UNIVERSITY OF TARTU
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A CORPUS-BASED STUDY OF MULTI-WORD VERBS IN HIP-HOP

BA thesis

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ABSTRACT

Hip-hop music, being a cultural phenomenon, holds significant importance for many young individuals in terms of language acquisition, making it worthy of being studied from a linguistic point of view. Within hip-hop, the utilization of multi-word verbs serves to enhance the complexity, expressiveness, and subtlety of the lyrics. Moreover, it contributes to creating a 'code-switching' effect, wherein the language employed in the lyrics often comprises a mixture of standard English, colloquial expressions, and African American Vernacular English (AAVE). This paper seeks to achieve two objectives: (a) identifying the most frequently used multi-word verbs in American hip-hop song lyrics from the 1990s and the 2010s, (b) examining the changes, if any, in the usage of multi-word verbs in American hip-hop music, and (c) conducting a type-token ratio (TTR) analysis, to judge how the decades at hand differ in lexical diversity. A specialized corpus consisting of American hip-hop song lyrics was compiled for analysis through a corpus-based approach to accomplish these aims.

The thesis begins with an introductory section that provides the motivations for the study and presents a synopsis of the subsequent core chapters. The literature review provides definitions of hip-hop, African American Vernacular English, and multi-word verbs, along with a discussion of prior research on the topics listed. The empirical section introduces the methodology employed, followed by the presentation of results and subsequent discussion. The thesis ends with a conclusion.

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LIST OF ABBREVIATIONS

AAVE – African American Vernacular English

MWV – multi-word verb

DJ – disc jockey

MC – master of ceremonies

HHNL – hip-hop nation language

TTR – type-token ratio

INTRODUCTION

Throughout history, music has been a tool of communication between cultures as well as a method of expressing one's emotions and thoughts. For many people nowadays, music is their first experience hearing a foreign language, and for many, that foreign language is English. I chose this topic for my thesis as music is a very important part of my everyday life. Furthermore, the lyricism, wordplay, story-telling, and expressiveness of hip-hop are something that has enthralled me since I was about thirteen. As a teen, I would constantly analyze the lyrics of my favorite rap artists to understand the meanings, motivations, and tribulations behind their song lyrics. This helped me get a better understanding of hip-hop culture and values. Most importantly, I found hip-hop to be a great teacher of the English language.

Popular media, including music, holds immense value as a resource for language acquisition, particularly due to its widespread consumption in all countries worldwide. Movies, books, TV shows, podcasts, video games, and notably music, present an excellent opportunity for language learning, given that many learners are naturally inclined to engage with these forms of media and often do so willingly (Akbary et al. 2016: 9-10). Hip-hop music is a cultural phenomenon that, for many young people, is essential when it comes to the process of language acquisition and therefore deserves to be studied from a linguistic point of view. Analyses of hip-hop from a linguistic point of view are relatively scarce because previous works have primarily concentrated on other topics – for example, changes in the prevalence of alcohol in hip-hop music (Herd 2014) and changing images of violence in hip-hop music (Herd 2009). While research has been previously done on the importance of multi-word verbs in language acquisition and music, there has yet to be any research done on the changes of multi-word verb usage in hip-hop music over time.

According to Akbary et al. (2016: 1), exposure to a language significantly influences one's success in acquiring a second or foreign language. This holds particularly true for vocabulary acquisition, as learners tend to develop a stronger command of words that are frequently encountered compared to those that are less commonly used (Akbary et al. 2016: 1). Consequently, it can be argued that increased exposure to a language maximizes the chances of incidental vocabulary learning (Akbary et al. 2016: 1). Therefore, learners should be encouraged not to confine themselves solely to the language classroom but rather expand their exposure to English through popular media channels such as television programs, movies, video games, and music (Akbary et al. 2016: 1).

For a variety of reasons, music has the potential to be an effective tool for learning English. In their article, Akbary et al. (2016: 9) suggest that a song's lyrics may offer a better chance of teaching a certain linguistic structure than most other types of media because, unlike other sources, the enjoyment of listening to music is derived from repeated hearings. The motivating and structural qualities of music may greatly aid in learning a foreign language, particularly in the first learning phase, where one needs to partition new words (Schön et al. 2007: 982). For instance, the prosody of the English language necessitates the regular pronunciation of specific words and syllables with accents – by employing rhythmic chants or songs to teach words and phrases, students can acquire the standard accent placement and speech tempo (Stokes 2008: 30).

In hip-hop, phrasal verbs, and multi-word verbs are used to add complexity, expressivity, and nuance to the lyrics. They are also used to create a sense of 'code-switching' where the language in the lyrics is often not standard English but rather a mix of standard English with colloquial expressions and African American Vernacular English (AAVE). Multi-word verbs are very important in English as they can help learners better understand idiomatic expressions,

collocations, and culturally embedded meanings as they are frequently used in everyday speech by native speakers.

The aims of this thesis were summarized into three research questions:

1. What are the most used multi-word verbs in 1990s and 2010s American hip-hop song lyrics?

2. If and how has the use of multi-word verbs in American hip-hop music changed between the 1990s and 2010s?

3. Based on type-token ratio (TTR) analysis, how do the decades at hand differ in lexical diversity?

This thesis is divided into two main sections. The first half provides background information on hip-hop, African American Vernacular English, and how they are connected. The first half will also provide information on the importance of multi-word verbs in English and what they are. The second half will be an analysis of the 100 most listened-to hip-hop songs in two given time periods (the 1990s and 2010s) to see if and how the use of multi-word verbs has changed in the medium. For this, a custom-built corpus is created and the lyrics of the selected songs analyzed. A type-token ratio analysis will also be conducted to judge the lexical diversity of hip-hop songs; the results are compared between decades.

Considering the recent fads in American hip-hop music, including the emergence of mumble rap, a subgenre of rap, where the traditional emphasis on lyricism is disregarded, becoming increasingly more popular during the last decade, it is likely that the usage of multi-word verbs has undergone significant changes between the 1990s and 2010s. Considering that these new genres of rap have simplified the lyrical aspect of the medium to a large extent, it is probable that the number of unique lexical verbs used in multi-word verbs was greater in the

1990s. However, the total number of multi-word verbs is expected to be higher in the 2010s because the verbs are likely to be repeated more. It is also probable that the lexical diversity of songs has decreased when comparing the decades.

1. LITERATURE REVIEW

1.1 Hip-hop

The purest manifestation of hip-hop culture occurred between 1973 and 1979, prior to hip-hop's commercialization through recordings (Williams 2011: 137). This era saw the emergence of what eventually became known as the 'four elements' of hip-hop in the South Bronx: graffiti, breaking, DJing, and MCing (Williams 2011: 137). It all started thanks to the efforts of Kool DJ Herc (Blanchard 1999: 1). At a Halloween dance party organized by his younger sister, Herc utilized an innovative turntable technique to extend the drum break of a song by playing the break segment of two identical records consecutively (Blanchard 1999: 1). Rap music, on the other hand, initially served as a commentary on the skills of a specific DJ while that DJ was spinning records at a hip-hop event (Blanchard 1999: 1). This role was defined by popular African-American radio disc jockeys in New York during the late 1960s, who introduced songs and musicians using impromptu rhymes (Blanchard 1999: 1).

Hip-hop has transformed into an effective tool for educating the public, provided that one actively derives valuable insights from its messages (Miller et al. 2014: 6). Miller et al. (2014: 6) note that hip-hop's themes of resistance, social awareness, self-discovery, activism, pleasure, power, and community involvement have expanded beyond their origins in the Bronx and West Coast cities dealing with post-industrialism. For many individuals, hip-hop has become a form of artistic expression that reflects their concerns, anger, hatred, love, pain, hope, etc. that have been neglected in the public sphere controlled by the American media (Miller et al. 2014: 6). Miller et al. (2014: 6) suggest that hip-hop represents the voice of a generation that has been ignored for an extended period, a voice that expresses the turmoil experienced in ghettos throughout the United States.

Hip-hop music has a lengthy history of being portrayed negatively – the media has repeatedly drawn the world's attention to violence at rap concerts, the misogynistic messages of male rappers, graphic sexual content, and discriminatory language against minorities (Racine 2018: 237). Since the late 1980s, this alternative urban form of expression that emerged from marginalized urban African American communities in the 1960s and 1970s and primarily represented socially outcast youth has become a multifaceted global phenomenon (Mitchell 2015: 227). Racine (2018: 238) suggests that rap can be viewed in this context as a form of urban dissent meant to alert the listener to the injustices of racism, poverty, and other issues affecting America.

Hip-hop continues the long-standing focus on literacy and orality that has characterized African-American communities since slavery, when literacy was legally prohibited (Kelley 2004: 130). Rap artists engage in grammatical creativity, verbal mastery, and linguistic innovation as they refine the art of oral communication (Kelley 2004: 130). Hip-hop culture has produced a vocabulary that reflects the worldview of rap. This perspective subverts "proper" English usage while celebrating the culturally specific phrases that are communicated in rap music (Kelley 2004: 130). Kelley (2004: 130) states that the violent lyrics found in rap songs are typically not meant to be taken literally. Instead, they are often metaphors employed to challenge other rappers in a verbal battle. Furthermore, they are not intended as literal descriptions of violence and aggression but rather as playful uses of language (Kelley 2004: 130).

Over the last decade, the scholarship surrounding hip-hop has grown exponentially, making its way into the disciplines of gender studies, critical race theory, communication and rhetoric studies, psychology, sociology, anthropology, ethnomusicology, popular culture studies, and religious studies (Miller et al. 2014: 9). Given the complexity of issues involved in

hip-hop studies, more and more disciplines are beginning to take up hip-hop for academic reflection (Miller et al. 2014: 9).

I believe that hip-hop music is not inherently violent, discriminatory, or misogynistic – hip-hop music does have those elements in it but the violent actions and insults depicted in the medium are mainly reserved for the music and do not translate into the real world. I believe this is understood by most young people nowadays as hip-hop has had an immense impact on mainstream fashion, television, cinema, advertising, and language (Blanchard 1999: 2). According to Morgan and Bennett (2011: 179) hip-hop music was the second most popular music genre for all age groups in terms of sales from 1999 to 2008. Nowadays, hip-hop is one of the most popular genres of music among young people as it has been found to be a tool for its expressive power that allows the lyrics to communicate emotion and attitude.

1.2 African American Vernacular English

Given the origins and expressiveness of hip-hop, it is clear that language and personal expression are its most essential elements. When talking about hip-hop and the language used in the lyrics of rap songs, we need to also address the dialect that dominates the medium – Hip-Hop Nation Language (HHNL) or African American Vernacular English (AAVE). In his article, Samy Alim (2007: 162), suggests that educational institutions have been trying to gentrify and remove black language from its speakers – this is similar to how economic institutions are gentrifying and removing black communities across the US and making unfulfilled promises of economic independence. Schools are trying to teach African American children 'proper' English while not acknowledging sociolinguistic differences and writing AAVE off as just English with grammatical errors. Nowadays, hip-hop has a significant role in the process of language acquisition for many young people all over the world.

AAVE, or African American Vernacular English originated from the South. The strong connection between the growth of AAVE as a sociocultural form of English and its usage in urban areas outside of the South was established during the 20th century. Urban AAVE arose as a consequence of the Great Migration, during which African Americans relocated from the rural South to major cities in the North in the early to mid-1900s. By 1970, 47% of African Americans had settled outside of the South, with 77% of them residing in urban areas. The migration of a large number of African Americans to these metropolitan areas resulted in increased racial segregation and a social atmosphere that supported the preservation of ethnic and linguistic characteristics, along with other social and cultural impacts. The influx of African American migrants into these urban settings, their shared Southern rural cultural background, segregated living circumstances, and the prevalent biracial ideology in most Northern urban cities provided an ideal setting for fostering and preserving ethnolinguistic differences. (Wolfram 2004: 111-113)

Hip-Hop Nation Language, or HHNL, is a term occasionally used to describe the language used in hip-hop. According to Samy Alim (2006), the grammar of HHNL is mostly based on that of African American Vernacular English (AAVE). However, the distinctive vocabulary, communication style, and appeal to urban youth are what distinguish HHNL as a distinct dialect (Samy Alim 2006). It is now commonplace in popular music, literature, and everyday interactions outside of Latino and African American cultures as well (Ticco 2015: 20). HHNL is the most recent addition to African American folklore and is inspired by hip-hop culture artists, who are naturally born Black Americans (Alim 2006: 533). By fusing speech, music, and literature, it both expands and reflects the Black American Oral Tradition (Alim 2006: 533). HHNL is largely influenced by the socioeconomic circumstances of an individual, therefore it is not just employed by African Americans. For example, well-known white and

Puerto Rican rappers Eminem and Fat Joe also include AAVE and HHNL in their music (Ticco 2015: 20).

Urban areas are now the primary hub of African American youth culture, with many cultural and behavioral standards, including language, spreading outward from these urban centers and influencing the contemporary, supraregional African American Vernacular English norms (Wolfram 2004: 113). These characteristics have persisted to the present day and can especially be seen in 'black music' such as hip-hop, blues, or jazz.

The most noteworthy traits of AAVE have typically been associated with the verb phrase Wolfram (2004: 117). These traits include, for example, the use of the past tense in an extended form as a participle (e.g., *I had went down there*), using the participle form as past tense (e.g., *they seen it*), employing the bare root form as past tense (e.g., *they run there yesterday*), and other such characteristics (Wolfram 2004: 122). There are also verbs in AAVE that can function as intransitive verbs even though in standard English they are considered strictly transitive – the verb *beat* for example can be used as an intransitive verb in *we beat* (we won) whereas it is required to co-occur with an object in other varieties of English (Wolfram 2004: 123).

Multi-word verbs are also very different in AAVE as different particles are used to express different meanings in contrast to standard English. Verb and particle combinations may be utilized lexically, such as using *blessed out* to mean scolding or swearing at someone, as in *she blessed him out* (Wolfram 2004: 123). Wolfram (2004: 117) reiterates in his article that one of the most frequently identified features of AAVE is the absence of the copula and auxiliary verbs for contractions of *is* and *are* and has been one of the most often described structures of AAVE – this can be seen in such examples as *she nice* for *she's nice* and *they acting up* for *they're acting up*. These characteristics of verb phrases that differentiate AAVE from other

varieties of English are especially crucial to this thesis as it helps understand the verb constructions and multi-word verbs in the song lyrics that will be analyzed later on in the study.

1.3 Multi-word verbs

Quirk et al. (1985: 1150) define a multi-word verb (MWV) as a unit which behaves to some extent either lexically or syntactically as a single verb. Quirk et al. (1985: 1150) state that since the verb has been considered a class of word, it may seem a contradiction to speak of 'multi-word verbs'. The term 'word' is frequently used, however not only for a morphologically defined word class but also for an item that acts as a single word lexically or syntactically (Quirk et al. 1985: 1150). Quirk et al. (1985: 1150) state that it is this extended sense of 'verb' as a unit which behaves to some extent either lexically or syntactically as a 'single verb' that we use in labels such as 'prepositional verb'. Thus, in the sentence: *We thought of the problem*, the word *thought* remains morphologically a verb, being the item which has variable inflection; but the sequence *thought of* also functions in various ways as a single unit.

These particles of multi-word verbs can change the meaning of the verb in idiomatic ways. For example, the verb *to turn* on its own means to rotate or change direction, but when the particle *off* is added to form the phrasal verb *to turn off*, it takes on the meaning of stopping or deactivating something. Multi-word verbs, which have two or three distinct parts and frequently have idiomatic meanings, have always been considered a difficult part of the English language learning process and can be challenging for non-native speakers to understand (Gilquin 2015: 24). Several factors contribute to the challenges faced by learners in understanding and using phrasal verbs. Firstly, the sheer abundance of these verbs can be overwhelming for many learners, leading to confusion (Akbary et al. 2016: 3). Akbary et al. (2016: 3) suggest that in addition to their high frequency, distinguishing between phrasal verbs

can be difficult since changing a preposition of a phrasal or a multi-word verb can significantly alter the entire meaning of the construction. Another aspect that adds complexity to learning multi-word verbs is their polysemous nature, whereby a single phrasal verb can possess multiple meanings depending on the context in which it is used (Akbary et al. 2016: 3). Finally, the separability of multi-word verbs poses a challenge, as some verbs allow for the object to be placed between the base verb and the particle, while others require the base verb and the preposition to remain together (Akbary et al. 2016: 3). Multi-words verbs act as semi-preconstructed phrases used by people to speak or write more fluently – language use sounds artificial and nonidiomatic when phrasal verbs are not used in the intended context. Therefore, multi-word verbs are crucial for language learning.

A type of multi-word verb that is common is the intransitive phrasal verb, which consists of a verb and an adverb particle. Examples of this include *The plane has just touched down*, *The plane has now taken off*, and *The tank blew up* (Quirk et al. 1985: 1152). Quirk et al. (1985: 1152) also draw a distinction between phrasal verbs and free combinations in which the verb and the adverb have distinct meanings. In phrasal verbs like *give in* (surrender), *catch on* (understand), and *blow up* (explode), the combination's meaning cannot be predicted from the meanings of the verb and particle separately (Quirk et al., 1985: 1152). However, in free combinations, the verb functions as a normal intransitive verb, and the adverb has its own meaning. For example, *He walked past* means past the object/place, and *I waded across* means across the river/water/etc. *Past* and *across* are adverbs, but their function is similar to a prepositional phrase of direction (Quirk et al. 1985: 1152). Quirk et al. (1985: 1152) note that the separability of verb and adverb in terms of meaning is shown by possible substitutions, such as substituting *wade* with *walk, run, swim, jump, fly,* etc., and *across* with *in, through, over, up, down,* etc. In other cases, the particle may have an intensifying or aspectual force, as in *liven*

up, go on, or *chatter away* (Quirk et al. 1985: 1152). Quirk et al. (1985: 1152) state that in free combinations, it is often possible to place a modifying adverb *right* or *straight* between the adverb particle and the verb, such as *Go right/straight on*, *Drink right up*, or *Walk straight in*.

The most common particles that phrasal verbs consist of are the following: *aboard, about, across, ahead, along, apart, around, aside, away, back, by, down, forth, forward, in, off, on, out, over, round, through, together, under, up* (Gilquin 2015: 8). This is especially applicable to my research as these particles can be used to find the most frequent multi-word verbs in the corpus that will be compiled as part of the thesis.

One example of a research paper where Gilquin's (2015) list of the most common particles of phrasal verbs was used was Toom's (2020) thesis where she aims to find out the most frequent phrasal verbs used by Estonian EFL learners in written and spoken language. Using information from two Estonian EFL learner corpora, Toom (2020: 33) conducted an empirical analysis and discovered that the relative frequency of phrasal verbs used by Estonian EFL learners was 47 per 10,000 written words and 56 per 10,000 spoken words. It was discovered that Estonian EFL students significantly underuse phrasal verbs when compared to native speakers, particularly when speaking (Toom 2020: 33). Findings also revealed that of the 109 different phrasal verbs identified, the most frequently used phrasal verbs were *go on*, *take over*, and *sum up* (Toom 2020: 33). Toom's work is highly relevant to the thesis at hand as a large part of her work's methodology and the process of multi-word verb identification, in particular, will be applicable in this thesis.

According to the research done by Akbary et al. (2016: 5), hip-hop music exhibits the highest frequency of phrasal verbs in its song lyrics, while metal music displays the lowest frequency. By conducting a type-token ratio analysis, Akbary et al. (2016: 5) found that hip-hop demonstrates the greatest diversity in the usage of phrasal verbs, followed by metal and pop

genres, which exhibited a similar level of variety in their song lyrics. These findings suggest that the choice of music genre can potentially impact the types of phrasal verbs learners are exposed to.

Akbary et al.'s (2016: 9) findings suggest that different music genres, such as pop and hip-hop, may offer varying benefits to learners based on their proficiency levels. The study reveals that pop songs, characterized by the lowest type-token ratio of phrasal verbs, tend to employ these verbs repetitively, making them particularly suitable for learners at lower proficiency levels (Akbary et al. 2016: 9). Conversely, hip-hop songs prove to be more advantageous for advanced learners due to their rich variety of phrasal verbs (Akbary et al. 2016: 9). It is important to note that hip-hop songs might not be as beneficial for lower-level learners, as they can be challenging to comprehend, especially in the absence of accessible lyrics, and often contain culture-specific references and slang (Akbary et al. 2016: 9).

2. EMPIRICAL ANALYSIS

The opening part of this empirical analysis section provides a summary of the corpus that was compiled for the purposes of this thesis and was used to extract data for the empirical analysis. The following subsection provides a summary of what and why the particles that were analyzed were chosen and the grammatical criteria employed to detect the multi-word verbs in the data. The third subsection provides an explanation of the methodology used to carry out the empirical analysis. Finally, the chapter concludes by presenting the results of the empirical analysis and discussing their implications.

2.1 Compilation of the corpus of hip-hop songs

The aim of this paper is to identify (a) the most used multi-word verbs in 1990s and 2010s American hip-hop song lyrics, (b) if and how has the use of phrasal verbs in American hip-hop music changed, and (c) based on type-token ratio analysis, how do the decades at hand differ in lexical diversity. For the purposes of the thesis at hand, a custom-built corpus of American hip-hop song lyrics was compiled.

The top 100 songs in the United States are ranked each week on the *Billboard Hot 100* list using a formula that takes into account sales, radio airplay, and streaming activity. The following criteria are taken into account by *Billboard's Hot 100* when choosing which songs to include on their 'Hot' list: the number of sales of printed and digital singles, as well as albums that contain a single or multiple tracks; the number of times a song is played on the radio; the number of times a song is streamed on services like Spotify, Apple Music, and YouTube; social media activity, such as how many times a song is mentioned or shared on sites like Twitter and Facebook (Billboard 2014). To ensure a balanced sample, the 5 most popular singles from each year within the given time periods according to the 'Hot Rap List' by the music industry magazine *Billboard* were taken to compile the corpus. It is important to note that some songs

came up multiple times in multiple years with the most weeks at number one according to *Billboard* – in these instances, the next most-listened-to song from the list was chosen for the corpus. One song from the year 2012 was omitted from the corpus entirely even though it was one of the most popular songs of the year according to *Billboard* – this song was "Gangnam Style" by Psy. The song was omitted from the corpus as it was the only song with lyrics that were mainly in a language other than English (Korean) on *Billboard*'s most-listened-to songs list.

The online lyrics database AZlyrics was used to retrieve all lyrics as it is known to be one of the most trustworthy databases for the most accurate song lyrics. The study relies on the freeware corpus analysis toolkit AntConc (Laurence Anthony's Website 2022) meant for concordancing and text analysis, which is used to extract most of the multi-word verbs from the lyrics of the selected songs.

2.2 Identification of the multi-word verbs

To identify and extract multi-word verbs, a list of the most common particles is used, since these verbs typically consist of a verb and one or more particles. The program's (AntConc) search bar was used to individually enter each of the 25 particles analyzed for this study. The 25 particles are the following: *aboard, about, across, ahead, along, apart, around, aside, away, back, by, down, forth, forward, home, in, off, on, out, over, round, through, together, under, up.* It is important to note that multi-word verbs are not only limited to the 25 particles that were used to identify them in this thesis – there are hundreds of different particles with which multi-word verbs can be formed. The 25 particles used in the given thesis are only the most common ones in standard English according to Gilquin (2015) and Quirk et al. (1985) and will be sufficient for the study.

It is also important to note that while these words serve as particles in multi-word verbs, they may also serve various other purposes in addition to that. For example in the sentence: *take a ride in my coupe*, the preposition *in* does not function as a particle in a multi-word verb; in the sentence, *she moved in with him*, *in* functions as a particle in the phrasal verb *moved in*. This means that each concordance line must be examined separately to determine whether or not they function as a particle in a multi-word verb or not.

2.3 Methodology

The concordance lines obtained with AntConc were transferred to an Excel spreadsheet and analyzed based on whether the word in the line acted as a particle in a multi-word verb or had some other grammatical function. Cambridge Dictionary, A Comprehensive Grammar of the English Language by Quirk et al. (1985) and various other trustworthy sources were used to help identify if a particle was part of a multi-word verb or had any other grammatical function in the sentence. Concordance lines that contained multi-word verbs were separated into another spreadsheet, while the remaining lines were kept in the original file to calculate frequencies later.

Following the fairly time-consuming and challenging manual identification of the multi-word verbs, the number of different multi-word verbs that occurred with each particle and the frequency of each identified multi-word verb was determined with the use of Excel. Many difficulties were encountered while identifying the multi-word verbs. The multi-word verbs that were most difficult to identify were the ones with an object between the lexical verb and particle. Some of these noun phrases between the verb and the particle were sometimes very long, which made it difficult to determine the lexical verb used in the multi-word verb (e.g. *keep that Lindbergh shit up in the cut*). It is important to note that the aim of the given thesis was to focus

on multi-word verbs that were formed with mainly lexical verbs. This means that multi-word verbs that were formed with auxiliary verbs (e.g. *be down, be along, be after, be off*) were excluded from the analysis in both decades. This process was repeated for all 25 particles, and the same analysis was performed on each identified multi-word verb.

For this thesis, a type-token ratio analysis was also conducted on all the songs that were analyzed. A text's type-token ratio is calculated by dividing the types (the total number of different words) by the tokens (the total number of words) present in a text or speech (McEnery & Hardie 2011: 253). A ratio approaching 1 (or 100%) indicates a greater diversity in the vocabulary used within a text (McEnery & Hardie 2011: 253). The number of types and tokens of all songs were determined with the help of AntConc.

2.4 Data analysis and results

2.4.1 The use of multi-word verbs in hip-hop songs

The analysis of 25 particles in the two decades yielded a total of 3,274 concordance lines, with 1,764 (54%) of these lines containing a multi-word verb and 1,510 (46%) lines without a multi-word verb. As was stated in the introduction of this thesis, it was probable that the overall frequency of multi-word verbs in the 2010s would be higher than in the 1990s as there is a tendency for multi-word verbs to be repeated more in songs from the 2010s. This is backed up by the results of the corpus analysis – the number of multi-word verbs identified was 863 in the 1990s and 901 in the 2010s.

Three songs with the highest number of multi-word verbs were "Humble" by Kendrick Lamar with 96 multi-word verbs, "I'll Be There for You/You're All I Need to Get By" by Method Man with 59 multi-word verbs, and "Ghetto Cowboy" by Mo Thugs Family with 57 multi-word verbs. Three songs with the fewest multi-word verbs were "Old Town Road" by Lil Nas X with

3 multi-word verbs, "Hot Boyz" by Missy Elliott with 3 multi-word verbs, and "Watch Me (Whip/Nae Nae)" Silentó with 4 multi-word verbs. It is important to note that these numbers, of course, may depend on the length of the lyrics of the given songs. In order to make an adequate assessment it would be necessary to divide the total number of multi-word verbs by the total number of words in each song. The full list of analyzed songs, their TTRs, and the frequency of multi-word verbs are highlighted in Appendix 1 and Appendix 2.
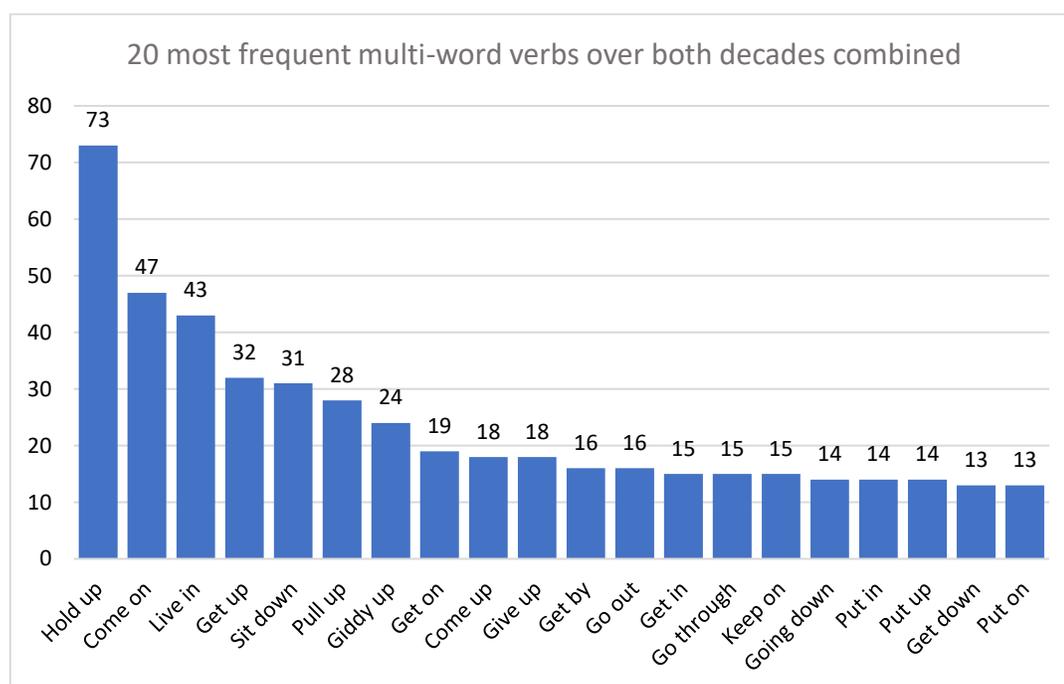
Figure 1. The 20 most frequent multi-word verbs over both decades combined

The 5 most frequent multi-word verbs in 1990s hip-hop music were *come on* (45)*, live in* (37), *giddy up* (24), *get up* (18), and *get by* (16). *Giddy up* may seem like an obscure multi-word verb with such a high frequency but it is important to note that all its 24 appearances in the corpus came from only one song ("Ghetto Cowboy" by Mo Thugs Family). The 5 most frequent multi-word verbs in the 2010s hip-hop music were *hold up* (71)*, sit down* (30), *pull up* (28)*, get up* (14), and *go through* (13). The 5 most frequent multi-word verbs over both decades combined were *hold up* (73), *come on* (47), *live in* (43), *get up* (32), and *sit down* (31). These

results are summarized in Figure 1. These results were also expected as the most common multi-word verbs in hip-hop are relatively common in standard English as well. A more detailed list of the most frequent multi-word verbs in hip-hop can be found in Appendix 3.

In the corpus analysis, the particles and lexical verbs of multi-word verbs are examined separately as each component of a multi-word verb contributes to the overall meaning and structure of the verb. One can learn more about the distinct roles, functions, and semantics of the most prevalent particles and lexical verbs in multi-word verbs by looking at them independently. This shows us, for example, how many times were particles with opposite meanings (*up* and *down*; *in* and *out*) used in hip-hop songs.

Figure 2. The frequencies of the analyzed particles
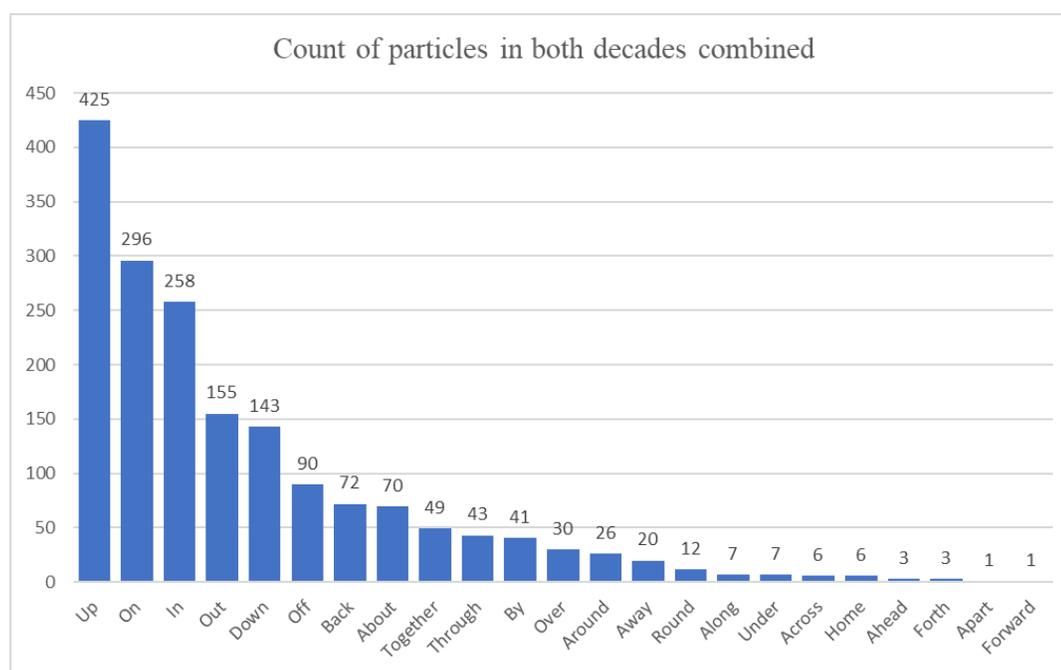
In the 1990s, three out of the 25 particles (*aside, aboard,* and *forward*) were not used in any multi-word verbs. Similarly, in the 2010s, three particles (*aboard, apart,* and *aside*) were not used in any multi-word verbs. Over both decades combined the most frequently used particles in multi-word verbs were *up* (425), *on* (296), and *in* (258). On the other hand, the

particles *apart* and *forward* appeared only once each in the corpus. These results are summarized in Figure 2. These results were also expected as particles *up*, *on,* and *in* are one of the most common particles in standard English. It is also important to note the prevalent use of the word *up* in hip-hop song lyrics as this word has a very important role in AAVE – in the song "Up Jumps Da' Boogie" by Timbaland & Magoo (1997), Timbaland says "Don't salt the next man, keep that Lindbergh shit / up in the cut, like gay niggas in butt." Here, the word *up* is used after the object between the verb *keep* and the particle *in*. Even though the word *up* is not the particle of the multi-word verb, it functions as a directional indicator and an intensifier. This phenomenon was very prominent in the conducted corpus analysis.

There were 222 unique lexical verbs in the 1990s and 181 unique lexical verbs in the 2010s. This proves the hypothesis to be true as it shows that the diversity of lexical verbs in the 1990s was greater. The most frequent lexical verbs in the 1990s were *come* (92), *get* (77), and *live* (40), while in the 2010s, the most frequent lexical verbs were *get* (86), *hold* (80), and *go* (66). These results are summarized in Figure 3. In the 1990s, there were 119 unique lexical verbs that appeared only once, including notable ones such as *smoke, revolve, rustle,* and *rumble*. For example, in the song "Hey Lover", LL Cool J (1995) says "Still, he can't stop me from having daydreams / *tonguin' you down* with, uh, vanilla ice cream." Here we see the lexical verb *tongue* paired with the particle *down* to form a unique multi-word verb, which implies the use of the tongue in a sensual or sexual manner. Similarly, in the 2010s, there were 83 unique lexical verbs that appeared only once, including notable ones such as *rollercoaster, suspend, induct, geek,* and *establish*.

The most frequent lexical verbs overall in both decades combined were *get* (163), *come* (120), and *go* (100). As was stated in the literature review, according to Wolfram (2004: 123) some multi-word verbs are also very different in AAVE as different particles are used to express

different meanings in contrast to standard English. Some unique multi-word verbs, for example, can be found in the song "How Do You Want It" by Tupac '2pac' Shakur (1996):

"Media is in my business and they actin' like they know me

But I'ma *mash out* and *peel out*

I'm with a clique that's quick to *whip that fuckin' steel out*" (2pac 1996)

In the given lyrics we can see three different and unique multi-word verbs used in 2 consecutive lines – these are *mash out*, *peel out,* and *whip (that fuckin' steel) out*. *Mash out* is used to mean driving fast to leave quickly from someplace. *Peel out* is a synonym to *mash out* but the word *peel* spotlights the peeling of rubber from the tires and the subsequent screeching sound that is generated when one drives away fast. *Whipping out* in *Whip (that fuckin' steel) out* refers to unholstering a firearm as *steel* is a slang word for a lethal weapon.

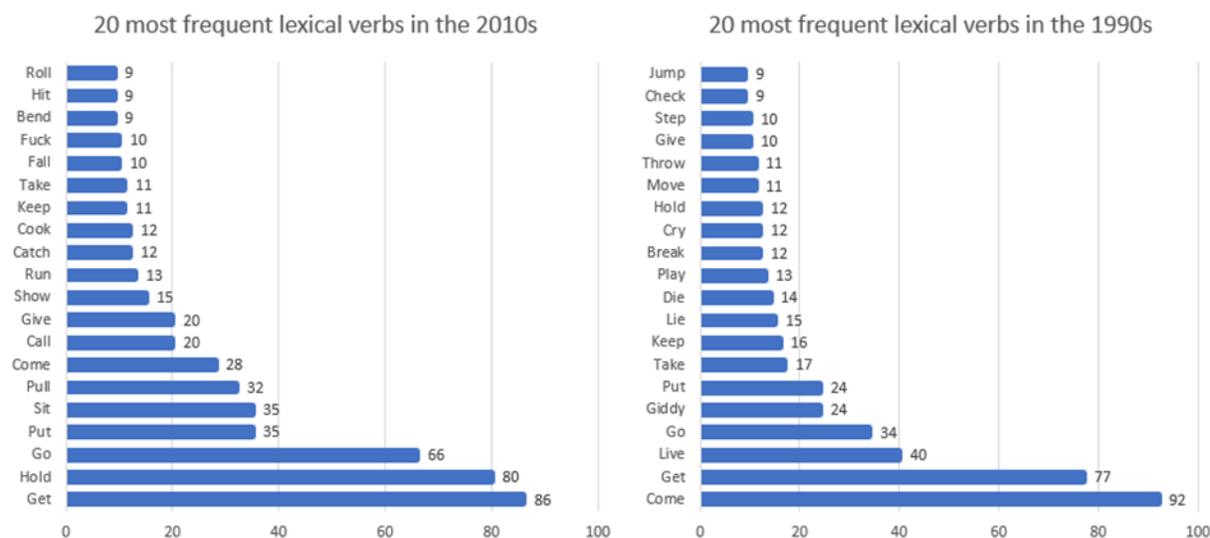**Figure 3.** The most frequent lexical verbs in the 2010s (on the left) and 1990s (on the right)

2.4.2 Type-token ratio analysis

The results of the type-token ratio analysis show a clear distinction between music from the 1990s and songs from the 2010s in terms of linguistic diversity. For the present corpus, it was found that the average TTR for 50 songs from the 1990s was 0.41 and the average TTR for

50 songs from the 2010s was 0.34. This shows that when compared to songs from the 2010s, those from the 1990s had a greater level of lexical diversity.

The analysis of the type-token ratios in a selection of songs from different eras produced some intriguing results regarding the lexical diversity of these songs. Among the songs examined, the highest TTRs were observed in "Getto Jam" by Domino, "Woo Hah!! Got You All in Check" by Busta Rhymes, and "Treat 'Em Right" by Chubb Rock. These songs demonstrate a rich and varied use of vocabulary, showcasing a creative and intricate approach to lyrical composition. On the other end of the spectrum, the songs with the lowest TTRs were "Watch Me (Whip/Nae Nae)" by Silento, "What's It Gonna Be?!" by Busta Rhymes, and "This Is America" by Childish Gambino. Despite being well-known and significant in their own right, these songs use language in a more concentrated and repetitive manner, which suggests a straightforward approach to songwriting. It is important to note here that 19 of the songs with the highest TTRs were all from the 1990s. This suggests that songs from the 1990s were lexically more diverse than songs from the 2010s which all had considerably lower TTRs. The variations in TTRs across these songs highlight the diverse approaches taken by artists in terms of linguistic expression and lyrical complexity over time.

2.5 Discussion

The aim of this paper was to identify (a) the most used multi-word verbs in 1990s and 2010s American hip-hop song lyrics, (b) if and how has the use of phrasal verbs in American hip-hop music changed, and (c) based on type-token ratio analysis, how do the decades at hand differ in lexical diversity. The data analysis revealed a decrease in the variety of multi-word verbs between the decades, whereas the total frequency of multi-word verbs increased, indicating a tendency for repetition in songs from the 2010s. This decline in the variety of multi-

word verbs and language used becoming more simplistic in general may indicate a move away from the nuance and complexity that have been traditionally connected to hip-hop. There could be a number of causes for this tendency.

Pettijohn II and Sacco Jr (2009: 307) suggest in their study that changes in social and economic threat in America influence the lyrical substance of *Billboard* No. 1 songs. Furthermore, lyrical content analysis indicates that *Billboard* songs with longer sentences, more references to the future, more information about social processes, and other references were well-liked during tense social and economic periods (Pettijohn II & Sacco Jr 2009: 307). This is also reflected by the results of the thesis at hand – considering that the 1990s were a period of social and economic tension characterized by economic uncertainty, geopolitical conflicts, terrorism threats, and social unrest, it is clear why more complex lyrics and the varied use of multi-word verbs were more popular in the 1990s.

As mentioned in the introduction to this thesis, one of the factors contributing to the decline in the lexical diversity of rap songs may be the rise of various hip-hop sub-genres, such as mumble rap, where the traditional emphasis on lyricism is disregarded. Mumble rap, which has become increasingly popular in recent years and changed the musical landscape of hip-hop, is defined by repetitive hooks and basic rhyming patterns. Hip-hop has seemingly adopted this move toward lyrical minimalism, which has resulted in the observed simplification. One reason for the emergence of these subgenres of music with more simplistic lyrics could be the fact that hip-hop as a genre of music has become more popular. According to Varnum et al. (2021: 12), when individuals are exposed to a larger number of new songs, the average lyrical complexity of songs tends to decrease, and the success of such songs becomes more strongly associated with simplicity. Varnum et al. (2021: 2) argue that songs with simpler lyrics are particularly likely to achieve success in contexts where there is a greater abundance of new songs available.

This is attributed to the limited capacity of individuals' information processing abilities, as they tend to conserve mental resources (Varnum et al. 2021: 2). Consequently, when faced with the task of evaluating persuasive messages or complex decision environments, individuals are more prone to rely on heuristics, peripheral cues, and other automatic cognitive processes to assess these messages if their cognitive resources are constrained in some way (Varnum et al. 2021: 2). Hence, when confronted with a larger number of products to evaluate, individuals may increasingly prefer simpler products that demand less mental effort to engage with (Varnum et al. 2021: 2).

The findings of this thesis also revealed that the linguistic diversity of songs from the 1990s surpassed that of songs from the 2010s, which generally displayed significantly lower TTRs. According to the research done by Akbary et al. (2016: 5), hip-hop music exhibits the highest frequency of phrasal verbs in its song lyrics, while metal music displays the lowest frequency. By conducting a type-token ratio analysis, it was found that hip-hop demonstrates the greatest diversity in the usage of phrasal verbs, followed by metal and pop genres, which exhibited a similar level of variety in their song lyrics (Akbary et al. 2016: 5). These findings suggest that the choice of music genre can potentially impact the types of phrasal verbs learners are exposed to.

The commercialization of hip-hop may be encouraging lyricists to put accessibility and mass appeal ahead of linguistic complexity. Artists may choose to use simpler, more understandable language patterns in order to appeal to a larger audience. This is also supported by research done by Varnum et al. (2021: 2) – there is evidence to support the idea that people may have innate preferences for music with more repeated and simplistic lyrics. This is also supported by the results of the thesis at hand – there were more multi-word verbs used in 2010s hip-hop because there was a tendency for the multi-word verbs to be repeated. Additionally,

songs with more repeating lyrics may benefit from certain advantages in terms of information transmission as they are easier to recall and are therefore likely easier to transmit accurately (Varnum et al. 2021: 2).

Akbary et al.'s (2016: 9) findings suggest that different music genres, such as pop and hip-hop, may offer varying benefits to learners based on their proficiency levels. The study reveals that pop songs, characterized by the lowest type-token ratio of phrasal verbs, tend to employ these verbs repetitively, making them particularly suitable for learners at lower proficiency levels (Akbary et al. 2016: 9). Conversely, hip-hop songs prove to be more advantageous for advanced learners due to their rich variety of phrasal verbs (Akbary et al. 2016: 9). However, it is important to note that hip-hop songs might not be as beneficial for lower-level learners, as they can be challenging to comprehend, especially in the absence of accessible lyrics, and often contain culture-specific references and slang (Akbary et al. 2016: 9).

As was mentioned in the literature review section, hip-hop music has been infamous for media repeatedly labeling it violent, misogynistic, sexual, and often discriminatory towards minorities (Racine 2018: 237). While conducting the corpus analysis, I noticed the hallmarks of all of the previously mentioned labels – women were called names, people of different sexual orientations were discriminated against, and a lot of the lyrics analyzed were fairly violent in nature. Although all of the aforementioned labels seem to be true, if one just takes the time to focus on the lyrics and what is said, one begins to understand that these labels are only superficial. As Kelley (2004: 130) notes in her article, the violent lyrics found in rap songs are typically not meant to be taken literally – they are not intended as literal descriptions of violence and aggression but rather as playful uses of language. I have found this to be true of most hip-hop songs I have listened to. I find that the discrimination and violence reflect rap artists' need to one-up one another and represents a competition where an artist is violent lyrically as opposed

to being violent physically. In this sense, I find hip-hop to be a tool for young artists to replace physical violence with lyrical violence. The same is reflected in the playfulness of the lyrics – hip-hop is a constant battle between artists to determine who has the best wordplay, story-telling capabilities, rhyme schemes, flow, etc.

Additional research is required to address the limitations of this thesis and offer a more comprehensive exploration of the use of phrasal verbs in hip-hop. Subsequent studies should delve deeper into the factors contributing to the decline in multi-word verb variety and the simplification of lyrics. For instance, comparative research focusing on various hip-hop subgenres would be valuable in assessing linguistic discrepancies among different genres of hip-hop over time. By examining the broader sociocultural context surrounding hip-hop music, researchers can unveil the underlying social, economic, and technological influences driving these observed trends. The present thesis serves as a strong foundation for future research into the application of multi-word verbs in hip-hop.

CONCLUSION

Multi-word verbs, which consist of two or three distinct parts and often carry idiomatic meanings, have always been recognized as a challenging aspect of learning English for non-native speakers (Gilquin 2015: 24). The difficulties in comprehending and using multi-word verbs stem from various factors. Firstly, the sheer abundance of these verbs can overwhelm learners and result in confusion (Akbary et al. 2016: 3). Additionally, according to Akbary et al. (2016: 3), distinguishing between phrasal verbs can be problematic because altering the preposition in a phrasal or multi-word verb can drastically change the entire meaning of the construction. Another complexity arises from the polysemous nature of multi-word verbs, where a single verb can possess multiple meanings depending on the context in which it is employed (Akbary et al. 2016: 3).

The aim of this paper was to identify how multi-word verbs were used in American hip-hop music. This is because popular media, especially music, holds immense value as a resource for language acquisition, particularly due to its widespread consumption in all countries worldwide. Movies, books, TV shows, podcasts, video games, and notably music, present an excellent opportunity for language learning (Akbary et al. 2016: 9-10). Hip-hop is currently one of the most popular musical genres among young people, primarily due to its expressive power, allowing lyrics to convey emotions and attitudes. Akbary et al.'s research (2016: 5) further indicates that hip-hop music exhibits the highest frequency of multi-word verbs in its song lyrics.

Analyses of hip-hop from a linguistic point of view are relatively scarce because previous studies have primarily concentrated on other topics. While research has been previously done on the importance of multi-word verbs in language acquisition and music, there has yet to be any extensive research done on the changes in the language used in hip-hop music

over time. The thesis at hand intended to contribute to this field by analyzing the lexical diversity and the use of multi-word verbs in hip-hop music.

To achieve this, three research questions were proposed: (a) what are the most used multi-word verbs in 1990s and 2010s American hip-hop song lyrics, (b) if and how has the use of phrasal verbs in American hip-hop music changed, and (c) based on type-token ratio analysis, how do the decades at hand differ in lexical diversity. These questions were answered by conducting a corpus-based analysis. The corpus that was compiled consisted of the 5 most popular singles from each year from 1990-1999 and 2010-2019 according to the 'Hot Rap List' by the music industry magazine *Billboard*.

To identify and extract multi-word verbs, a compilation of the 25 most frequently occurring particles was employed. Using the search function of the AntConc program, each particle was individually entered for analysis. After manually identifying the multi-word verbs, the frequency, and occurrence of each distinct multi-word verb with their respective particles were determined using Excel. This procedure was repeated for all 25 particles, and the same analysis was conducted for each identified multi-word verb. Additionally, a type-token ratio analysis was carried out on all the songs examined.

By finding the absolute frequencies of the identified multi-word verbs, I obtained answers to questions (a) and (b). The analysis of 25 particles over two decades resulted in a total of 3,274 concordance lines, out of which 1,764 (54%) contained multi-word verbs, while 1,510 (46%) did not. In the 1990s, there were 863 multi-word verbs identified, whereas, in the 2010s, there were 901. Among the 25 particles, three (*aside, aboard,* and *forward*) were not utilized in any multi-word verbs in the 1990s, and similarly, three particles (*aboard, apart,* and *aside*) were not employed in any multi-word verbs in the 2010s. The most commonly used particles in multi-word verbs were *up* (425), *on* (296), and *in* (258). Conversely, the particles *apart* and *forward*

only appeared once each in the corpus. There were 222 unique lexical verbs in the 1990s and 181 in the 2010s. The most frequent lexical verbs in the 1990s were *come* (92), *get* (77), and *live* (40), while in the 2010s, the most frequent lexical verbs were *get* (86), *hold* (80), and *go* (66). The 5 most frequent multi-word verbs in 1990s hip-hop music were *come on* (45)*, live in* (37), *giddy up* (24), *get up* (18), and *get by* (16). However, the 5 most frequent multi-word verbs in the 2010s hip-hop music were *hold up* (71)*, sit down* (30), *pull up* (28)*, get up* (14), and *go through* (13). The 5 most frequent multi-word verbs over both decades combined were *hold up* (73), *come on* (47), *live in* (43), *get up* (32), and *sit down* (31). The data analysis revealed a decrease in the variety of multi-word verbs between the decades, whereas the total frequency of multi-word verbs increased, indicating a tendency for repetition in songs from the 2010s.

The analysis of the type-token ratio addressed question (c). It was determined that the average TTR for a sample of 50 songs from the 1990s was 0.41, whereas the average TTR for a sample of 50 songs from the 2010s was 0.34. This indicates that, in comparison to songs from the 2010s, those from the 1990s exhibited a higher degree of lexical diversity. Notably, out of the songs with the highest TTRs, 19 belonged to the 1990s. This suggests that the linguistic diversity of songs from the 1990s surpassed that of songs from the 2010s, which generally displayed significantly lower TTRs. The variations in TTRs observed among these songs underscore the diverse approaches employed by artists in terms of linguistic expression and lyrical complexity over time.

Overall, this thesis establishes a foundation for future investigations into the topic of multi-word verbs in hip-hop songs. The findings and limitations of this study offer numerous potential research inquiries and areas of interest, which can enhance our understanding of the topic. For example, further research could focus on the regional or dialectal variations in the usage of multi-word verbs within American hip-hop music – one could analyze whether certain

verbs or verb combinations are more prevalent in specific geographical locations (e.g. East Coast and West Coast) or in specific subgenres of hip-hop.

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APPENDICES

Appendix 1

List of songs from the 1990s.

Year	Song title	Artist	Code	TTR	Count of multi-word verbs
1990	Expression	Salt-n-Pepa	1990_1	0.4	14
1990	Knockin' Boots	Candyman	1990_2	0.52	20
1990	The Humpty Dance	Digital Underground	1990_3	0.35	23
1990	We're All in the Same Gang	The West Coast Rap All-Stars	1990_4	0.39	40
1990	Call Me D-Nice	D-Nice	1990_5	0.42	14
1991	Treat 'Em Right	Chubb Rock	1991_1	0.53	17
1991	O.P.P.	Naughty by Nature	1991_2	0.34	15
1991	You Can't Play with My Yo-Yo	Yo-Yo featuring Ice Cube	1991_3	0.43	17
1991	Around the Way Girl	LL Cool J	1991_4	0.4	9
1991	Mind Playing Tricks on Me	Geto Boys	1991_5	0.47	29
1992	The Phuncky Feel One	Cypress Hill	1992_1	0.44	19
1992	Jump	Kris Kross	1992_2	0.27	4
1992	They Reminisce Over You (T.R.O.Y.)	Pete Rock & CL Smooth	1992_3	0.5	18
1992	They Want EFX	Das EFX	1992_4	0.47	8
1992	Crossover	EPMD	1992_5	0.49	16
1993	We Getz Busy	Illegal	1993_1	0.4	18
1993	Shoop	Salt-n-Pepa	1993_2	0.41	9
1993	Nuthin' but a 'G' Thang	Dr. Dre featuring Snoop Doggy Dogg	1993_3	0.39	16
1993	Rebirth of Slick (Cool Like Dat)	Digable Planets	1993_4	0.47	10
1993	Insane in the Brain	Cypress Hill	1993_5	0.45	5
1994	Funkdafied	Da Brat	1994_1	0.47	14
1994	Flava in Ya Ear	Craig Mack	1994_2	0.4	10
1994	Player's Ball	Outkast	1994_3	0.45	12
1994	Getto Jam	Domino	1994_4	0.55	8
1994	Tootsee Roll	69 Boyz	1994_5	0.28	8
1995	One More Chance	The Notorious B.I.G.	1995_1	0.46	10
1995	Gangsta's Paradise	Coolio featuring L.V.	1995_2	0.36	16

1995	Hey Lover	LL Cool J	1995_3	0.41	19
1995	Warning	The Notorious B.I.G.	1995_4	0.47	20
1995	I'll Be There for You/You're All I Need to Get By	Method Man featuring Mary J. Blige	1995_5	0.29	59
1996	How Do U Want It	2Pac featuring K-Ci & JoJo	1996_1	0.34	42
1996	California Love	2Pac featuring Dr. Dre and Roger Troutman	1996_2	0.37	15
1996	No Time	Lil' Kim featuring Puff Daddy	1996_3	0.42	13
1996	Woo Hah!! Got You All in Check	Busta Rhymes	1996_4	0.53	19
1996	Tha Crossroads	Bone Thugs-n-Harmony	1996_5	0.31	13
1997	I'll Be Missing You	Puff Daddy and Faith Evans featuring 112	1997_1	0.3	13
1997	Can't Nobody Hold Me Down	Puff Daddy featuring Mase	1997_2	0.44	20
1997	Up Jumps da Boogie	Timbaland & Magoo	1997_3	0.48	18
1997	Hypnotize	The Notorious B.I.G.	1997_4	0.37	13
1997	Feel So Good	Mase	1997_5	0.51	16
1998	Deja Vu (Uptown Baby)	Lord Tariq and Peter Gunz	1998_1	0.52	22
1998	Lookin' at Me	Mase featuring Puff Daddy	1998_2	0.37	11
1998	Ghetto Cowboy	Mo Thugs Family featuring Bone Thugs-n-Harmony	1998_3	0.37	57
1998	Come with Me	Puff Daddy featuring Jimmy Page	1998_4	0.35	14
1998	Doo Wop (That Thing)	Lauryn Hill	1998_5	0.47	15
1999	Who Dat	JT Money featuring Solé	1999_1	0.23	23
1999	Hot Boyz	Missy Elliott featuring Nas, Eve and Q-Tip	1999_2	0.33	3
1999	What's It Gonna Be?!	Busta Rhymes featuring Janet Jackson	1999_3	0.18	17
1999	Satisfy You	Puff Daddy featuring R. Kelly	1999_4	0.42	12
1999	Jamboree	Naughty by Nature featuring Zhané	1999_5	0.52	10

Appendix 2

List of songs from the 2010s.

Year	Song title	Artist	Code	TTR	Count of multi-word verbs
2010	Nothin' on You	B.o.B featuring Bruno Mars	2010_1	0.28	22
2010	BedRock	Young Money featuring Lloyd	2010_2	0.32	17
2010	Love the Way You Lie	Eminem featuring Rihanna	2010_3	0.36	16
2010	Your Love	Nicki Minaj	2010_4	0.3	9
2010	Right Above It	Lil Wayne featuring Drake	2010_5	0.41	20
2011	Look at Me Now	Chris Brown featuring Lil Wayne and Busta Rhymes	2011_1	0.38	18
2011	I'm on One	DJ Khaled featuring Drake, Rick Ross and Lil Wayne	2011_2	0.35	17
2011	Niggas in Paris	Jay-Z and Kanye West	2011_3	0.41	9
2011	Moment 4 Life	Nicki Minaj featuring Drake	2011_4	0.4	12
2011	Headlines	Drake	2011_5	0.37	13
2012	The Motto	Drake featuring Lil Wayne	2012_1	0.44	10
2012	Mercy	Kanye West, Big Sean, Pusha T and 2 Chainz	2012_2	0.31	10
2012	No Lie	2 Chainz featuring Drake	2012_3	0.33	11
2012	Drank in My Cup	Kirko Bangz	2012_4	0.34	24
2012	I Cry	Flo Rida	2012_5	0.35	22
2013	Thrift Shop	Macklemore and Ryan Lewis featuring Wanz	2013_1	0.4	13
2013	Can't Hold Us	Macklemore and Ryan Lewis featuring Ray Dalton	2013_2	0.34	27
2013	The Monster	Eminem featuring Rihanna	2013_3	0.36	15
2013	Holy Grail	Jay-Z featuring Justin Timberlake	2013_4	0.33	20
2013	Rap God	Eminem	2013_5	0.41	27
2014	Fancy	Iggy Azalea featuring Charli XCX	2014_1	0.39	14
2014	Timber	Pitbull featuring Kesha	2014_2	0.28	26
2014	Anaconda	Nicki Minaj	2014_3	0.29	10
2014	Black Widow	Iggy Azalea featuring Rita Ora	2014_4	0.34	7
2014	I Don't Fuck with You	Big Sean featuring E-40	2014_5	0.31	28
2015	See You Again	Wiz Khalifa featuring Charlie Puth	2015_1	0.35	16
2015	Hotline Bling	Drake	2015_2	0.29	15

2015	Watch Me (Whip/Nae Nae)	Silentó	2015_3	0.08	4
2015	Time of Our Lives	Pitbull and Ne-Yo	2015_4	0.29	32
2015	Trap Queen	Fetty Wap	2015_5	0.3	12
2016	Panda	Desiigner	2016_1	0.31	25
2016	Broccoli	DRAM featuring Lil Yachty	2016_2	0.41	14
2016	Me, Myself & I	G-Eazy and Bebe Rexha	2016_3	0.28	8
2016	Black Beatles	Rae Sremmurd featuring Gucci Mane	2016_4	0.42	7
2016	Too Good	Drake featuring Rihanna	2016_5	0.3	9
2017	Humble	Kendrick Lamar	2017_1	0.34	96
2017	Rockstar	Post Malone featuring 21 Savage	2017_2	0.39	21
2017	I'm the One	DJ Khaled featuring Justin Bieber, Quavo, Chance the Rapper and Lil Wayne	2017_3	0.23	12
2017	Bad and Boujee	Migos featuring Lil Uzi Vert	2017_4	0.3	51
2017	Bodak Yellow (Money Moves)	Cardi B	2017_5	0.32	14
2018	God's Plan	Drake	2018_1	0.39	14
2018	In My Feelings	Drake	2018_2	0.3	10
2018	Sicko Mode	Travis Scott	2018_3	0.43	18
2018	Nice for What	Drake	2018_4	0.26	30
2018	This Is America	Childish Gambino	2018_5	0.22	21
2019	Old Town Road	Lil Nas X featuring Billy Ray Cyrus	2019_1	0.35	3
2019	Sunflower (Spider-Man: Into the Spider-Verse)	Post Malone and Swae Lee	2019_2	0.39	15
2019	Truth Hurts	Lizzo	2019_3	0.37	13
2019	Roxanne	Arizona Zervas	2019_4	0.37	10
2019	Wow	Post Malone	2019_5	0.43	14

Appendix 3

List of the 50 most frequent multi-word verbs in both decades combined.

Multi-word verb	Count
Hold up	73
Come on	47
Live in	43
Get up	32
Sit down	31
Pull up	28
Giddy up	24
Get on	19
Come up	18
Give up	18
Get by	16
Go out	16
Get in	15
Go through	15
Keep on	15
Going down	14
Put in	14
Put up	14
Get down	13
Put on	13
Cook up	12
Cry together	12
Die together	12
Give (a fuck) about	12
Lie together	12
Come back	11
Get off	10
Go on	10
Scream out	10

Bend over	9
Call up	9
Come through	9
Slip up	9
Take out	9
Talk about	9
Throw up	9
Call on	8
Check out	8
Come in	8
Go back	8
Hold down	8
Move out	8
Play on	8
Show up	8
Swing round	8
Tell about	8
Wake up	8
Break down	7
Catch up	7
Come around	7

RESÜMEE

TARTU ÜLIKOOL
ANGLISTIKA OSAKOND

Mark Aaron Levin
A Corpus-Based Study of Multi-Word Verbs in Hip-Hop. Korpusuuring mitmesõnaliste verbide kasutuses hip-hopis
bakalaureusetöö
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Annotatsioon:

Hip-hop on kultuuriline nähtus, mis on paljude noorte jaoks keele omandamise seisukohast väga oluline, mistõttu väärib see uurimist ka keeleteaduslikust vaatepunktist. Hip-hopis aitab mitmesõnaliste verbide kasutamine suurendada laulusõnade keerukust, väljendusrikkust ja peenust. Mitmesõnalistel verbidel on inglise keeles eriline tähtsus, sest need aitavad mõista idiomaatilisi väljendeid, kollokatsioone ja kultuuriliselt kinnistunud tähendusi. Käesoleva töö eesmärk on a) tuvastada 1990. ja 2010. aastatel Ameerika hip-hop-laulutekstides kõige sagedamini kasutatavad mitmesõnalised verbid, b) leida muutusi mitmesõnaliste verbide kasutuses Ameerika hip-hop-muusikas ning c) viia läbi TTR analüüs, et hinnata, kuidas erinevad antud aastakümned leksikaalse mitmekesisuse poolest. Antud eesmärkide saavutamiseks koostati Ameerika hip-hopi laulusõnadest koosnev korpus ja seejärel viidi läbi korpuspõhine analüüs.

Töö jaguneb kahte peatükki: kirjanduse ülevaade ja empiiriline analüüs. Kirjanduse ülevaates defineeritakse afroameerika inglise keel ja mitmesõnalised verbid. Lisaks selgitatakse hip-hopi tausta ja ajalugu ning antakse ülevaade varasematest hip-hopi ja afroameerika inglise keele kohta tehtud uuringutest. Empiirilises osas tutvustatakse kasutatud metoodikat, millele järgnevad töö tulemused ja arutelu. Töö lõpeb kokkuvõttega.

Töös analüüsitud 25 partiklit andsid 3274 vastust, millest 1764 (54%) sisaldasid mitmesõnalisi verbe. Kõige sagedamini kasutatavad partiklid mitmesõnalistes verbides olid *up* (üles), *on* (peal) ja *in* (sees). Kõige sagedasemad leksikaalsed verbid 1990. aastatel olid *come* (tulema), *get* (saama) ja *live* (elama). 2010. aastatel olid kõige sagedasemad leksikaalsed verbid *get* (saama), *hold* (hoidma) ja *go* (minema). Kõige sagedasemad mitmesõnalised verbid kahe dekaadi peale kokku olid *hold up* (pea kinni)*, come on* (tule)*, live in* (elama kuskil)*, get up* (tõuse püsti) ja *sit down* (istu maha). Tulemused näitasid, et mitmesõnaliste verbide mitmekesisus on aastakümnete vältel vähenenud, kuid nende koguarv on suurenenud, mis viitab sellele, et 2010. aastatel oli lauludes tendents sõnu korrata. Leiti, et 1990. aastate 50 laulust koosneva valimi keskmine TTR oli 0,41, samas kui 2010. aastate 50 laulust koosneva valimi keskmine TTR oli 0,34. See tähendab, et võrreldes 2010. aastate lauludega oli 1990. aastate lauludel suurem leksikaalne mitmekesisus.

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Lõputöö on lubatud kaitsmisele.

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