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# Multicultural Roots and Linguistic Expression: Code-Switching in Norwegian Rap Lyrics

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# 1 Introduction

This thesis is a study of code switching in Norwegian rap music in relation to artists' multicultural roots, it aims to examine the instances of code switching in sample texts by four artists and to investigate whether there is a correlation between multiculturalism and the frequency and types of code switching in their lyrics. It also explores how an artist's connection to different cultures influences their language choices within the rap genre in Norway.

Code-switching is the phenomenon whereby multilingual speakers move between distinct languages or varieties, either across or within sentence boundaries (Meyerhoff, 2019, p. 129). The choice of code is affected by multiple factors, such as the speaker's location, interlocuter and the situation (Meyerhoff, 2019, p. 129). The rap scene in Norway is highly influenced by multilingual artists who frequently switch to other languages such as Arabic, Kurdish, Spanish and Punjabi (Cutler & Røyneland, 2015, p. 150). The aim here is to examine in detail the correlation between multiculturalism and the frequency of code-switching.

The artists who will be examined are some of the most influential rap artists in Norway: Karpe, Arif, Unge Ferrari and Lars Vaular. They were chosen based on streaming statistics as well as their cultural background. Two of the artists/groups are multicultural, in the sense that they grew up in another country than Norway, or they grew up in Norway but have one or two parents from a different culture. The other two artists grew up in Norway and have no other cultural heritage than Norwegian. The songs are the artists' three most streamed songs according to Spotify streaming numbers. This method of selection was chosen to avoid subjective bias, which could influence the results of the thesis.

The scope of this thesis is not large enough to be able to draw any general conclusions about the situation in rap music in Norway today, but it will simply focus on the chosen artists to see what the tendencies are amongst this group. Can one say that there is a correlation between multiculturalism and frequency of code-switching in this sample of Norwegian rap music? And how does the artists' cultural background affect their choice of code in their lyrics?

## 2 Code-switching

Code-switching is a highly complex topic and not easily defined. In addition, there are numerous related terms which relate to different areas or aspects of code-switching. Examples of such terms include code-mixing, translanguaging, nonce-borrowing and mixed discourse (Coulmas, 2005, p. 108). Code-mixing has been defined as switches that happen within turns, rather than across turns (Meyerhoff, 2019, p. 133). Translanguaging is a relatively new term, which is associated with the attempt to valorize the practice of speakers who are multilingual. The change in terminology proposes that speakers are selecting freely from several various languages (Meyerhoff, 2019, p. 136). It has been argued that the term code-switching has acquired negative connotations, and the idea behind the term translanguaging is therefore to side-step these negative connotations (Meyerhoff, 2019, p. 137). However, in this thesis code-switching (CS from this point on), will be used as a general term covering all the mentioned examples.

In its most essential form, CS is the alternation between varieties across sentence boundaries (Meyerhoff, 2019, p. 129). In sociolinguistics a variety is a neutral term which refers to languages and dialects, without attempting to distinguish between them (Meyerhoff, 2019, p. 34). According to Coulmas (2005, p. 108) CS is a result of language contact in multilingual societies and happens spontaneously, involving a big amount of creativity and flexibility (Meyerhoff, 2019, p. 129) (Coulmas, 2005, p. 113). Some examples of CS could be the following.

Hodet mitt **spinner**, for **baby**, du er min **business**

(*Arif*: “Hvem er hun”)

**Dropper** kun **big tunes** opp i den dansen

(*Lars Vaular*: “Stripar”)

In these examples the speakers are moving between Norwegian and English. Coulmas (2005, p. 113) claims that for a speaker to engage in CS, it is necessary for the speaker to have a fairly fluent command in at least two languages or varieties. Which in this case is Norwegian and English. However, the ideal CS speaker speaks not just two but at least three languages that are habitually spoken in their community. They are fluent in two languages, although not necessarily completely balanced bilinguals, but their linguistic repertoire expands to a third language. The chances for that speaker to engage in CS is higher than a speaker that does not possess the same amount of linguistic knowledge (Coulmas, 2005, p. 113). One

misconception regarding CS has been that it reflects poor language skills; however, it is now generally accepted that it is not necessarily a result of a communication problem such as lack of lexis, but is actually seen as a linguistic skill in its own (Coulmas, 2005, p. 113).

Bilingual and monolingual conversations function the same, without disruption. Which means that there are a set of rules that the interlocuters are unconsciously following, both in monolingual and bilingual conversations (Coulmas, 2005, p. 114). For the switch to happen between the distinct varieties, the grammar of both languages must be coordinated (Coulmas, 2005, p. 114). Myers-Scotton's Matrix Language Frame model addresses this point, in relation to intra-sentential CS (code-mixing) (Namba, 2004, p. 2). This model makes the distinction between the Matrix Language (ML) and the Embedded Language (EL), where the ML is the speakers L1 (Native language) and sets the grammatical constraints for the conversation and the EL can be inserted (Namba, 2004, p. 2). One example of language where the ML and EL are present could be the following.

**Fløwen** er fortsatt **priceless**

(*Arif*: "Flexnes")

In this example the *ML* is Norwegian, and the *EL* (English) is inserted into the ML frame. This model may not be applicable in all situations, but is useful for describing the structure of CS. The switches can be predicted and shows that intra-sentential CS happens more likely between L1 and L2 (Second language) that have grammars that harmonize (Coulmas, 2005, p. 114).

Different speakers may have different motives and capabilities with regards to CS (Coulmas, 2005, p. 120). The motivations behind CS are therefore numerous and not as clear cut as one might assume (Coulmas, 2005, p. 120). Yet, one may argue that the choices speakers make are not fortuitous, but rather it acts just like other socially motivated choices like dialect choice or gender-specific speech forms (Coulmas, 2005, p. 109). It may also be argued that all choices do have a motivation, and can therefore be explained (Coulmas, 2005, p. 109). However, it is not easy to determine what affects the choices most, whether it is the domain of the conversation or whether it is the addressee (Meyerhoff, 2019, p. 129). There are multiple reasons for CS, and Johannessen (2014, p. 46) claims that one of the first motivations is simply to communicate one's emotions or message as accurately as possible. In some cases, a word from a different language or variety might be more precise than any L1 equivalent, which then leads the speaker to switch codes to be as precise as possible. Johannessen (2014, p. 46) then claims that a second motivation for CS is to try to fit in with a social or linguistic group, by adapting one's linguistic choices. As with any linguistic

practices, CS creates social meaning, in various social environments. The motivation for choosing the right language for the right setting can therefore influence a speaker's social status (Coulmas, 2005, p. 109). One example of this could be that in some immigrant communities, the alternation between ones L1 and L2 can be seen as creating a language variety in itself, and one that's unique to that social group, expressing one's identity in the duality between different languages (Coulmas, 2005, p. 120).

### 3 The Norwegian rap scene

Although rap and hip-hop originated in African American culture in the US, it has become a popular genre and culture all over the world, and a tool for minority youth to rework their local identity (Cutler and Røyneland, 2015, p. 139) (Stjernholm, 2019, p. 27). Rap can be seen as global in the sense that the trait of expression is broadly similar all over the world, and most rappers draw on HHNL (Hip Hop Nation Language) in their lyrics, regardless of their background (Cutler & Røyneland, 2015, p. 162). However, one of the most central aspects of rap is the attempt to express the local in as authentic a way as possible (Stjernholm, 2019, p. 27). This has become an essential part of the authenticity of rap, where the local variety is the best way of expressing your own local identity (Stjernholm, 2019, p. 28). This also applies to Norway, where rappers with immigrant backgrounds invent and explore features of multiethnolectal Norwegian (Cutler and Røyneland, 2015, p. 149).

When rap first came to Norway in the 1980s, the language of choice was English, and preferably AAE (African American English) (Dyndahl, 2008, p. 108). This form of transcultural change represented the introduction of new elements from a foreign culture, which then led to these new elements affecting the culture in Norway, like rapping in English (Dyndahl, 2008, p. 108). It was not until the 1990s that artists started rapping in Norwegian and sampling the local music (Dyndahl, 2008, p. 113). This hybridization provided an innovative mix of the local and global, which was very controversial at the time. There was no reason to switch over to English, and sticking to Norwegian made it easier to articulate your meaning more easily (Dyndahl, 2008, p. 110). At the same time, the audience's opinion was that Norwegian rap was seen as less authentic compared to American rap, and that it was trying to be something it was not (Dyndahl, 2008, p. 112).

The rap scene in Norway includes numerous artists who have been in the game for a long time, in addition to a great number of newcomers of the last 5 years or so. Some of the biggest names at the moment are Karpe, Arif, Unge Ferrari, Cezinando, Lars Vaular, Undergrunn and Isah. Using the criteria detailed in section 4, Karpe, Arif, Unge Ferrari and Lars Vaular were selected for the present study. Karpe is the most influential group in Norwegian rap and has had the most national and international success. Karpe consists of two members, Magdi Omar Ytreeide Abdelmaguid and Chirag Rashmikant Patel. They both grew up in Oslo, but have cultural heritage in Egypt and India, speaking Norwegian, English, Arabic and Gujarati. Arif (Arif Nassor Salum) was born and raised in Oslo, with cultural heritage from Zanzibar, speaking Norwegian, English and Swahili. Unge Ferrari (Stig Joar

Haugen) grew up in Hamar and has no other known cultural connections. Lars Nesheim Vaular is a known rapper from Bergen and has no other known cultural connections.

### 3.1 English in Norway

The English language is currently labeled as a foreign language in Norway. This label is however problematic, due to various reasons (Johannessen, 2014, p. 3). In the school curriculum English is separate from other foreign languages, such as German and Spanish. In addition, the general proficiency of the English language is very high in Norway (Johannessen, 2014, p. 4). In fact, according to a study conducted in 2023 by EF EPI (Education First English Proficiency Index), Norway ranks as the country with the fifth highest English proficiency outside the countries that has English as their L1 (Education First, 2023, p. 6). Nevertheless, it is not correct to call English a L2 quite yet either, so the status of foreign language stays until further (Johannessen, 2014, p. 3). The high level of proficiency may be a result of multiple factors, such as the early introduction of English in the school system, and the consumption of English language through music, movies and television (Johannessen, 2014, p. 4).

During the last six decades the United States has dominated world economics, politics, military, science, academia and entertainment. This has led to great influence of English across the world (Melchers, Shaw & Sundkvist, 2019, p. 207). Along with this widespread influence came the impact English made on other languages' lexis. The most evident impact of English on other languages is in fact borrowed lexis (Melchers, Shaw & Sundkvist, 2019, p. 119-20). New inventions brought with them new words, which was adapted by the borrowing language. Hip-hop is an example of a new cultural phenomenon that brought with it the term "hip-hop" (Melchers, Shaw & Sundkvist, 2019, p. 119-20). However, distinguishing between borrowed words and CS can be difficult in the moment, this can only be clarified in retrospect (Coulmas, 2005, p. 108). One can distinguish between borrowing and CS by looking at the frequency, borrowed words being more frequent than CS (Coulmas, 2005, p. 110). An MA thesis by Ann Helen Lea published in 2009 at the University of Oslo studied what kind of words are borrowed and how it is integrated into Norwegian. In that study, Lea (2009, p. 128-29) concludes that 92,2% of borrowed words were of English origin, with adjectives and interjections like "yes", "shit" and "chill" being the most frequently borrowed. The borrowed lexis is very much socially integrated, meaning its mostly used in groups or communities with similar education, age and other interests (Lea, 2009, p. 130).



One may argue that the term CS is reserved for instances where the speaker is fluent in both languages, and whether this form of communication in fact does give rise to lexical borrowing (Hickey, 2020, p. 174). It is further debated whether single word insertions of a different language always constitute borrowing or whether it sometimes represents borrowing and other times single word CS, the latter currently being a minority view (Hickey, 2020, p. 174). However, if all instances of single word insertions were in fact borrowing, it is still worth noting that these instances of borrowed lexis are more likely to occur in situations where bilinguals have a shared knowledge about what the word means (Hickey, 2020, p. 174). Essentially, a speaker would maybe not use the word “chill” when describing a relaxing weekend to a 90-year-old woman. On the other hand, if one assumes that it is classified as single word CS, it is hard not to see why the borrowed lexical item should not spread to monolingual speakers, then again showing similar behavior as applies for loanwords (Hickey, 2020, p. 174-75).

## 4 Methodology

This study was conducted through a quantitative analysis of lyrics by four Norwegian rap artists. The quantitative method allows the thesis to analyze the frequency of CS and collect a large amount of data which will be presented in graphs in section 5. The downside of using a quantitative method in contrast to a qualitative method is that the lyrics will not be thoroughly analyzed; however, examples are given throughout the thesis to illustrate the category of CS used by the artists. This means that the focus will strictly be on the frequency of CS and the correlation with cultural background.

The sampling was done through a judgment sampling (Holmes, 2013, p. 31). There were special criteria that would have to be met by the participants, such as cultural background, influence, and streaming numbers. When it comes to researching people and speech, there is always the question of ethics (Holmes, 2013, p. 28). However, in this case, since we are analyzing speech of public figures the anonymity aspect does not apply (Holmes, 2013, p. 29).

There are many great candidates that would be interesting to study, but regarding the relatively small size of this thesis, there could not be too many participants. Therefore, the artists for this thesis is Karpe, Arif, Unge Ferrari and Lars Vaular. These were chosen because of their influence in Norwegian rap music based on streaming statistics, in addition to their cultural background. The three most streamed songs, in three different projects, with no features from other artist, are the ones that are analyzed. The streaming numbers will be based on Spotify's statistics. The reason for this method of selection is to avoid subject bias: if the author would have chosen the songs based on his own preference one might end up with a different result. Choosing the most streamed songs will make the selection random in relation to the author's preconceptions, while delimiting the study to the most influential song. The following songs were included:

### **Karpe: (Streaming statistics of 19.02.2024).**

1. "Spis Din Syvende Sans"; 37.752.394 streams
2. "PAF.no"; 33.686.039 streams
3. "Lett Å Være Rebell I Kjellerleiligheten Din"; 32.433.039 streams

**Arif:** (Streaming statistics of 28.02.2024).

1. “Hvem Er Hun”; 27.472.025 streams
2. “Alene”; 24.117.708 streams
3. “Flexnes”; 11.442.888 streams

**Unge Ferrari:** (Streaming statistics of 28.02.2024).

1. “Balkong”; 25.495.894 streams
2. “Lianer”; 11.138.540 streams
3. “Ashanti”; 8.361.697 streams

**Lars Vaular:** (Streaming statistics of 21.03.2024).

1. “Rett opp og ned”; 10 123 434 streams
2. “Kroppsspråk”; 6 154 659 streams
3. “Stripar”; 4 282 180 streams

Unfortunately, there was a noticeable difference in word counts, varying from 669 to 1634 words total with all three songs combined. This will be addressed and taken into consideration when discussing the findings. Due to this difference, the results will also be presented in proportional figures to make it more comparable.

<b>Word counts:</b>	<b>Karpe</b>	<b>Arif</b>	<b>Unge Ferrari</b>	<b>Lars Vaular</b>
Song 1	416	373	147	577
Song 2	359	486	271	554
Song 3	501	546	251	503
<b>Total word count:</b>	<b><u>1276</u></b>	<b><u>1405</u></b>	<b><u>669</u></b>	<b><u>1634</u></b>

*Table 1: Table showing the wordcount for the songs included in this study.*

To study the frequency of CS in the songs, a classification system used by Androutsopoulos and Scholtz (2002, p. 26) in a study of European hip-hop has been applied here, in a slightly modified form to fit this study better. In Androutsopoulos and Scholtz’ (2002, p. 26) classification system the first three categories were cultural terminology, slang

items and discourse markers. Due to the similarity of the three categories, these were compressed into one, forming the category of single word instances of CS. The next two categories in Androutsopoulos and Scholtz' system was formulaic expressions and code switching on verse level. These have been put together to form a category of longer stretches of CS. The last category in Androutsopoulos and Scholtz' system was CS over large stretches of text. This is essentially the same, but has been renamed full sentence instances of CS.

Types of CS	Explanation	Examples
<b>Single word instances of CS</b>	Instances where there was only a single word within one sentence that was in a different language than Norwegian.	Husker du jeg pleide å være <b>nørd</b> ( <i>Karpe</i> : “Spis Din Syvende Sans”)
<b>Longer stretches of CS</b>	Instances where two or more words within one sentence were in a different language than Norwegian.	Er <b>broke as fuck</b> , kortet svikter meg ( <i>Arif</i> : “Alene”)
<b>Full sentence instances of CS</b>	Instances where the entire sentence were in a different language than Norwegian.	<b>Oooh, baby, I love you</b> ( <i>Unge Ferrari</i> : “Balkong”)

Table 2: Table showing the various categories of CS that was used in the sampling for this study.

## 5 Findings

The findings are systematically presented for each of the defined CS categories. For each category, the figures are presented and discussed, and examples are provided. The graphs will illustrate the frequency of each artist in every category of CS. The examples provided will be indented, with bold writing showing the part of the sentence that is CS, as well as the artists name and song bellow. The three various categories will have the actual number of frequencies presented, however, as for the summarizing graph, the difference in wordcount will be taken into consideration, and therefore proportional figures will be presented. All the tables and graphs that are provided in both section 4 and 5 were created in Microsoft Excel.

The first category is single word instances of CS. These were the instances of CS where the artist only had a single word switched to a different language than Norwegian within a sentence.

At du er en del av planen min bør gjøre deg overglad, **bitch**  
(*Karpe*: “Spis Din Syvende Sans”)

Meg og mine **boys**, vi henger i lianer, lianer  
(*Unge Ferrari*: “Lianer”)

Above are two examples from the lyrics that showed a single word switch. As the diagram shows, this category was mostly similar between the various artists, however Karpe had less than half of the instances with 14 compared to the others with a frequency of 36, 29 and 32. This shows that Karpe and Arif does not have a much higher frequency than Unge Ferrari and

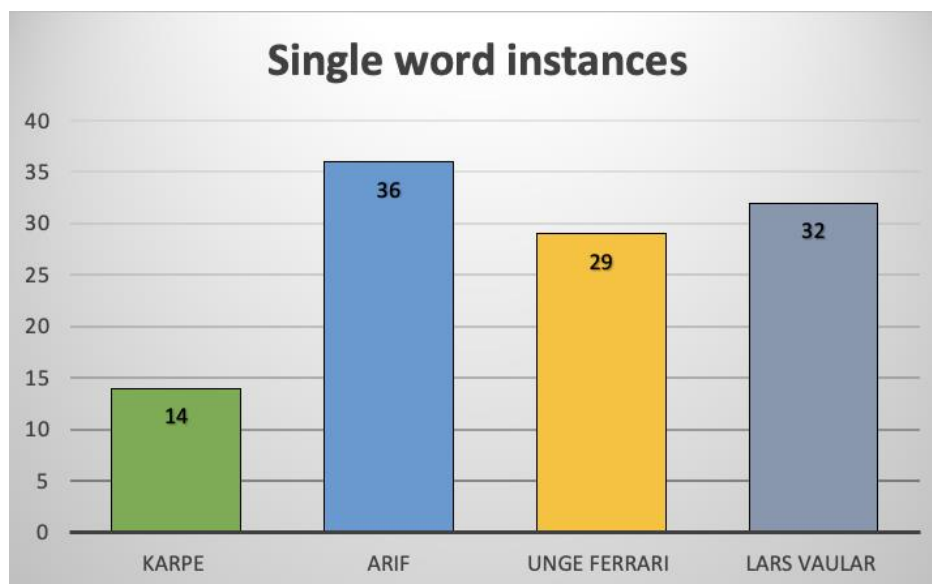


Figure 1: Overview of frequency of single word CS.

Lars Vaular. In fact, Unge Ferrari and Lars Vaular combined have a higher frequency of single word switches than Karpe and Arif combined, 61 against 50. The low frequency of single word switches in Karpe's lyrics, could be a result of multiple factors. For instance, had the selection of songs been different, the frequency could have been something else entirely. However, it is noteworthy that Karpe, which was suspected to have a high frequency of CS in all categories, is showing such a low number of instances in this category.

The second category is the longer stretches of CS. These were instances where two or more words within one sentence were in a different language than Norwegian.

#### Hadde aldri **guilty pleasure**

(Lars Vaular: "Kroppsspråk")

#### Så **fashionably late**

(Arif: "Hvem Er Hun")

This category had fewer instances in general but were still present amongst all artists. However, in this category we can see a clear difference between Karpe and Arif compared to Unge Ferrari and Lars Vaular, with the frequency going from 16 and 39 to 5 and 6. The difference in this category is quite dramatic, with Karpe and Arif getting a combined result of 55 instances, compared to Unge Ferrari and Lars Vaular who has a combined result of 11 instances. This result stands very much in contrast to the first category where the majority of single word switches were found amongst Unge Ferrari and Lars Vaular.

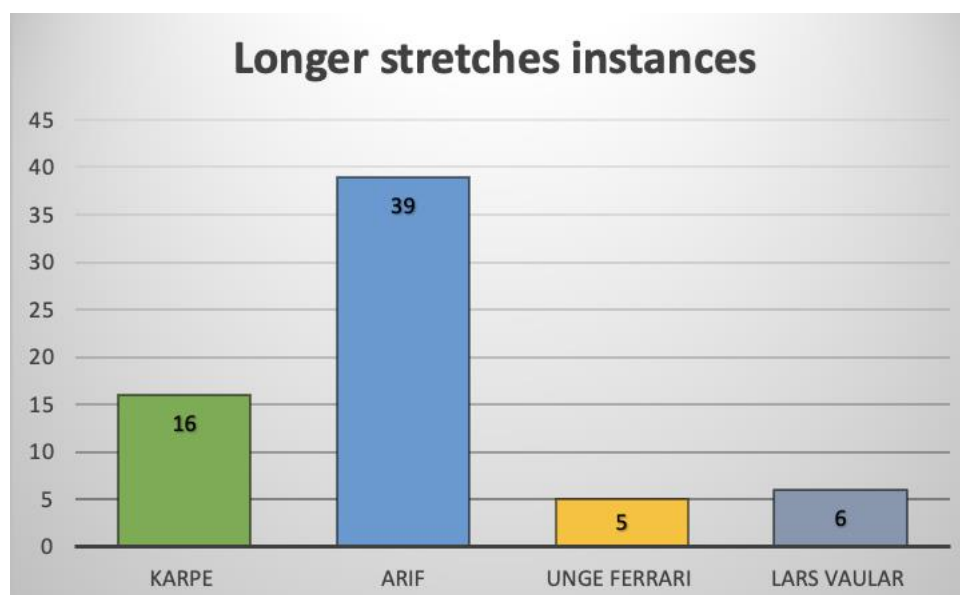


Figure 2: Overview of frequency of longer stretches CS.

The third and last category is full sentences of CS. These were instances where the artist switched entire sentences or verses to a different language than Norwegian.

**Allah, Allah, ya baba, Wa salam 3layk, ya baba**

(*Karpe*: “PAF.no”)

**Oooh, baby, I love you**

(*Unge Ferrari*: “Balkong”)

There were quite few examples of this type of CS, with a frequency of 9, 0, 2 and 0 instances. The two artists that had such instances were Karpe and Unge Ferrari. In Karpe’s “PAF.no” the chorus is one large stretch of Arabic which is repeated throughout the song. Also, there are two instances in Unge Ferrari’s “Balkong”, where two sentences in the chorus are in English. In comparison to the other categories, there is a distinct difference in frequency, both between the various artists, but also in frequency compared to the other categories. In this category the highest and lowest number of frequencies is 9 and 2, compared to the highest and lowest of the other categories which were 36 and 14 in single words instances of CS, and 39 and 5 in the longer stretches of CS. This shows that the artists included in this study, rarely switches entirely, but rather has more instances of intra-sentential CS.

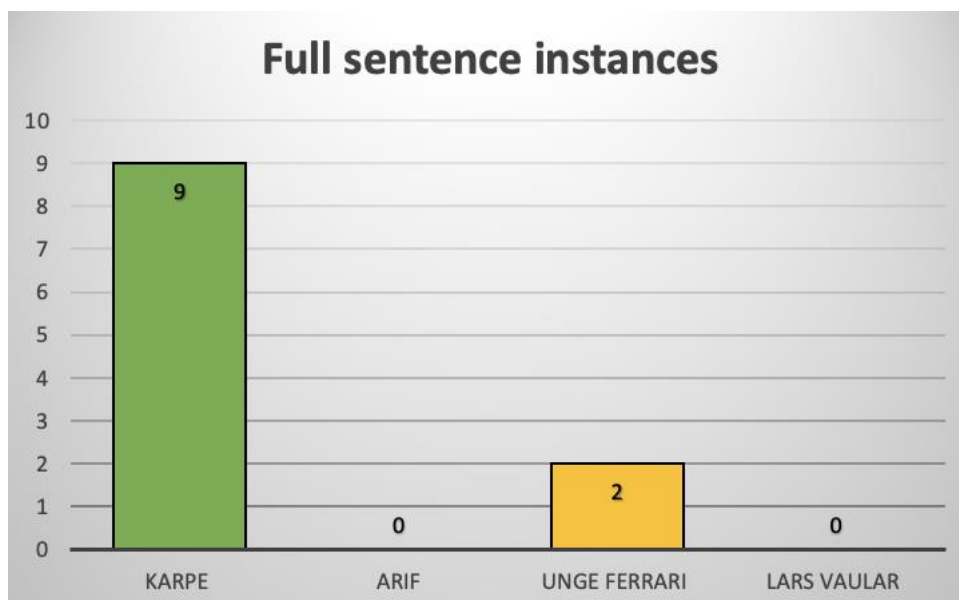


Figure 3: Overview of frequency of full sentence CS.

In section 4 the wordcounts for each artist were presented. For this result to be comparable the wordcount must be taken into consideration. If there is one artist with a much lower wordcount than the others this will affect the result making it hard to come to any conclusions that are accurate. That is exactly the case in this analysis. Unge Ferrari had a distinctively lower wordcount than the others. For the final result to be comparable, the

proportional numbers are presented below. The table shows the different categories of CS that was used in this study, with the findings presented earlier in section 5 divided with the wordcount of each artist, and then multiplied with 1000, in order to get the number of instances of CS per 1000 words.

Category of CS per 1000 words	Karpe	Arif	Unge Ferrari	Lars Vaular
Single word per 1000 words	11	26	43	20
Longer stretches per 1000 words	13	28	7	4
Full sentence per 1000 words	7	0	3	0
<b>Total instance of CS per 1000 words</b>	<b>31</b>	<b>53</b>	<b>54</b>	<b>23</b>

Table 3: Table showing the proportional figures of CS for each artist in this study.

The proportional figures reveal a noticeable variation among the four artists included in the study. When examining the specific categories of CS, Unge Ferrari stands out with the highest frequency of single word switches, while Arif has the highest frequency for longer stretches of CS. Notably, Karpe and Unge Ferrari both exhibit frequencies of full sentences in CS, whereas Arif and Lars Vaular show zero occurrences in this category. Unge Ferrari exhibits the highest overall frequency of CS, with 54 total instances per 1000 words, followed closely by Arif with 53 instances per 1000 words. Karpe and Lars Vaular show lower frequencies of CS, with 31 and 23 instances per 1000 words. The result changes somewhat due to Unge Ferrari’s lower wordcount. However, the tendencies are still the same showing that the instances of single word CS are quite similar, and that Karpe and Arif have a noticeably higher frequency of longer stretches of CS.

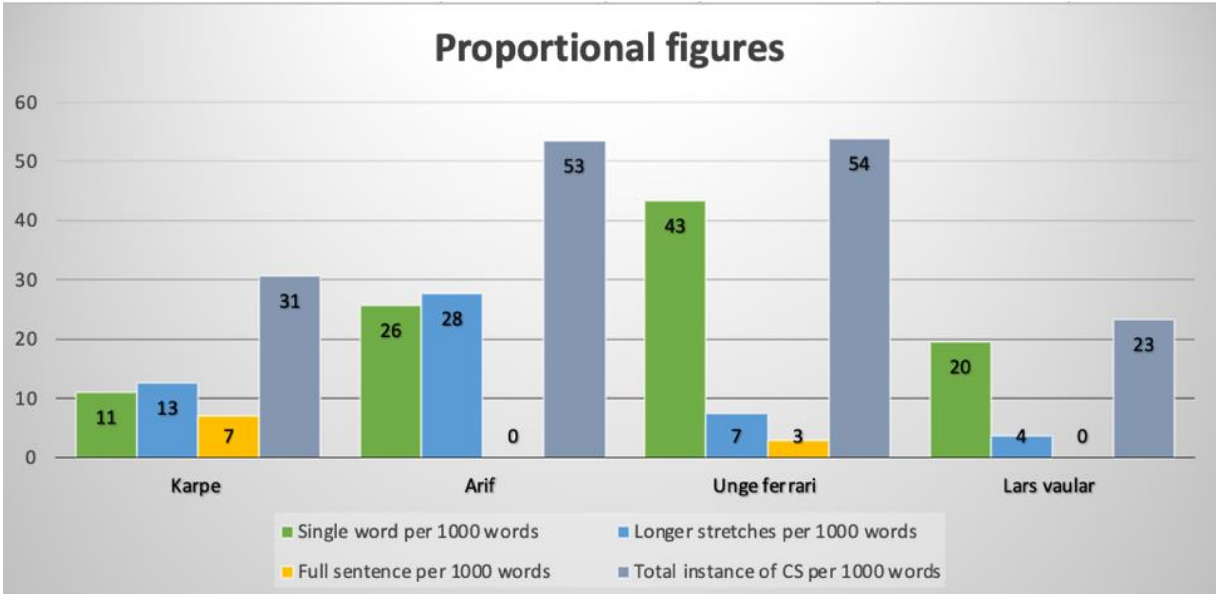


Figure 4: Overview of the proportional figures of every category of CS and the total number of instances.



## 6 Discussion

The findings provide an overview of how the frequency of CS varies between the four artists and the three categories of CS. All artists had instances of CS, however not in every single category. The categories that were most frequent were the single word instances of CS, followed by the longer stretches, while the full sentence switches showed the lowest frequency. In the first category Karpe and Arif has a similar result to Unge Ferrari and Lars Vaular. However, in the second category there is a clear distinction between Karpe and Arif compared to Unge Ferrari and Lars Vaular.

The frequency of single word CS shows that there is not a big difference between the artists that have a multicultural background and those that do not. However, one question that must be addressed is whether this is CS or borrowing. One can argue for both sides. The term CS is used for situations where the speaker is fluent in both languages, and presumably all the artists included in this study are fluent in at least Norwegian and English (Hickey, 2020, p. 174). Additionally, the definition of CS is simply the alternation between these varieties of language. Which is essentially what the lyrics are showing (Meyerhoff, 2019, p. 132). Nevertheless, it is imperative to mention that these are only single-word instances, which stated in section 3, is more widely viewed as loanwords or borrowing, rather than CS (Hickey, 2020, p. 174). In addition, a 2009 study revealed that over 80% of loanwords were single word instances, with the most frequent words being adjectives and interjections like “yes”, “shit” and “chill”, which is also frequently found in the lyrics for this study (Lea, 2009, p. 128-29). As Coulmas (2005, p. 110) states, one of the ways to distinguish borrowing and CS is by looking at the frequency. The incorporation of a different variety’s lexis often starts as CS, but is later perceived as borrowing (Coulmas, 2005, p. 108). Therefore, one may argue that these single word instances are in fact loanwords, and cannot be viewed as instances of CS.

The second and third category of CS is where one can start to see the differences. The second category, longer stretches of CS, is showing quite a dramatic divide. The proportional figures (figures relative to wordcount) are showing a frequency varying from 13 and 28 for Karpe and Arif, to 7 and 4 for Unge Ferrari and Lars Vaular. Clearly showcasing that the multicultural artists taking part in this study do engage more in CS than those that do not have other cultural connections. The category of full sentence CS inhabit a low number of instances in general, but Karpe and Unge Ferrari do showcase a frequency of 7 and 2. There is a possibility that the multicultural artists that participate in this study do engage more frequently

in CS due to the fact that their linguistic repertoire spans over L1 and L2, onwards to LX (Coulmas, 2005, p. 113). However, that could be a topic for further research.

## 6.1 Language and identity

Regardless of frequency all the artists in this study engage in CS for various reasons. Which may be tied to other tendencies that are evident within linguistics, for example the connection between language and identity. Like any other linguistic phenomenon, the social motivations for CS are similar to the social motivations for other linguistic choices, such as dialect choice, gender or age specific speech forms (Coulmas, 2005, p. 109). Nevertheless, the most frequent language that the artist switch to is English, including the artists who have a multicultural background and have a linguistic repertoire that expands beyond Norwegian and English. There are some instances of Arabic in Karpe's "PAF.no", which may be an attempt to use their cultural heritage as a method of empowerment, and to proudly express their multicultural background (Cutler & Røynealand, 2015, p. 150). Nonetheless, the majority of the examples found in the sampling are mainly in English.

Hip-hop originated in the US and particularly in African American culture (Cutler & Røynealand, 2015, p. 139). However, it is not necessarily an expression of African American culture specifically but has rather become a tool globally for reworking and presenting the local identity, and especially for minority youth to strengthen their position in society (Cutler & Røynealand, 2015, p. 139). One may argue that this is where the local and the global coincide and as a result creating a glocality (Duklæt, 2021, p. 8). The hip-hop genre being the global, and the artists own cultural background or community being the local. The international hip-hop genre is mostly similar across the world, which is why the attempt to express the local as accurately as possible is seen as quite important within the rap genre (Stjernholm, 2019, p. 27). One could argue that the artists rap in the dominant language of the society they live, which in this case is Norwegian, but adapts their speech style to incorporate these English elements to connect to the origins of the rap genre (Androutsopoulos, 2002, 22-27) (Duklæt, 2021, p. 8).

Using the two social motivations that was mentioned in section 2 one may argue that the reason for the engagement in CS is for the artists to articulate their emotions as precisely as possible, that the Norwegian equivalent is not precise enough, which then leads the artists to search for the more accurate word in their L2 or L3 lexis. The use of CS may also be an attempt to fit into and connect to the rap genre or rap community as a linguistic group. Hence, by frequent use of HHNL (Hip Hop Nation Language) the rap artists might feel a stronger

connection to that specific group (Cutler & Røyneland, 2015, p. 162). On the other hand, it may also be due to globalization and the profound influence that the English language has exerted over the past 60 years. Affecting the vocabulary of other languages in the world, and incorporating itself through loanwords and CS (Melchers, Shaw & Sundkvist, 2019, p. 119-20).

This section has presented some of the noticeable results from section 5 and put them into context, with an attempt to discuss why the results may be this way. The distinction between the instances of single word CS and the longer stretches of CS raises intriguing questions about the use of borrowing compared to CS and its relationship to cultural background. Additionally, the predominant use of English CS, amongst artists with and without multicultural backgrounds, suggests a complex interplay between global hip-hop influences and the localization of rap culture. Moreover, it is important to note that the social motivations for CS presented in section 2 could be highly related to the findings in this thesis, in the sense of connecting to the rap culture.

## 7 Conclusion

This thesis aimed to investigate the intricate landscape of CS in the lyrics of four chosen Norwegian rap artists; Karpe, Arif, Unge Ferrari and Lars Vaular. The study has explored whether there is a correlation between multiculturalism and the frequency of CS in the sampled lyrics. Additionally, it sought to investigate how an artist's cultural background influences their choice of code.

The findings presented in section 5 provided valuable insight into the dynamics of CS in Norwegian rap lyrics. The frequency of single word CS appeared to be quite similar for all the artist, despite their cultural background. Which then lead to a discussion about English loanwords in Norwegian. In section 6 various arguments for both sides were given, but after closer examination it was argued that the single word switches cannot be perceived as evidence for CS, but rather as examples of borrowing. Moreover, the analysis revealed quite a dramatic difference in the frequency of longer stretches of CS. Which suggest that cultural factors may have an influence on the frequency of CS in rap lyrics. Furthermore, the predominance of Norwegian to English CS raised questions about the choice of code in the lyrics. One might have expected more examples of other languages than Norwegian and English, and there were indeed a couple of such instances. However, the findings may suggest that the predominance of English could thus be a result of the attempt to connect to the historical and cultural aspects of the rap genre.

On the basis of the findings presented in section 5, it is evident that the multicultural artists do engage in CS more than the artists that do not have a multicultural background. Additionally, the artist's cultural background does affect their choice of language in their music. However, it is worth noting that the influence seen in this study was minimal. The results are restricted to this study alone due to the relatively small size of sampling that was conducted and cannot be assumed to be suitable for the entire Norwegian rap community. However, it does provide an insight into the tendencies of the group that was selected for this study. For future research it might be interesting to examine the contextual and temporal factors of the lyrics, to see whether themes, topics and intended audience affects the CS the lyrics, but also to see how the use of CS has changed over time. Nevertheless, that will be a topic for later. In the meantime, one can only try to appreciate the music these artists produce, without the need to take notes.

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