiled the hard copies in a portfolio and the soft copies were sent to different USB devices. We made sure that each one could get access to the others' work. This procedure was meant to avoid chaotic information and to facilitate data analysis.

In a nutshell, all the steps we went through were made much easier thanks to the effectiveness of our collective work and to the efforts of all the members.

7. Data Analysis

After data was collected, there comes the most important stage of the study which is analysing and interpreting data. Generally, research is conducted for testing the hypothesis, finding supporting facts and reaching conclusions grounded on the bases of our fieldwork.

Given the use of both qualitative and quantitative research instruments, the analysis will involve both a discourse and a statistical analysis. Inasmuch as the quantitative data is considered, we used Software Package for social science (SPSS 17.0) so as to identify the frequencies, and the percentages of the statements were calculated as well. Quotations will be cited, translated, explained, and interpreted accordingly. The overall conclusion of the study will test the hypothesis and find answers to the aforesaid research questions.

8. Fieldwork hardships

Conducting this research and writing this paper seemed, at start, a simple task to do for a group made of eight people. Nevertheless, the actuality of the research experience proved us wrong, for team work requires a great deal of commitment and homogeneity within the group, a goal that we did our best to accomplish. Actually, the problem was not associated with team work; it was rather a problem of getting the respondents to collaborate, the fact that made the progress of our work somehow sluggish. Also, time constraint and the different tasks we were assigned in different courses created some sort of frustration to us. However, these discouraging factors were not sturdy enough to create listlessness within the group members, for we always kept two eyes on the deadline and committed ourselves to do the work properly and in time.

An interesting observation we deduced from the interaction with our population samples is that many people refused to be interviewed because of the nature of the topic, Hip Hop. We faced some troublesome situations where the respondents showed their unwillingness to talk about the topic because of the lack of knowledge or under the pretence of not even knowing what rap or hip hop stand for (even when doing efforts to explain). Other people refused totally the idea of being interviewed, some of them managed to escape the situation using some kind of excuse.

Many people from the old generations, when collaborating, were far from objectivity and their answers were often out of the topic and did not answer the questions asked fully. I interviewed a girl and she seemed against Hip Hop music but her mother kept insulting her and pushing her to make her answers more positive even that the mother knew nothing about hip hop. Accordingly, Younger people were acting hastily and were eager to end the conversation as soon as possible. Sometimes we faced cases where the respondents objected to carry on the conversation and just quit.

The torment did not stop at this level for the questionnaires were another story. Our questionnaire was four pages which made our respondents hesitating whether to fill it or not. We received many empty promises; several people, when receiving our questionnaires online, did approve to fill them and promise to send them back very soon, but few promises were fulfilled. We also distributed hard copies of the questionnaire and once again few people accepted to collaborate. All in all, the Questionnaire took us more time than we anticipated; yet, we managed to do the task.

Our time was running short; distracting were the numerous tasks we were assigned in different courses. Getting together to do some collective work was not trouble-free either. Nonetheless, with patient, perseverance, and some hard work we understood that no matter how difficult, frustrating and challenging our task was, we were determining to reach our adjective and finalize the paper in time.

Despite the hardships and frustrations, our research experience was rich and self-developing. Conducting this research gave us an idea of how the task is going to be next year when we are to write our MA end of studies project. We have, at present, a clear overview about the research journey, theoretically and also practically. We are aware that field work is effort and time consuming; however, it is the only way to do research scientifically and objectively. Finally we are happy that were giving this opportunity to get in touch with research, learn from our flows, and potentially do a much better work In the future.

Part 3

Data

Analysis and Interpretation

This chapter is devoted to the analysis of the data collected vis-à-vis our main issue, hip hop and youth vernacular. Data was collected qualitatively and quantitatively in an attempt to tackle the topic from different angles. Our population sample involves several variables, namely, gender, age, mother tongue, and level of education. Furthermore, we have tried to entirely cover the issue via investigating for attitudes, thoughts and anticipations regarding the relationship between hip hop and youth vernacular.

1. The language used by Hip Hop singers

This section aims to elicit information about the kind of language used by Hip Hop singers as far as people of different profiles are concerned. Gender and age have been taken into account as crucial variables in this analysis. As for education and mother tongue, they do not take part in the present analysis in that they do not influence the research questions set earlier following the pre-analysis based on observation. In this section, the findings are based on observation and questionnaires.

Observation

This part of the investigation took place in different stages. At first, our observation covered in a large part listening over and over again to recorded rap songs by different rappers or bands in order to detect different phenomena occurring in the language. H-kayne, Jelouta, Don Bigg, Fnaire, Hoba Hoba Spirit, Tigresse Flow, Muslim, Fez City Clan and Casa Crew were the center of attention for this latter. In fact, an expected multitude of these emerged out of this focused listening; heavy borrowings especially from English and French resulting often in code-switching and mixing, coinage of new words, blendings and clippings of different forms as well as swear words at some points were uncovered, though not always. We state, for example, Don Bigg using a kind of “cruel” language full of swear words to deliver his messages, Hoba Hoba Spirit’s style conditioned by the oft-utilization of a number of languages namely Moroccan Arabic and English or French alternatively (hence code-switching/mixing as an innovative way of expressing thoughts bilingually), H-kayne and Fez City Clan using two mutually exclusive languages which are French and Moroccan Arabic, Fnaire, Muslim and Jelouta using exclusively Moroccan Arabic, Tigresse Flow trying to adapt to a “boyish” kind of rap discourse and finally Casa Crew doing a kind of a mixture of different things mentioned above.

Questionnaire:

In the questionnaire, many questions were of concern to the kind of language used by hip hop singers, among which we can state question 6. This latter has demonstrated that out of 160 respondents, only 154 responded to the question. However, 6 did not. The question was divided, depending on the kind of answers gotten, into three categories: Those who were positive in their answers, others who were negative, and finally those who were neutral.

Question 6:

“How do you see the language used by rappers?”

Positive respondents:

The data gathered displayed a number of 67 respondents having answered positively to the sixth question, 47 of which were males while 20 were females. Among these, 61 were young while 6 were old. As an illustrative point to the respondents' positive view, here are some of their claims and beliefs: “It is popular”, “strong”, “meaningful”, “it is fine and comprehensible for the listener”, “it does not contain difficult words everything is clear”, “it is easy to grasp by all Moroccans” and “a language with its own community”.

Negative respondents:

On the other hand, 57 respondents, 17 of which were females and 40 males, responded negatively to this question. The majority for this category was constituted of 51 young respondents as opposed to their old ones who were 6. The following comments/responses are good cases in point to negative responses: “vulgar language”, “incomprehensible”, “useless and unimportant”, “unclear”, “offensive”, “not understood” and “the language of street”.

Neutral Respondents:

Finally, a third category of 30 respondents, including 26 youngsters and 4 old people, did not quite state its position as to the posed question. The number of females was 18 while that of males was 12. The following category had vague, sometimes irrelevant, answers such as: “no comment”, “nothing”, “I don't know” or even “sometimes it is touching in that it has sensitive meaning and moral messages, sometimes the lyrics are nonsense”

Subsequent to the answers provided by respondents in the different categories, we claim that there is a difference among the respondents' view points. However, this difference is not significant.

Question 7:

“Where do you think this language come from?”

Consequent to the previous question, the aim behind question 7 was to extract respondents' views about the source of the language hip hoppers use. A total of 134

respondents answered this question out of 154 ones. This resulted, once again, in the division of respondents into four different categories: those who claimed it comes from the street, others that claimed it's rather a foreign language (USA), others from the spoken lingua franca (Darija) and the last category as from everyday life.

Street:

As far as the first category is concerned, 59 of the respondents, among which 37 males and 22 females took part, most of which were young (55) as opposed to old (4), suggested as an answer that the language used by rappers comes from the street.

USA:

In this category, only 10 respondents did suggest that the USA is the legitimate source of hip hop. All of them were young, four were females and six were males.

Darija:

23 was the number of respondents, 19 of whom were young and only 4 old, who suggested Darija as an answer to the question. They were mostly males (15) compared to their female counterparts (8).

Everyday Life:

The total number of respondents for this suggestion was 28. 10 of them were females, while 18 were male. However, all of them were young except one.

Other:

On the other hand, 18 respondents provided wrong/irrelevant answers to the question. They were 16 males and 2 females, 15 of whom were young and 3 old. Below is a sample of their answers: "I don't know", "it is the language of the new generation", "no comment", "it comes from singers/songwriters" etc...

On the basis of the findings, we can clearly notice that most people believe the hip hop language to stem from the streets. It's not really a vernacular in the real sense of the term but it is rather established as a language and accessible to young and old people. Other claims demonstrate a certain awareness on the part of young people of the origins of the hip hop language, claiming that it comes from the USA.

Question 10:

“How do you find the vocabulary used by Hip Hop singers?”

The following question aims to elicit information about the nature of the language employed in hip hop songs. A number of X respondents out of Y replied to this question. the respondents were offered six choices to choose from:

Normal:

20 respondents answered Normal/natural, 14 of which were males while 6 were females. The majority were young (19) with only one old respondent. All of them claimed it to be so by stating that "hip hoppers use a simple language", and that "the language is inspired from real life experiences by Moroccan youth".

Offensive:

43 respondents, 19 of whom were females and 24 males claimed it to be offensive as it includes "impolite vocabulary", "not allowed in a family context" as it is a "street language". The majority were young (37) as opposed to only 6 old.

Innovative:

The number of respondents for this choice was 39, of which 11 were females while 28 were males. Young people (38) exceeded old ones (1). To justify their answers, they provided comments such as "it involves new expressions", "the vocabulary used enriches the vocabulary of our language" and "it's is creative in terms of language".

Borrowed:

For this choice, only a small number of respondents, the total of which was 20, (with 5 being females and 15 males) were young (19) with one old. Their claims were based on such responses: "it is an imitation of the western rap", "we find foreign expressions", "it is borrowed from French and English", and "it belongs to the American culture".

Inspiring:

16 respondents favored this choice. 11 were males and 5 females with 14 young and only 2 old. Only two of these provided a justification to their answers, which was similar: "Its source is reality. It discusses issues about what youth experience in life".

Other:

Other respondents (12) were neutral in their answer. They were all males, 10 of which were young and 2 old. They did not specify any particular choice with regard to their attitudes towards the language in question. Instead, they claimed that hip hop is "nothing", "vulgar: not translating our feelings or topics involving our identity", "it depends on how is the rapper in question"

The data yielded interesting findings about this question. In the distribution of choices, both offensive and innovative rate equally high, followed by 'normal', 'borrowed' then 'inspiring' and 'other'. Most of the respondents were young. Thus, we can claim that, in general, young people perceive the language used in hip hop songs as offensive and innovative. Some of them argued that it was offensive but nevertheless inspiring and

reflective of real life experiences. An important point that should not go unnoticed is that many respondents point out different choices in their answers rather than attributing the language used by hip hop singers to only one category.

Question 11:

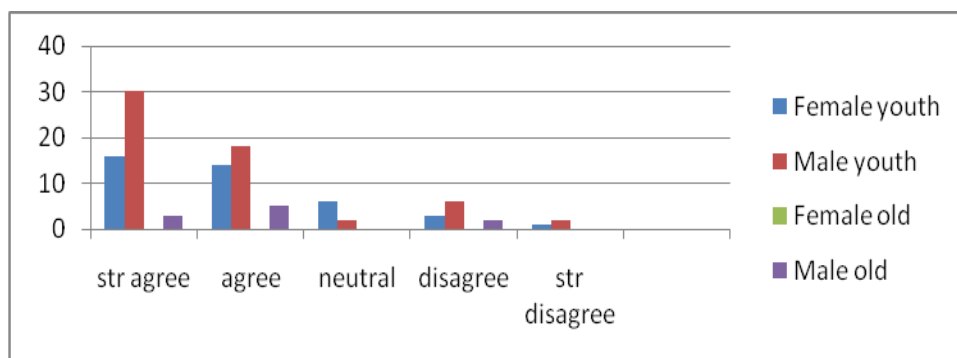
“Can you state some common words in the Hip Hop language?”

This set of data reveals an awareness among youth of the terms used by hip hop singers. This provides a hint as to the increasing spread of the vernacular among the members of the population. The extent to which it affects youth will be made clearer in the following section. Among the terms mentioned we can state: “ʕchiri”, “sat”, “stoon”, “yow”, “titiz”, “nayda”, “itoub”, lʕtaya” and “lʕawd”.

Question 12

Statement1:

“Hip Hop language is thought of as a street art”

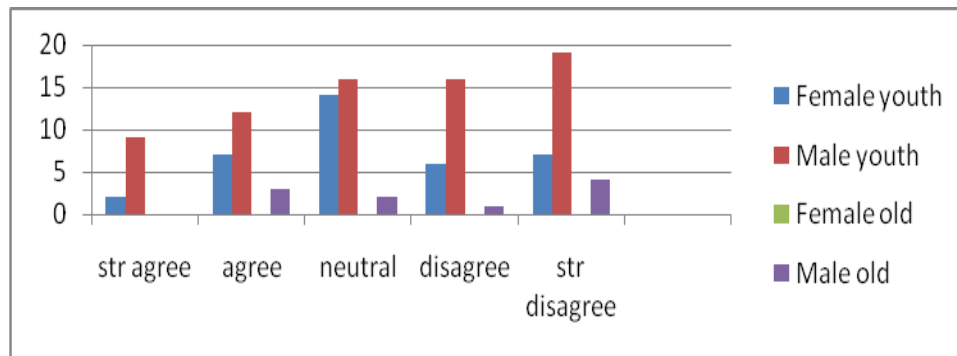


Graph 1:

Answers for statement 1 varied. Most respondents showed their disagreement with the suggestion provided. The most answered slot was that of “Strongly Agree”, followed by “Agree”. Males were the most to disagree. However, the difference between their answers and the females' was significant. The graph displays that most young males and females believe that hip hop language is a street language with few other beliefs that disagree with this statement.

Statement 12:

“Swear words are part of the language, so they can be used in the Moroccan Hip Hop songs.”



Graph 2:

This graph reveals the distribution among youth and non-youth attitudes towards the use of swear words. Based on that, we notice heterogeneity in terms of the responses of males and females. This latter lies in the different frequencies among the most answered slots were "Strongly agree", "Disagree" followed by "neutral". On the two former, males and females difference is significant. On the latter, however, it is not.

By and large, we conclude that the language used by hip hop singers may be viewed positively or negatively with few exceptions which show neither positive attitudes nor negative ones. On the other hand, all respondents claimed that this language is mainly a street language. Moreover, it was considered primarily as offensive by most of the young respondents, no matter what their gender was, in addition to its being borrowed and innovative secondarily.

2. To what extent the new vernacular is spreading among Moroccan youth

The aims of the statements 2, 3, 7 and 9 in the first table in the questionnaire, and the question 14 in the interview is to know to what extent Moroccan hip-hop is spreading among young people, and whether Moroccan people believe in the idea that Moroccan hip-hop expresses their thoughts and reflects the current reality of society, in addition to the investigation of the idea that considers hip-hop as a passing fad.

For statement 2 "Moroccan hip-hop allows young people to express their thoughts", 34 out of 96 of young males strongly agree, 39 agree, 8 are neutral, 9 disagree and 6 strongly disagree. This signifies that most of young males go with the idea that Moroccan hip-hop express their thoughts. 3 old males out of 14 strongly agree with the statement, 8 agree, 3 are neutral and no old male strongly disagree. This statistics also support statement 2.

For females, 19 young females out of 50 strongly agree, 22 agree, 6 are neutral, 3 disagree and no one strongly disagree. This shows the agreement of young females with

young males concerning statement 2. For old females, there was only one informant which expresses her neutrality. This reflects nothing, as one informant cannot represent old females.

For statement 3 “Moroccan hip-hop songs reflect the current reality of the society”, 34 out of 96 strongly disagree, 30 agree, 14 are neutral, 12 disagree and 5 strongly disagree. This means that most of young males think that hip-hop songs reflect the current reality of society. For old males, 1 disagrees with this statement, 5 agree, 4 are neutral, 1 disagrees and no one strongly disagrees. Therefore, old males support the idea of the reflection of Moroccan hip-hop to the current reality of the society.

For young females, 14 out of 50 informants strongly agree, 19 agree, 13 are neutral, 4 disagree and 2 strongly disagree. Young females go with statement 3. The only old female informant is neutral.

For statement 7 “The new language is spreading at rapid pace among youth”, 27 out of 96 of young males strongly agree, 37 agree, 17 are neutral, 9 disagree and no one strongly disagree. Therefore most of young males believe that the new language of hip-hop is spreading at rapid pace among youth. For old males, 4 out of 14 strongly agree, 7 agree, 2 are neutral, one disagrees and no one strongly disagree which shows that also old males believe in this statement.

For young females, 14 out of 50 strongly believe in statement 7, 15 agree, 11 are neutral, 4 disagree and no one strongly disagree. Most young females, too, go with this statement. For old females the only informant is neutral.

For statement 9 “Moroccan hip-hop is just a passing fad”, 14 out of 96 young males strongly agree, 15 agree, 24 are neutral, 26 disagree and eleven strongly disagree. This shows that more than half of the informants believe that Moroccan hip-hop is not a passing fad. For the 24 who are neutral, which is a significant number, we think that there is something going on which young males are not aware of. We think that this thing is the unconscious spreading of Moroccan hip-hop among Moroccan youth. For old males, 2 out of 14 strongly agree with statement 9, 4 agree, 4 are neutral, 2 disagree and 2 strongly disagree. Therefore, most of old males think that Moroccan hip-hop is just a passing fad.

For young females, 2 out of 50 strongly agree is statement 9, 10 agree, 17 are neutral, 13 disagree and 8 strongly disagree. So, about half of the young females think that Moroccan hip-hop is not just a passing fad. The 17 of young females’ informants who are neutral

support the idea that there is something unconsciously going on which we believe that is the spreading of hip-hop among Moroccan youth. For old females, the only informant is neutral who is not representative.

As for question 14 in the interview “To what extent are young people influenced by the language used by hip-hop singers?”, the overwhelming of the informants go with what has been found in the questionnaire. 37 out of 40 interviewees said that young people are influenced to a great extent by the hip-hop language. This influence as they said is obvious in young people’s way of speaking and dressing. Two of the interviewees said that young people are not influenced. One of the interviewees said that he has no idea. These results show that most of Moroccan people go with the idea that young people are highly influenced by hip-hop language. This signifies that this language is spreading very fast among Moroccan youth. What was interesting in the interviews is the strong adjectives that the informants were using to express how highly young Moroccans are influenced by hip-hop language such as: Bazzaf: ‘a lot’, ila hadin kabiir: “to a great extent”ect.

To sum up, it is obvious from the data which provides empirical evidence, that the language used in hip-hop is spreading very fast among Moroccan youth, expresses their ideas, and used to reflect their reality. This idea is supported too by the results found in the interviews in 37 out of 40 strongly believe that Moroccan young people are influenced to a great extent by Moroccan hip-hop.

3. The effect of Hip Hop on the Moroccan local language

Concerning the influence of hip hop upon Darija, The questionnaire, which involved 160 participants (more that 60% of them are males) Shows that the majority (about 65 %) of the respondents think that hip hope music does influence Darija. Accordingly, 20 % think that hip hop does not influence Darija while 15 % of the participants are neutral or they are not able to answer the question because they do not know whether hip hop has an influence on Darija or not. For the question whether Darija will be replaced by hip hop vernacular, an approximate number of 70% disagree. While 15 % agree and 5 % percent are neutral. There is no big gap concerning the answers provided by both genres, however the answers appear generally to be male driven because the majority of respondents are males.

In view of that, the outcome of the interview seems to support the questionnaire’s findings. About 55 % of the interviewees agree that hip hop has an impact on Darija, while 45% of them think that hop-hop does not influence Darija or have little influence. Concerning

the question whether hip hop would be the language of the future, more than 60% of the interviewees object such claim whereas 25% sees that it will replace Darija and about 15 % were not sure or cannot tell.

People whose age varies from 20 to 29 are the backbone of our sample for they were more ready to collaborate, and they seem to know more about the topic. Elder people especially those whose age exceeds 40 did not show a zest towards discussing the topic and even when they did, their information about hip hop was scarce.

I believe now that we have a clear idea about what people think concerning the influence of hip hop upon Darija. The numbers testify this influence and give evidence in support of the claim that hip hop is now part of the Moroccan vernacular and also culture. The data also shows that young people are more influenced by hip hop than non-young and seems to know more about the topic. Regarding the replacement of Darija by hip hop vernacular, the majority of people seem to reject this hypothesis. Actually some respondents were adamant that we should preserve our mother tongue from such language (hip hop) because it may destroy our linguistic heritage and richness. People who go for a language shift from the present Darija to a new version of it, a language typified by hip hop vernacular, most of them are young people who expect that future generations' language will look like hip hop.

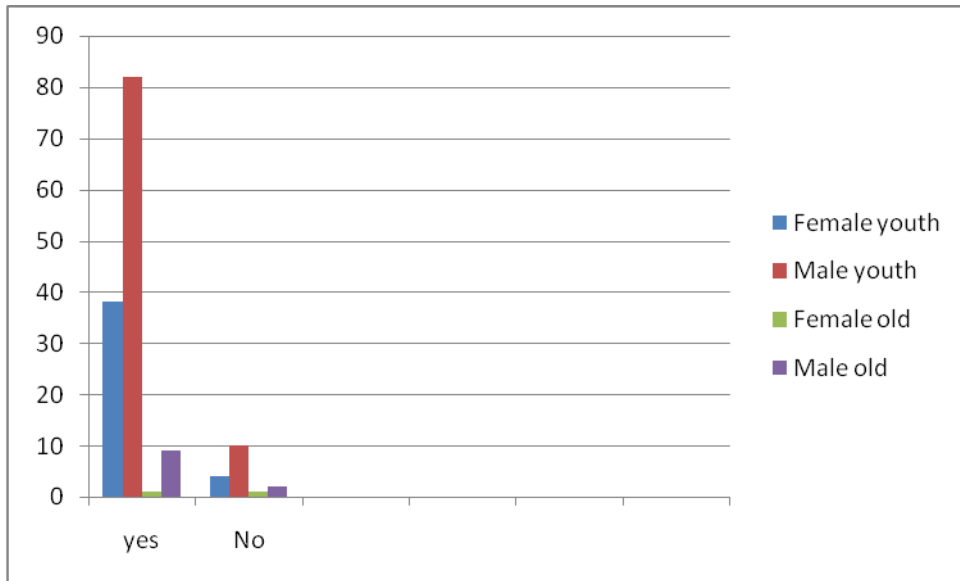
To cut a long story short, Hip hop seems to have a big influence upon language in general and youth vernacular specifically, a vernacular that is expected to continue being influenced by a music that becomes outstanding in morocco. Still, hip hop vernacular appears not to be strong enough to totally change Darija to a hip hop language.

4. Attitudes towards Hip Hop

This section aims to demonstrate the attitudes of different people towards the hip hop vernacular and its effect on Darija. To make sure that the obtained results are authentic and precise, we opted for a discussion and analysis of questions from both questionnaires and interviews

Question1:

“Have you ever listened to a Hip Hop song?”

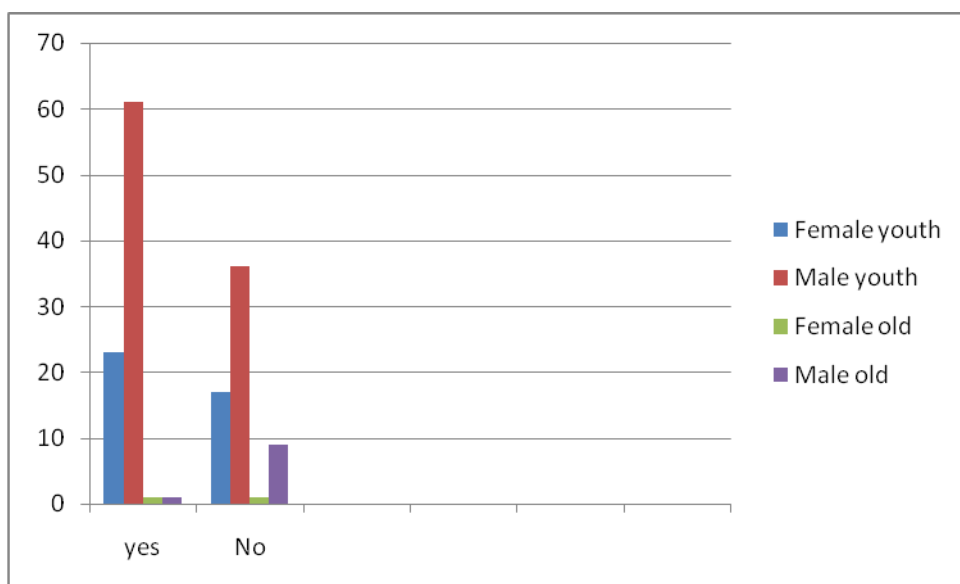


Graph 3:

This graph displays a higher frequency of exposure to hip hop songs among young male respondents and a lower one among young females. The difference is significant since the total number of females who responded yes goes below average in comparison to that of males. As far as the sample of old people (subsuming males and females) is concerned, the frequency of exposure to this musical genre is too low (below average) which suggests that Hip hop music is not as appealing to old people as it is to young people.

Question 2:

“Do you like Hip Hop songs?”



Graph 4:

Graph (4) shows a higher inclination for hip hop songs among males and a lower one among females. The difference is highly significant suggesting that Hip Hop music is more appreciated by males. By contrast, old generation show that Hip Hop is not of their interest.

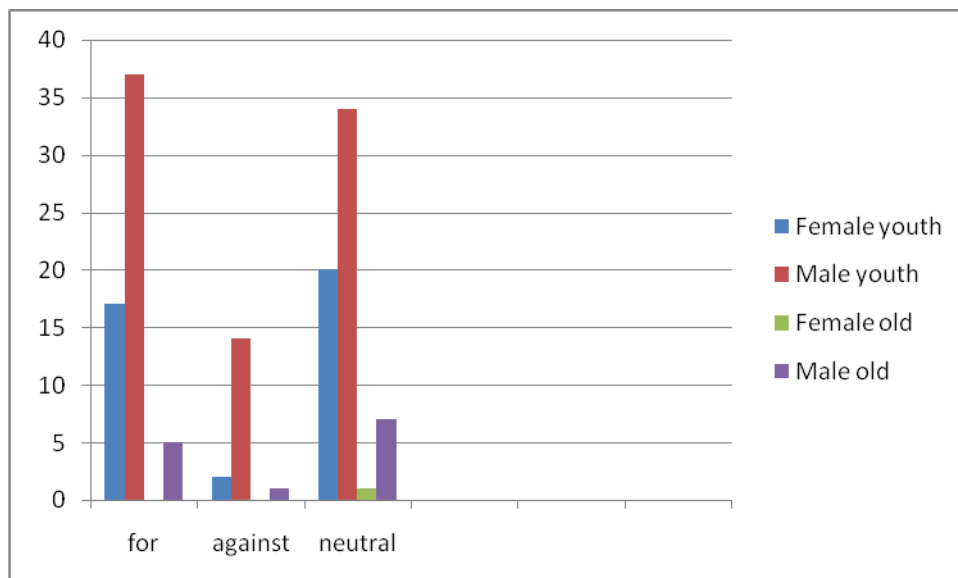
Question 3:

“If yes, to which singer do you listen the most? Why?”

When asked to list favorite rappers, most participants named Bigg, Fnaire, El Haked and Muslim. Some of the reasons that were provided for this choice are: “Good singers”, “sing good quality rap”, “Sing about feelings and emotions”, “describe the current reality of young people”. The findings suggest that an overwhelming majority of young people consider hip hop music as an expressive tool mirroring their life experiences. Few participants showed interest in aspects lying outside the content of hip hop songs. The following quote is an illustrative example: “Rap artists are very intelligent. They know how to choose the rhythm that would please young people”.

Question 4:

“Are you for or against the emergence of Hip Hop as a musical style?”



Graph 5:

In terms of for and against, males showed more support to the emergence of the hip hop trend than females. The difference in for and against between males and females is

significant. Hence, we come to the conclusion that females are less likely to welcome such a trend. In terms of neutrality, both genders rated equally. Those who declared being neutral either claimed that " Hip hop is a musical style that has its own right to be promoted" or " If one does not appreciate it, it has its own fans who do", thus asserting the autonomy of this musical style regardless of any artistic affiliation.

Interviews

The main goal of this section is to find out, through a brief analysis of the administered interviews, about the attitudes of Moroccans towards the hip hop vernacular and its effects on Moroccan Arabic. For the first part, and as was confirmed by the data that was extracted from the questionnaires, young males favor Moroccan hip hop most.

Question 7

The answers to this question demonstrate that youth are more exposed to hip hop than old people. Just as the results yielded in the questionnaire by question 1, it has been confirmed by interviews that more young males listen to hip hop than females or old people. For the sake of justification, two of the testimonies for each suggestion are as follows:

Yes:

"Yes ! mainly because they allowed me to have access to what I liked and still like the most ! Sound and Music Industry. It was kind of a door I had to go through for my career. (smiles)
"

"Yes of course, because they express the spirit of the young generation. They are inspiring and up-to-date songs"

No:

"I have already listened to rap music but, honestly, I don't like. It does not suit me as a musical genre! I cannot feel it. It is not like classical music with which you live the moment to the fullest! And besides, it is youth music not for old generations. Had I been in your age, it would have been different! I would have probably appreciated it."

"I don't taste them. They use vulgar language."

Question 9

Answers from the interview diverged. Different categories gave different responses, some of which were positive while others negative. However, compared to the questionnaire, they were roughly the same revealing the diversity in terms of peoples view points with regard to Hip Hop language. A sample of people's answers is as follows:

“I find it simple, fine and easy to understand”

“The language is sometimes simple and ordinary but also vulgar and nonsensical at others. I simply do not understand it”

“The language employed by rappers is not one in which rap should be sung”

Question 16

As for this question, most of the informants proved their disagreement with the statement with other facial expressions that show either sarcasm or dislike if not despidal. This attitude can be explained by the fact that the majority of these informants, providing the same answers, do not need anyone to voice their thoughts, as they do it on an individual basis. Hence, the coming justifications are illustrative of the different views dominating this question: "it does not represent me ", "i don't need someone to represnt my voice or my thoughts".

It turned out that the other questions in the interview confirmed the findings obtained by the questionnaires since they were answered in similar terms. Hence, we can claim that both tools complemented each other as the answers provided by the informants in the interview explain in more accurate way what has been agreed or disagreed upon in the questionnaire.

General Conclusion

The present study was concerned with the investigation of the issue of language contact and language change being developed through the Hip Hop music. Its main focus is to determine the type of language being used by the Hip Hop singers. The present research also tries to reveal to what extent the new youth vernacular is becoming familiar among the youth of Morocco and to what extent this new vernacular influence the way Moroccan youth speak. The goal of the study, therefore, is to examine the Moroccans' attitudes towards hip hop phenomenon and see how this vernacular of rap music is spreading among Moroccans. We have come out with the idea that mother tongue is an essential variable in revealing one's attitudes. The paper has also investigated the effect of the youth vernacular on the local language, Darija.

To get an exhaustive research, we have set a hypothesis for the research at the beginning. We have also set some research questions. The main hypothesis for the research is the following: "The language employed by Hip Hop singers is paving the way for the birth of a new vernacular which will contribute to the loss/change of Darija". In order to test and to verify the hypothesis that we have formulated at the beginning, we have addressed the following research questions:

4. What kind of language is used by Hip Hop singers?
5. To what extent the new vernacular is spreading among Moroccan youth?
6. How does Hip Hop influence the Moroccan local language?

These questions have been of great help to attain the objectives stated in the introduction of this research. The first question demonstrates the attitude of different people towards Hip Hop language. The second question determines the way Hip Hop language influences Moroccan youth. The third question specifies the relationship between Hip Hop language and Moroccan local language.

In order to collect a representative data, we have relied on different but complementary research instruments, namely the interview, observation, and questionnaires.

In regards to data analysis, data was collected qualitatively and quantitatively in order to deal with the issue from different angles and perspectives. The population sample involves several variables, namely, gender, age, mother tongue, and level of education. In addition, we

have tried to deal with most aspects of the issue via investigating the attitudes, thoughts and anticipations regarding the relationship between hip hop and youth vernacular.

Before putting this conclusion to an end, it must be stated that we have encountered some problems, especially with the respondents for both the interview and the questionnaires. Actually, we find it difficult to make the respondents collaborate with us while collecting data. Besides, time constraint was another obstacle for our research. We, in fact, have to complete certain tasks at a certain set time and deadline, bearing in mind that we work in a group of eight students that made it challenging for us sometimes to get together and do different tasks we were assigned to do. However, we did our best to work hard and properly and to be on time no matter how hard the situation is.

Last but not least, it can be understood from the data, which provides empirical evidence, that the language used in hip-hop is spreading very fast among Moroccan youth. Through this vernacular the hip hop singers express their ideas, and reflect on their reality. This fact is supported by the results we have come out with via the use of the interviews and the questionnaires. The majority of people, in fact, strongly believe that Moroccan young people are influenced to a great extent by Moroccan hip-hop.

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