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**The Manifestation of Black's Social Struggles in Rap Music in the USA:
Tupac Shakur and Kendrick Lamar as Case Studies**

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Dedication

This work is dedicated to our parents for their endless love, support and encouragement. Our thanks and appreciations also go to our colleagues and people who have helped us out putting the pieces of the current work together, to the best of their abilities.

Abstract

This dissertation delves into the historical and cultural meaning of Black Rap Music in addressing social struggles of the American Black society. It seeks to analyse how the ideas of discrimination on the basis of race, oppression, and the struggle for social justice get expressed in the music of two performers: Tupac Shakur and Kendrick Lamar. The paper does this based on Fairclough's Critical Discourse Analysis (CDA) and Qualitative Content Analysis (QCA). From the lyrics of the targeted songs, the research identifies the social expressed through vocabulary and other linguistic elements. All this, the paper indicates, is an expression of their lived experience and resistance. How the use of African American Vernacular English (AAVE) gives authenticity to the message, and in doing so, proves that the ability in the rap music domain is most effective in the lyrics of the home front, but not confined to the home front alone, as it transcends across the world. Rap music communicates, makes demands for a change, and creates awareness of the perpetual struggle.

Keywords: USA, lyrics, social struggle, Rap Music, Critical Discourse Analysis,

Résumé

Cette dissertation explore la signification historique et culturelle de la musique rap noire dans la lutte contre les difficultés sociales de la communauté noire américaine. Elle cherche à analyser comment les idées de discrimination raciale, d'oppression et de lutte pour la justice sociale sont exprimées dans la musique de deux artistes : Tupac Shakur et Kendrick Lamar. L'analyse repose sur l'Analyse Critique du Discours (CDA) de Fairclough et l'Analyse Qualitative de Contenu (QCA). À partir des paroles des chansons ciblées, la recherche identifie les idéologies sociales à travers le vocabulaire et d'autres éléments linguistiques. L'étude montre que tout cela est une expression de leur expérience vécue et de leur résistance. L'utilisation de l'anglais vernaculaire afro-américain (AAVE) confère authenticité au message, prouvant ainsi que la capacité de la musique rap est la plus efficace dans les paroles du front intérieur, mais qu'elle transcende également à travers le monde. La musique rap communique, exige un changement et sensibilise à la lutte perpétuelle.

Mots - clés: États-Unis, paroles, lutte sociale, Musique Rap, Analyse du discours critique



تتعمق هذه المنكرة في المعنى التاريخي والثقافي لموسيقى الراب ألفرو-أمريكية في معالجة النضالات الاجتماعية للمجتمع

السود الأمريكي. تسعى هذه الورقة إلى تحليل كيفية التعبير عن أفكار التمييز على أساس العرق، والضطهاد، والنضال

من أجل العدالة الاجتماعية في موسيقى الفنانين توباك شاكور وكندريك المار. تستند الورقة إلى تحليل الخطاب النقدي

(CDA) لفيركلوف (Fairclough) والتحليل النوعي للمحتوى (QCA) من خلال كلمات الأغاني المستهدفة، تحدد

الدراسة الأيديولوجيات الاجتماعية التي يتم التعبير عنها من خلال المفردات والعناصر اللغوية الأخرى. تشير الورقة إلى أن كل هذا هو تعبير عن تجربتهم الحياتية

ومقاومتهم. كيف يمنح استخدام اللغة العامية الإنجليزية الأمريكية

الأفريقية (AAVE) الأصالة للرسالة، وبذلك يثبت أن القدرة في مجال موسيقى الراب هي الأكثر فعالية في كلمات الجبهة

الداخلية، لكنها ليست محصورة في الجبهة الداخلية وحدها، حيث تتجاوز الحدود العالمية. موسيقى الراب تتواصل، تطالب

بالتغيير، وتخلق الوعي بالنضال المستمر.

كلمات مفتاحية: الولايات المتحدة الأمريكية، كلمات، النضال الاجتماعي، موسيقى الراب، تحليل الخطاب النقدي

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Lists of Abbreviations and Acronyms

AAVE: African American Vernacular English

BLM: Black Lives Matter

CDA: Critical Discourse Analysis

CRT: Critical Race Theory

QCA: Qualitative Content Analysis

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Introduction

Being an African American in a society that believes in white supremacy is very difficult. Black people were first brought to America as slaves, decades later, slavery has come to an end however this group of people has been kept marginalized in American society and still suffer from racial discrimination to the present day. As a response to oppression and discrimination, the blacks fought to obtain their civil rights and freedom where social, cultural, and political movements were the most appropriate way to protest. The cultural rebellion was a significant aspect of resistance which the blacks adopted to manifest their own unique identity which can be emphasized in their language, fashion, literature, and cinema. Nevertheless, the most dominant one is music, it played a significant role in the Afro-American history for it has been used as a way of delivering a message about the black Americans' situation.

The American community holds the belief that the skin colour determines the individuals' rank in society as well as their social. As such, black is considered inferior and racism towards black people became the new face of slavery. Post the emergence of certain music styles amongst the black community, this ideology started to change gradually after exposing the whites' racist attitude. Hence, African Americans used music as a weapon to claim their rights and rid the entire society of racial discrimination, it helped them tell their stories and provided a special perspective on how hard it is to be black in the United States. It is notable to mention that slaves were using certain songs to communicate with each other, and this was the flame for many other genres to emerge to prove the black identity. However, Hip-Hop music remains the most powerful black music genre, which helped define the Afro-Americans' struggles nationally and internationally.

Hip-hop is an African American music genre, that is considered a cultural movement. it came into realization with a different style, specific words, and particular topics in which

helped receive huge popularity in a very short period. This period is limited to the 1970s and 80s in America. Hence, since hip-hop music emerged; its influence was not limited to the music industry only, it rather developed to be a way of life for this community, it affected their mindset, and styles, and even contributed to the reconsideration of black people's reunion. Proving the black identity was the primary goal for African Americans, which was not possible without referring to the slavery heritage and its relationship to the present community's social issues. Rap music is considered to be a powerful tool for articulating the problems that stem from the African American communities as rappers were the voice of their people.

Furthermore, most of them use their songs to openly tell the stories of their own experience of being subjected to racist actions and other blacks' popular stories, as well as uncovering the struggle they face in a daily process. Rappers like Tupac, Kendrick Lamar, Common, Public Enemy, KRS-One, NAS, N.W.A spoke overly about the police brutality against African American, there are numerous examples of songs in which they identify and discuss African Americans' struggle including discrimination, poverty, racism, and police brutality. These rappers have not only given a voice to the Black community, but have also used their platforms to claim for justice since their music has become an influential tool to achieve this purpose due to its powerful impact on different people categories, and thus, it played a significant role in changing the representation of African Americans.

This study is different in a significant way, as it is concerned the manifestation of blacks' social struggles in Rap Music in USA by means of conducting a critical analysis of the song lyrics Kendrick Lamar and Tupac Shakur composed and performed as case studies with the investigation of the presence social and political ideologies transmitted by music to reveal the real reasons for the unusual historical, social, and linguistic choice.

Rap music has performed as a platform for blacks to talk about social issues, oppression, discrimination, and struggles in the United States and also it manifest resistance in its new shape. It reflects and challenges the dominant representation surrounding the black community and puts focus on some specific issues such as police brutality, racism, and inequality. Meanwhile, artists, in general, and notably poets and singers are known for their transgression of the social traditions and linguistic norms. They engage themselves to transmit iconoclastic messages with their song lyrics. One may even be tempted to associate this artistic attitude with their use of a specific languages, in this case the use of African American vernacular English which is going to be briefly referred to, to better transgress those laws. Therefore, the main objective of the study is to investigate the reasons why black rap singers opt for the choice of certain vocabulary in their song lyrics to deliver the image of the black's people situation in the USA. For such an objective, an analysis will be conducted on the lyrics with the view to find out what are the hidden ideologies, stances, and perspectives and also try to reveal the purposes of choosing such music genre.

Fairclough claims that the way in which a text is produced and interpreted is always influenced and shaped by the environment in which it is produced. This latter always leaves traces on the features of the text (97). In this light, this study is geared towards adopting the theoretical framework labelled Critical Discourse Analysis as illustrated by Norman Fairclough's approach. For practical reasons, it will exclusively shed light on the textual analysis dimension of the approach in order to investigate how lexical features (vocabulary in particular) of a text can efficiently reveal ideological undertones of an author (in this case of a singer).

As previously mentioned, this work is concerned with the analysis of rap songs' lyrics by Tupac Shakur and Kendrick Lamar. To reach this objective; the following research questions are raised:

1- To what extent does black rap music impact the societal and political environment in America?

2- What motivates the rappers to use their music as a means of resistance through their song lyrics?

One hypothesis is suggested for each question asked above:

1- Despite its notable infiltration into the American culture, black rap music has a lesser impact because of the continuous suppression system the singers are subjected to.

2- Racism ideologies and white supremacy are the main reasons inciting singers to use their voices to expose the racial profiling practices in general and police brutality in particular.

The study consists in an analysis of the lyrics composed and performed by Tupac Shakur and Kendrick Lamar. The selected corpus is elaborated in two ways: by consulting web-sites and the artists' YouTube channels. Therefore, study will be a corpus based analysis of the lyrics to sort out, categorize, and then critically analyse the lyrics. The data will be examined according to a Qualitative Content Analysis following Fairclough's approach of Critical Discourse Analysis (CDA) and his three dimensions of discourse: social practice, discourse practice, and text. While not disregarding the social and discourse practice dimensions of the model, textual analysis will remain the main focus of the research. The reason why we opt only for this dimension is that the aim of the present study is to only sort out the ideologies inciting the singers to use their song lyrics as a means of resistance regardless of the songs' production and consumption.

The relationship between rap music and the social struggles of Black Americans has been extensively explored in academic literature. Rap music has long been seen as a powerful medium for Black artists to express the challenges and injustices faced by their community. Hence, many studies have been conducted in relation to the use of hip-hop music as a means of resistance and its impact on the national and international level.

In this regard, one can mention Rosalind Hutchinson in her work "Rap AND Resistance: Visions and Society in American, African, and French Hip Hop Music". She examines how rap music from America, Africa, and France is used by artists to speak out against social issues and stand up against unfair treatment. It focuses on how these songs express resistance, giving a voice to those who are often marginalized or oppressed. By studying these songs, the researcher aims to investigate how rap music can be a tool for challenging authority and promoting social changes.

The second study, "Manifestations of Afrocentricity in Rap Music" by Melbourne S. Cummings and Abhik Roy, examines how the concept of Afrocentricity is expressed through rap music. It demonstrates how rap artists often identify with African American history and traditions while also emphasizing the importance of their own personal experiences. The study suggests that the ultimate goal of Afrocentricity in rap music is to achieve balance and transcendence within the African American community. The researchers are to analyze specific rap lyrics as examples to illustrate the different facets of Afrocentricity functioning in this genre. The work discusses the popularity of rap music, particularly among urban African American youth. However, it also addresses the controversy surrounding rap music. Moreover, it provides the cultural significance and impact of Afrocentricity as expressed through the medium of rap music.

The third study, "'We live This Shit': Rap as Reflection of Reality for Inner City Youth" by Parag Patel, aims to understand how poor urban African Americans see and understand the world they live in. These individuals face many challenges in their daily lives due to social issues in their communities. It tackles social inequality and how it greatly affects their neighborhoods, and how much it is crucial to grasp how they view and interpret these challenges. Furthermore, the lyrics of rap music can provide valuable insights into their perspectives. Rappers, who often come from these communities, share their experiences

through their music and offer sociologists a direct look into the struggles of inner-city life by including issues like crime, poverty, and violence. By analyzing these lyrics, sociologists can gain a better understanding of the realities faced by African Americans in urban areas via rappers' voices.

The fourth study, "Critical Race Theory and Rap Music: Analysis of Tupac Shakur, Dead Prez and Kendrick Lamar's Discography" by Dolores Perković, aims to understand how rap music has addressed social injustices over the years. It analyzes rap artists representing some decades of rap, which are Tupac Shakur from the nineteenth and Kendrick Lamar from the 2010s. These artists were chosen because they discuss important issues in their music, yet each one presents these topics in unique ways and perspectives. This study examines songs by each artist and compares how they spread their messages about social issues despite belonging to different generations.

The dissertation follows the traditional sample structure framework. It consists in a general introduction, followed by a first chapter to review the literature and to introduce the theoretical framework under which this study will be conducted and a practical chapter in which the analysis is going to take place.

The first chapter is entitled "Black Music History and Hip hop as a Reflection of Blacks Struggle" under which the foundation of hip hop culture, including its evolution and the social struggles that have shaped its development will be dealt with. It will explore the origins of black music and highlight the role of music industry within the African American culture and its evolution over time. Furthermore, it delves into the background history of hip hop and identifies its elements and the way it has been used as a social commentary and political expression platform and it includes its impact on the American society and the social issues the songs addressed through lyrics. Finally, the chapter provides biographies of

two influential rappers, mainly Tupac Shakur and Kendrick Lamar, highlighting their contributions to the genre and their role in shaping the narrative of black music and hip hop.

The second chapter will be devoted to the research design which describes the procedure followed for the collection and analysis of data. This will be followed by the results and discussion where the results are first introduced and then discussed according to the selected theoretical framework. A general conclusion will attempt to provide answers for the research questions, check the validity of the research hypotheses, and hopefully suggest some recommendations for further research in the same area of study.

Chapter One

African American Music History and Hip Hop as a Reflection of Blacks Struggle

The traditions of African American culture have been passed down through generations. Music, dance, and storytelling have played important roles in the lives of African Americans. For a long time, stories told by slaves and spiritual songs were central to the African American experience. African American culture has always been shaped by family, community, church, and schools, which teach values and beliefs. It's common for African American youth to learn about the struggles of their people and be encouraged to fight for their rights. They are taught about their African ancestors and their heritage from a young age (Spikes17). In his web publication, P.J. Pfeiffer highlighted that rap music has been around for a long time, and it's not just about having fun, it is also about talking about important stuff that is happening in the world. things like how people are treated unfairly because of their race or how some people struggle with money. Tupac Shakur and Kendrick Lamar are two big names in rap, and they are famous for rapping about these kinds of issues.

1.1. Black Rap Music, Hip-hop Culture, and Social Influence.

Tricia Rose In her book, writes that rap music comes from Black culture and focuses on the voices of Black people living in city outskirts. She explains that rap involves telling stories through songs that have a strong beat and electronic music. It started in the mid-1970s in the South Bronx, New York, as part of hip hop, which is a culture of graffiti, breakdancing, and rap music created by African-American and Afro-Caribbean youth. (Rose 2). The origins of black music started a long time ago when African people were brought to America as slaves. They brought their music with them, like songs they sang while working or spiritual songs. Over time, their music mixed with music from Europe. This mixing created new kinds of music, like blues, jazz, and gospel. As black people's lives changed, their music changed too. It told stories about their struggles, feelings, and celebrations. So, black music is

all about the experiences and feelings of African American people from long ago until now (Rose 2-3).

1.1.1. The Origins of Black Music

The idea is presented that music can be understood as an art form that uses silence and sounds to communicate. It is often seen as an integral part of cultural identity. The ways in which music is made, performed, and enjoyed are deeply influenced by social and cultural contexts. This means that what music is can vary greatly from one person to another (Shayan and Harish 1). Music is a combination of sounds from instruments, voices, computers, or a mix of these, meant to make people happy when they listen to it (Glossop) According to Mcdermott and Hauser, “music is among the most puzzling things that people do. As far as known, music is universal, playing a significant role in every human culture that has ever been documented. People everywhere love music and spend valuable resources in order to produce and listen to it” (6). Music has different parts that makes it sound good. There is melody, which is the main tune you hear. Harmony is when different notes play together and sound nice. Rhythm is the beat that keeps the song going, and dynamics are about how loud or soft the music is. Timbre is the special sound each instrument makes, like how a guitar sounds different from a drum. Texture is how all the parts of music fit together to make a cool sound. When there are lots of sounds, it's called thick texture. This makes music sound organized and not just random noise (Shayan and Harish 1).

When African people were forcibly taken to the Americas as slaves, they brought with them different languages and beliefs. Despite these differences, they found a common way to express their identity and unity through music. Initially, in the United States, they developed their music and used it to address social issues, which became a powerful tool for them to maintain their cultural identity and sense of community, In addition, black music was mostly about story-telling; it was also used to pass tradition from one generation to another. Their

music had provided meaning to them, and they sang about freedom and slavery (Melonee and Maulsby 3-4). In another article, music was considered a huge part of African American history. It was a way of conveying the message of black Americans' experience in the United States. From the first days of slavery, the music helped, to some extent, the African Americans stay related to their motherland, Africa. It was music that helped them tell their stories (“music cultures in the United States”).

During the 19th century, Africans were taken to the New World as slaves. They took their culture with them, including the music. In their lives in the U.S, they faced many struggles and the package of hardship the cruel life of white society offered them. According to them, music was one instrument used in their favour to express their thoughts about their situation and the rights and freedoms they deserve to be equal to their white counterparts. Black music has been around since before the 19th century, however, it gained a lot of popularity in the 19th century and it continues to be popular today. Both black and white people enjoy it, and it covers a wide range of topics, styles, and it uses modern instruments. It even went out of the U.S. boundary and became a universal music (“African American Music”).

Rap music and hip-hop culture are seen differently in the United States, often judged by mainstream society as linked to inner-city gangs and drug culture. But this overlooks the deep historical, social, and political reasons behind its growth. This article argues that rap music is a form of resistance used by marginalized Black youth to express their thoughts and issues that are often ignored by mainstream culture. By doing this, rap music plays a big part in shaping Black American identities and culture, the authors looked closely at how is culture understood in occupational science, considering power, control, and resistance in how culture is made (Elizabeth and Muccitell 48).

According to Barbara et al., the history of African American music goes back to the days of slavery, in which slaves brought with them to America their culture, religion, language,

traditions, music, and dances they performed in their hometowns and through migration from the South to the North, it spread across America. African Americans have always been proud of their history (301), In addition, African American music was mostly about story-telling and folklore; it was also used to pass wisdom and tradition from one generation to another. Their music had implicit meanings too; they sang about freedom, slavery, and even biblical themes (“The history of African American music”).

1.1.2. Hip Hop Culture

Hip hop culture has transcended race and class. Hip hop encompasses the culture of African American, Latinos, Native Americans, and Whites on the West and East Coast. Youth of all cultures have begun to embrace rap and hip hop culture. The commercialism of hip hop has made it accessible for Black youth, White youth, Asian, Latino youth, just to name a few. Rap and hip hop via the mass media has been made popular by youth culture (Spikes 50). Rap music and hip-hop culture are often seen as a controversial part of modern American culture, However, this viewpoint overlooks the intricate history, social dynamics, and political influences that have shaped and changed this type of cultural expression (Elizabeth and Muccitelli 48). Starr and Waterman argued that Hip Hop music, like the other styles, was created and developed out of a need for young African Americans to express themselves and the world around them. Unlike the previous styles, hip hop places a heavy emphasis on both rhyming lyrics and beats. That kind of music is used to be similar to the blues style, in which they share mostly the same form of storytelling used to reveal the harsh and cruel realities, hopes and dreams of everyday life (82).

1.1.2.1. History of Hip Hop

Hip-hop music has its roots in African music and it flourished between the 1970s and 1980s. And since then, a powerful history of hip-hop has been formed. The social changes and the different types of music have affected hip hop since its start in 1970s. It was practiced

outside by African American youths in the streets and at parties. It was first born with the Jamaican American DJ Kool Herc who invented break-beat in 1973 and due to his success, he was considered the Father of Hip Hop. and became popular in the entire world. Hip-hop was used mainly to escape from poverty, which appeared in the first conscious song, “*The Message*” that became the symbol of hip-hop musicians in 1982. Some years later saw the emergence of many hip-hop bands and rappers or as it was called the second wave of hip-hop, where their rapping became popular outside of the African American community. In the 2000, hip-hop continued to grow a little different than the old wave. Generally speaking, hip-hop gained a place not just in the black community but also worldwide, where it became the most famous type of music all over the world (O'Brien).

1.1.2.2 Hip-Hop Elements

Hip-hop is different from the other types of black music where it contains several elements that make it special and unique. From these elements, there are four basic ones. The first element, which is Breaking is a form of dancing that has other names as b-boying or breakdancing and involves different kinds of freestyles street dances among them Up-rocking. The second is called Emceeing or Mcing often means rap or rapping. It is a form of poetry and rhythmic words done by the rapper in a spoken way where he tells his story, problems, or expresses himself. The third one is Graffiti, also known as writing, piecing, and Graff, a sort of writing on walls, streets, roads, and clothes. It is considered as the visual copy of hip-hop letters in the form of an image. The fourth one is Deejaying represents often the work of the Disc Jockey who did the move vinyl records, mixed, cut, and scratched the song (“Recording connection”).

1.1.3. The Development of Rap Music within Hip Hop Culture

Research on rap music often looks at its history and how it grew from just music to a bigger movement in society. Music has always been important to African American

communities, going back to slavery times when it was used to deal with tough times and for fun. It evolved into different styles like Black gospel church music, and eventually into rap, which is a way for people to show who they are and what they believe in. Rap music started in the 1970s in New York City and has become really popular all over the world. Sometimes people think hip hop and rap is the same thing, but hip hop is more than just music, it is a whole culture for African American young people. Rap comes from speaking rhythmically over music, and it was started by young people who did not have much money and wanted to talk about their struggles with society and money. At first, rap was not taken seriously by the music industry or popular culture, but then it got noticed and became really popular. Even though some people thought it was just a fad, it stuck around. At first, mostly people of colour listened to rap, but later on, it became popular with white people too (Baya 7).

Rap music is truly an American minority artist creation, of which students need to be proud. One cannot study American rap music without studying what is known as the 'Hip Hop' culture. Rap is an integral part of this subculture that did not evolve or exist in isolation from its other major components (Rhodes 1). Hip-hop music started in the South. He played songs at a party using a technique where he repeated the break of a song using two records. This led to "break dancing" becoming popular. DJs like Grandmaster Flash and Afrika Bambaataa became important figures in New York's hip-hop scene by the mid- 1970s. In 1979, Sugar hill Gang released "Rapper's Delight," the first commercially successful rap song. Rap began as MCs commenting on DJs' skills at hip-hop events. They introduced songs and talked about their experiences and stories. MCs became more important in performances over time and were seen as artists themselves.

Hip-hop culture emerged from the music played by DJs at parties, along with break dancing and graffiti. It was embraced by young, urban, working-class African-Americans and was influenced by jazz, soul, gospel, and reggae. Rap's connection to the African oral tradition

is significant. In African cultures, words have power, and rappers, like griots, spread knowledge through their lyrics. Griots were respected storytellers who shared history and news in African villages. Similarly, rappers are seen as the voice of urban African-American youth, sharing their lives and concerns through their music (Blanchard).

The beginnings of black rap music can be found in the cities where African American communities lived. Artists used music to tell stories, talk about society, and share their culture. black rap music became a way for people to resist and feel strong, especially for those who were pushed aside by society. The rhythmic beats and clever lyrics of early rap artists set the stage for a genre that would become a big part of culture and challenge what people thought was normal (Rhodes¹). The rise of black rap music within hip hop culture marks a significant moment in American music history. It provided a platform for voices that were often overlooked, allowing marginalized communities to express themselves and feel empowered.

Drawing from the experiences of African American, Afro-Caribbean, and Latino groups facing social struggles, rap music became a way to resist cultural norms and critique society. The blending of MCing, DJing, graffiti art, and break dancing within hip hop culture created a vibrant space for artistic expression and community involvement. The origins of black rap music reflect a diverse range of influences, including jazz, soul, reggae, and gospel, highlighting the richness and creativity of African American musical heritage (Riesch²⁻³). As discussed earlier, rap music is complex and it is important to understand its development as a genre and how it functions in various aspects. Initially struggling to gain recognition in the music industry, rap music has now become a popular genre worldwide and serves as a political platform. It has evolved significantly to address crucial social issues and operate on a political level. (Baya⁹).

1.1.4. Impact of Black Rap Music on American Society

As popularity of rap music has increased in the U.S, so has its influence on consumers. So what exactly is the influence of rap music on American listeners? A common belief held by those opposed to hip hop music as an entire genre is that rap and R&B artists support violence, drug use, and gang membership and therefore argue that the genre has a negative influence on consumers. Though the case is actually quite the opposite, Rap artists write songs about their own life experiences, just like any other musician. The main difference in content comes from the drastic difference in the life experiences of Black Americans and non-Black artists. The majority of Black Americans grow up in a culture of guns, drugs, and gangs, therefore this experience ends up being the content of their writing. When listened to leisurely, it is easy to just hear profanity, harsh tones, and keywords referring to violence and drugs, but when one listens closer with a critical ear, they will hear heavy stories of growing up impoverished in inner cities (wilson1).

Rap music has a positive influence on Black American youth as it serves as an outlet, both for listeners and artists, for understanding the hardships of growing up within the struggles of inner city life caused by institutional racism. Rap artists who became famous and escaped inner city life understand firsthand the sufferings that Black Americans face and are an inspiration for Black youth to also escape the inner city. Rap artists also use their celebrity influence as a voice for other Black Americans to promote social and political change. This has been demonstrated most recently in performances and music videos by artists such as Kendrick Lamar (Wilson 2).

Rap music has long had a reputation of being a form of music that represents violence and exploitation as well as celebrating street warfare, gangs, and the consumption of drugs and alcohol. Another notion prevalent in society associated with rap music is the frequent, strong profanity used in the lyrics. Despite all this, hip hop has generated a huge fan base around the

world with a wide demographic of listeners, mostly among youths. This raises the question, whether the negativity commonly linked with rap music is not just one side of the coin. Some aspects of the mentioned themes are true and contribute to the negative stereotype but there is another, hidden side to rap music that needs to be exposed. Although it has been seen as largely negative, hip hop has had a myriad of positive influences on society. The genre has been criticized in the media, associated with some of the nation's social ills and seen by a good number of people as a bad influence on citizens in general. Although there are some aspects of rap music that can be construed as negative, blanketing the entire art form is unfair to the artists as well as the people who enjoy the music.

The reality is that rap music is greatly misunderstood. The media often portrays rap music as negative and focuses on rap music more when it is related to something undesirable. Many media stories identify rap music as a catalyst in problems such as teen pregnancy, crime or some other negative social issue that existed long before rap music became prevalent. The reality is that there are rap songs that can have a positive impact by raising awareness about the challenges faced by people living in inner cities. These songs can help people understand the struggles that others face, which can lead to a greater sense of empathy and unity. Just because a rap artist speaks of less than-desirable subjects in his or her music does not mean that they intend to corrupt the minds of the audience. Rap music is entertainment, and should not be treated any differently than any other form of entertainment out there. The bottom line is that all rap music is not degenerate, and consideration should be taken when analyzing the message that the music is presenting (“Impacts of Rap Music on Youths”).

The impact of rap music is evident in its ability to convey messages of resistance and fight against hegemonic cultures. Subordinate groups, including African Americans, use rap as a cultural form of resistance to counter degrading dominant cultures. Rap music serves as a powerful tool for conveying messages and articulating racially politicized issues to oneself and

others. It provides a platform for expressing sentiments and shaping political identities, affiliations, and national identities. Through rap music, marginalized groups access arenas where they can resist and fight against oppressive power structures (Baya 14-15). Rap music became popular all across America after the Civil Rights Movement. People were starting to become more accepting and less racist. Even though rap songs often told stories that suburban teenagers could not really relate, the music still gave a voice to those who felt ignored. It attracted listeners from all different backgrounds, especially young people who felt like they did not fit in or were having a hard time. The themes of rap, like talking about unfairness and social problems, can help teenagers understand important issues better. Also, rap music can bring people together and help them connect, no matter where they come from (Dantus 22-23).

1.1.5. Social Issues through Rap Lyrics

A social issue is something that negatively affects people's personal lives or communities, and there is often disagreement about what causes it or how to solve it. The term social problem is often used interchangeably with social issue. In the past, intellectuals like John Stuart Mill talked about social problems, mainly focusing on resolving conflicts and making society better. By the late 19th century, people began to recognize multiple social problems, and sociologists and social workers started studying them to find solutions. In recent years, the word issue has become more commonly used to mean problem, so social issue is now often used instead of social problem. While the two words might have slightly different meanings in everyday conversation, in sociology and similar fields, they are pretty much the same. Sometimes, social issue is used to talk about a general topic of public discussion or debate (Kulik 58).

The rap songs criticized of being too violent and sexual, while this view does have credibility; however, through the lyrics of hip-hop music, rappers discuss and protest against the racism, inequality, discrimination, and brutality against the black people. Most of the rappers

use their rap songs to tell the stories about their own experience of being discriminated against, as well as uncovering and unveiling the struggle they face just living in inner-city ghettos and housing projects. They spoke overly about the police brutality against African Americans and racial discrimination they face for being black men, they even try to encourage African Americans to self-determination and self-pride (Lary and Brown 59).

Racism is the belief that some races are better than others. Discrimination is treating people unfairly because of their race. Police often treat Black people badly because of racism. This has happened for a long time, like during the Watts Riots in 1965 and the Harlem assaults in the 1920s. Many White people think it is okay for police to be violent towards Black people, especially Black men, because they think Black men are criminals. This leads to Black men getting longer sentences in court compared to White men (Chaney and Robertson 2-3). Police brutality means when police use too much force or scare people with words and actions. Even though there have been some improvements, Black people still face more police brutality. Studies show that Black people are more likely to report police violence, face discrimination while driving, and often don't report being stopped by police because they feel pressured. Data from surveys show that White people are more okay with police using force against Black people than Black people are. Police brutality is unfair and wrong, and it makes us question how a fair society can allow this to happen (Chaney and Robertson 3-4). Inequality means some people have more opportunities and rewards than others in society. Racism can lead to unfair access to rights and resources based on race, benefiting white people with privileges. Social inequality is measured in two main ways: conditions and opportunities. Conditions inequality is about distribution of income, wealth, and goods, like differences between the homeless and those in luxury homes. It can also be seen in communities, where some struggle while others thrive with support and safety (Crossman 1).

Rap music has a job to do once it is out there for everyone to hear. It talks about things like racism, police brutality, and unfairness in our society. Many rap songs talk about these problems and try to spread the word. Rappers and their music have a big influence on people. They can shape how we think and what we believe in. Rap music has a big impact on our society. It can change the way we talk, what we watch, and even what we think about politics. It is a way for people to talk about what is going on and what needs to change. Some rap songs are about peace and fairness, while others might make violence seem cool. When new rap songs come out, it makes us think about what rappers are saying and how it affects us. In the end, rap music helps us talk about important issues and try to make things better (Mendoza).

1.2. Tupac Shakur : Early Life and Background

Tupac Shakur, whose real name was Tupac Amaru Shakur but was born as Lesane Parish Crooks, was a famous rapper and actor in the 1990s. He was born on June 16, 1971, in New York, and sadly passed away on September 13, 1996. Tupac was married to Keisha Morris from 1995 to 1996. He was a Gemini, which means he was versatile and expressive. Tupac's songs often talked about the tough times Black Americans faced. He had some trouble with the law and even went to jail. His fourth album, "All Eyez On Me," was a big hit, but sadly, it was his last. In 1996, Tupac was shot in Las Vegas and died six days later. The police are still trying to find out who killed him.

Tupac Amaru Shakur had a remarkable upbringing. His mother, Afeni Shakur, was a former Black Panther Party member who faced legal trouble during her pregnancy. She changed Lesane's name to Tupac Amaru when he was just one-year-old, inspired by a Peruvian revolutionary. Tupac later adopted the surname Shakur from his sister's father, Mutulu Shakur, also a Black Panther. Raised mostly by his mother after his father lost contact, Tupac longed for paternal guidance. Afeni struggled to provide, working odd jobs while battling a crack cocaine addiction in the 1980s, leading to financial instability for the family. In 1984, Tupac's family

moved to Baltimore. Tupac went to a famous school there called Baltimore School for the Arts. He said he felt really free there. That's also where Tupac met Jada Pinkett-Smith, who later became an actor. Tupac wrote poems about her, and she appeared briefly in his music video for "Strictly 4 My Niggaz." Jada Pinkett-Smith said later that when she met Tupac, she was selling drugs. She didn't like how their relationship was shown in the movie "All Eyez on Me" in 2017. She said it wasn't just about them being a cute couple. It was more about them helping each other survive tough times (Perković 23).

1.2.1. Tupac's Journey in Music and Fame

Tupac Shakur started his music career in the East Coast, where he grew up in tough neighbourhoods like Harlem and the Bronx. In 1991, he released his first album, "2Pacalypse Now," which talked about life in poor areas and racial issues. Despite some success, Tupac didn't feel at home there and moved to the West Coast for a fresh start. On the West Coast, Tupac became a global star. He joined Death Row Records in Los Angeles in 1992 and dropped his second album, "Strictly 4 My N.I.G.G.A.Z...", with hits like "I Get Around" and "Keep Ya Head Up." His most famous album, "All Eyez on Me," came out in 1995, featuring tracks like "California Love" and "How Do U Want It." However, Tupac's rise in the West was marked by controversy. His rivalry with East Coast Rapper, the Notorious B.I.G., led to a feud between the hip hop scenes of both coasts. Sadly, both artists died in separate incidents, ending the feud but leaving a lasting debate in the music world ("gradozero beats").

1.2.2. Tupac's Troubles with the Law and Controversial Incidents

In August 1992, Tupac faced a tragic incident in Marin City, where he was attacked by jealous kids. During the chaos, Tupac's pistol fell and accidentally fired, resulting in the death of a 6-year-old bystander named Qa'id Walker-Teal. Although Tupac was not charged for the child's death, he felt deeply saddened. In 1995, Walker-Teal's family filed a lawsuit against Tupac, but it was settled out of court after an unnamed record company, believed to be Death

Row. In October 1993, Tupac shot and injured two off-duty white police officers in Atlanta following an altercation. However, the charges were dropped when it was revealed in court that the officers had been drinking, initiated the confrontation, and one of them even threatened Tupac with a stolen gun. Tupac saw these incidents as examples of how Black men were misrepresented in America, particularly by law enforcement. What seemed like "gangster" behaviour was actually self-defence from a young man fearing for his life, which he had been speaking about in his music. Despite these challenges, Tupac's popularity continued to grow ("Biography.Com").

While Tupac faced consequences for his actions, he served a 15-day jail sentence in 1994 for assaulting movie director Allen Hughes on the set of *Menace II Society*. In February 1995, Tupac encountered more serious legal trouble when he was sentenced to between 1.5 and 4.5 years in prison for sexually abusing a woman. The incident occurred in Tupac's hotel suite in New York in November 1993. Tupac maintained that he did not rape the woman but admitted to journalist Kevin Powell that he failed to protect her from others present in the suite. He expressed regret for not fulfilling his responsibility to keep her safe.

Tupac's presentation of this alter ego which eventually became his reality is what makes him a legendary and influential figure in hip hop that has led to him being studied on multiple occasions (Motavalli 7). Stanford, K, L. in "Keeping' it Real in Hip Hop Politics:" A Political Perspective of Tupac Shakur stated that:

Even more than twenty books and hundreds of articles have examined Tupac's complex life. Using biography, critical analyses, photography, and poetry, two perspectives have emerged. On one side, Tupac's critics emphasize his impetuous and reckless behavior, accentuate his confrontations with the criminal justice system, and condemn his angry lyrics. On the other side, there are authors who emphasize Tupac's intellectual gifts, humanitarian impulse, and outspoken critique of racism and injustice.(7)

1.2.3. Tupac's Release from Prison and Success with Death Row Records

While Tupac was in prison facing rape charges, Suge Knight, the boss of Death Row Records, visited him. Knight offered to pay Tupac's \$1.3 million bail if Tupac agreed to sign with Death Row. Tupac said yes, and he left prison in October 1995. Even though Tupac was known for his tough image at Death Row, he also did good things. He funded a youth center, helped South Central sports teams, and set up a helpline for troubled youth. Tupac's first album for Death Row, "All Eyez on Me," came out in February 1996. It was a big success, featuring his new group Outlawz. The album celebrated the thug life and was produced by Dr. Dre, who also made hits with N.W.A. The singles "California Love" and "How Do You Want It" both reached No. 1 on the charts. Within two months, "All Eyez on Me" went five-times double-platinum and later reached diamond status, selling over 10 million copies worldwide.

1.2.4. Tupac's Last Days and the Unsolved Mysteries Surrounding His Death

Before Tupac released his third album, he was attacked. It happened in November 1994, when he was shot multiple times in the lobby of the Manhattan recording studio Quad by two young Black men. Tupac thought his rap rival Biggie Smalls was involved in the shooting, but nobody was ever charged for it. Smalls always said he did not know anything about it. Then in 2011, Dexter Isaac, a prisoner in New York serving a life sentence for another crime, said that music executive James "Henchman" Rosemond paid him to rob Tupac and that he shot Tupac during the robbery.

In June 1996, Tupac released a song called "Hit 'Em Up." It was aimed at Biggie Smalls and Sean "Diddy" Combs, who ran Bad Boy Records. The song made the tension between East and West Coast rap worse. In the song, Tupac also went after artists like Lil Kim, Junior M.A.F.I.A., and Prodigy of Mobb Deep. The rivalry between Tupac and Biggie was getting more famous and uglier by the day, "Hit 'Em Up" seemed to strangely predict Tupac's death and the conspiracy theories that followed: "Grab your Glocks when you see Tupac; Call the cops

when you see Tupac, uh; Who shot me, but you punks did not finish; Now you're about to feel the wrath of a menace. Within three months, Tupac was killed. Six months later, Biggie was also murdered. Both cases remain unsolved. Tupac passed away in Las Vegas on September 13, 1996, from gunshot injuries he received six days before. He was 25 years old. The person who shot him has never been caught.

On September 7, Tupac was in Las Vegas with Suge Knight to watch a Mike Tyson fight at the MGM Grand hotel. After the fight, there was a fight between Tupac and someone from the Crips gang. Suge Knight, who was part of the Bloods gang, and his friends joined in. Later, when Tupac and Knight were stopped at a red light in their car, someone from another car shot at them 13 times. Tupac got hit in his hand, pelvis, and chest and later died in the hospital. His girlfriend Kidada and his mother Afeni were with him in his final days. Tupac's body was cremated. Some members of his old band, Outlawz, said they smoked some of his ashes, which caused a lot of talk. Tupac's mother said she would scatter his ashes in Soweto, South Africa, on the 10th anniversary of his murder. But later, she decided to do it on June 16, 1997, which was also Tupac's 26th birthday and the anniversary of the 1976 Soweto uprising ("Biography.Com").

1.3. Kendrick Lamar, Early Life and Background

Kendrick Lamar, also known as K-Dot, was born in Compton, California, on June 17, 1987. He grew up writing stories and turned them into songs about his tough neighbourhood. He gained popularity with his mixtapes and got noticed by Dr. Dre, a famous producer. His first big album, "Good Kid, m.A.A.d City," did really well. He kept impressing people with his albums "To Pimp a Butterfly" in 2015 and "DAMN." in 2017, both winning Grammy Awards. "DAMN." even got a Pulitzer Prize, making history in hip-hop. Kendrick Lamar, who goes by just Lamar in his music, was born in Compton, California, on June 17, 1987. His parents moved there from Chicago to get away from gangs, though Lamar's dad had been involved in one. Growing up, Lamar saw a lot of street stuff, but it did not bring him down. He was smart and

liked writing, first stories, then poems, and later, songs. Even though his family faced street violence, Lamar stayed quiet and observant, even as a kid. He started rapping using the name K-Dot. When he was 16, in 2003, he made a mixtape called "Youngest Head Nigga in Charge," which got a lot of attention in Southern California and beyond.

1.3.1. Kendrick Lamar's Story, From Learning with Dr. Dre to Becoming a Hip-Hop Star

Lamar kept making music and lyrics, and he toured with famous artists like Young Jeezy, The Game, Talib Kweli, Busta Rhymes, and Lil Wayne. Dr. Dre, a big shot in hip-hop, took Lamar under his wing, teaching him about music and business. As Lamar's fame grew, Dr. Dre signed him to his record label, Aftermath Entertainment. This label had big names like Eminem and 50 Cent too. Aftermath worked with Interscope, a major label, to market and distribute Lamar's music. With this support, Lamar, once a quiet kid, was on track to become a rap superstar.

In October 2012, Lamar's first big album, "Good Kid, m.A.A.d city," came out and people loved it. He worked with Lady Gaga on a song, but it did not end up on the album. Hits like "Swimming Pools (Drank)" and "Poetic Justice" made him more famous, and he appeared on popular TV shows like Saturday Night Live and Late Night with David Letterman. This got him even more fans, not just hip-hop lovers, but also college students and alternative rock fans.

Lamar's first album did not just impress regular listeners; even hip-hop critics took notice. His meaningful lyrics got him named the "Hottest MC" of 2012 by MTV. This put him alongside big names like Lil Wayne, Jay-Z, and Kanye West who have also earned that title. Critics also paid attention to Lamar's part in the song "Control" by Big Sean. Even though it was Big Sean's song, Lamar's verse stood out because he challenged other big names in hip-hop like Drake, J. Cole, and Big Sean himself. His bold claims in the verse caused a stir and reminded people of the old-school hip-hop era. Critics, rappers, and fans all appreciated the energy Lamar brought to the track. Lamar is still loved for his keen insights into street life, especially his deep

look into the minds of crime victims. He once admitted to The Guardian that he used to be afraid to show fear because he was not sure how people would see him. But he challenged himself to be different, to be brave and stand out (“Biography.Com”).

1.3.2. Kendrick Lamar Connection with Tupac Shakur

Kendrick Lamar had a special experience when he was 21 years old. He had a vision of Tupac Shakur, a legendary rapper who had passed away, appearing as a silhouette. In this vision, Tupac encouraged Kendrick to keep rapping and ensure that the music stayed alive. This moment was so powerful for Kendrick because it felt like Tupac was right there with him, giving him a clear message to preserve the music legacy. This encounter influenced Kendrick deeply, shaping his music to be more meaningful and authentic. Despite not being superstitious, this experience was so vivid and impactful for Kendrick that it inspired him to stay true to his art and strive for greatness in his music career (Lilah).

In summary, we chose Tupac and Kendrick Lamar as our study focus because, like Martin Luther King, Bob Marley, and others, Tupac used his influence to improve the world, at the same time, Tupac served as an inspiration for Kendrick Lamar, whose songs have a lot of social implications and discuss a variety of topics, including racial injustice, violence, and racism.

Chapter Two

Integrated Identity and Black Being: Critical Discourse Analysis of Tupac Shakur's and Kendrick Lamar's Lyrics

The analysis of racism in black rap music involves examining how these songs express a critical position against white ideology and its impact on the black community. It is like a dialogue between different groups, with themes of power dynamics and social injustice. This research delves into songs like "Changes," "Hellrazor," "The Blacker the Berry," and "Alright," dissecting their lyrics to uncover the political and social messages they convey. By using Qualitative Content Analysis, the study aims to reveal the underlying ideologies embedded in these songs, shedding light on the complex issues of race and identity in the context of music and culture.

This chapter is divided into two main sections, a theoretical section and a practical one. The theoretical section revolves around the methodology in which the procedures of data collection and data analysis are going to be explained. The practical section is going to deal with the background of the songs and the themes under discussion. Moreover, it is going to delve into the textual analysis and linguistic features of the songs, mainly vocabulary expressions, and finally discussing of the findings.

2.1. Methodology

This study aims to use qualitative research methods in reason of that the analysis is going to deal with studying a number of rap songs by Tupac Shakur and Kendrick Lamar which are related to the social issues the current study is investigating and to the artists' life story in the first place. According to Yin, there are five features of Qualitative Research, first is studying the meaning people's lives, under real-world conditions; second is representing the views and perspectives of the people in a study (9). Creswell states, "Qualitative research is a means for

exploring and understanding the meaning individuals or groups ascribe to a social or human problem.” (23).

As such, this study provides a Critical Discourse Analysis design with qualitative approach. Norman Fairclough and Maureen Weissenrieder in “Critical Discourse Analysis: The Critical Study of Language” define Critical Discourse Analysis as “discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes” (qtd. in Arbain and Sandi 3). This study focuses on analyzing the words used in the Tupac songs’ lyrics of “Changes,” and “Hellrazor,” and Kendrick Lamar’s “The Blacker the Berry,” and “Alrigh.” The purpose of using Critical Discourse Analysis theory is to know the meaning of the songs through studying the keywords which indicate the themes to be discussed and the artists' political stance and the ideologies they convey.

As previously mentioned in the general introduction, the current study investigates the use of black rap music as a form of resistance, and also the ideologies and external factors inciting singers for such choice of music type. In order to investigate the embedded social issues in music, a set of songs composed by Tupac Shakur and Kendrick Lamar were gathered. Therefore, the corpus of the study consists in 4 songs selected carefully and with great interest. The songs are easily accessible to everyone through artists’ YouTube channels and the lyrics were obtained from websites such as: genius.com, hiphoparchive.org, soundcloud.com, etc. To analyse the lyrics of the selected corpus, vocabulary is the main category that will be established which, in turn, will be subcategorized relying on the theoretical framework of Norman Fairclough.

2.2. Presentation of the Collected Data

This section of the study is devoted to analysing the information acquired regarding the lyrics of Tupac and Lamar, Namely “Changes,” “Hellrazor,” by Tupac Shakur and “The

Blacker the Berry,” and “Alright,” by Kendrick Lamar. The study’s corpus is presented in this section of the study, and the results of the analysis of the chosen corpus using a Qualitative Content Analysis (QCA) based on Fairclough's textual analysis dimension as developed in Critical Discourse Analysis (CDA) are presented in the following sections. This analysis is focused on one primary category: vocabulary associated with the terms used to represent various themes.

2.2.1. Background of the Songs and the Themes Determination

This section provides a brief overview of the songs and gives a general idea of the chosen themes to be analysed. On the one hand, Tupac Shakur released his “Hellrazor” on November 25, 1997. It is a very dramatic song which tells the story of a young black African American male trying to make his way into becoming a “Gangster” as he has no other way to support himself (Genius). Later on, four years before Tupac’s death, “Changes” was released on October 1998. The song went on to peak at No. 32 on the Billboard Hot 100 and was added to the rapper’s Greatest Hits album a month later. Talent’s aforementioned hook for “Changes” sets a perfect stage for Pac’s rather disheartening reluctance on the song’s verses. All throughout the track, the now-deceased emcee describes the harsh conditions of being Black in America, which includes poverty and racial discrimination from police. Using his brashness and eloquence, Pac submits that sometimes sacrificing your morals is necessary when you are out of options (Galindo).

On The other hand, “The Blacker the Berry” and “Alright” by the American rapper Kendrick Lamar were both released in 2015. “The Blacker the Berry” is the second single from his third studio album “To Pimp a Butterfly” whereas “Alright” was released to radio stations as the same album's fourth single. “The Blacker the Berry” is a racially-charged song, noted for being a departure from the “self-love-promoting”, a single released in late 2014. The song features a “boom-bap beat”, with lyrics that celebrate his African-American heritage, and

“tackles hatred, racism, and hypocrisy head on.” (Last.Fm). “Alright” was nominated for four Grammy awards including: Song of the Year, Best Music Video, Best Rap Performance, and Best Rap Song. It won Best Rap Performance and Best Rap Song. “The song was associated with Black Lives Matter after several youth led protests were heard chanting the chorus, with some publications calling "Alright" the "unifying soundtrack" of the movement. “This song is supposed to signify hope” (Contributors to Over the Counterculture).

After studying the songs’ lyrics thoroughly, it became clear that the dominated theme in the songs under study is how African Americans have been discriminated by other races and even self-discriminated and how that needs to be changed. However, the artists discussed many social issues, and the songs are charged with many themes such as: the hardships of being black, oppression and police brutality, inequality, and the urge to change the situation of the black community, hope, hatred, violence, racial marginalization and neglect, reproach and blame, having religious values, and ultimately change. Although the songs are full of themes, ideologies, and social and political stances from the point of view of the singers which is depicted mainly in the language and vocabulary used; this study, however, will shed light on four major themes which are being black, oppression and police brutality, racism, and change due to research restrictions. With regards to the aforementioned themes, a brief reference to the lyrics is going to be given accordingly and further explanation will be provided in the next section.

Before briefly highlighting the themes, it is worth mentioning that some lyrics’ lines need to be either rhetorically analysed or giving reference to a certain story behind it. Although writing about what someone else is thinking and trying to say is difficult yet it is not impossible to reveal some of the hidden messages and stories by looking closely into the words and read deeply between the lines.

The reason for approaching the language used in the lyrics by using rhetorical analysis and making reference to events that took place before releasing the songs is the “notion of realness” due to the fact that most of their songs are life experiences and singers' stories centric. The fact that the singers, Tupac Shakur and Kendrick Lamar, use AAVE features in their raps which is the dominant language in the songs for the purpose of maintaining the events as they are and “keeping it real” standpoint. It is also obvious that both of them were fluent in the language of the streets as well as that of poetry and each is used for distinguished artistic purposes. The language of the street is the dominant language used among black community members and it is basically the reason why the singers are using it for they are addressing a certain audience. Foul language on the other hand is widely used and it implies expressing “anger” and “dissatisfaction” with the American black society's situation in the first place.

Being black is one of the major themes Tupac and Kendrick Lamar tackle in most of their works. It is clearly manifested in their songs how African Americans are facing mistreatment due to their ethnicity and skin colour and the following lines are best to describe it:

“I'm tired of bein' poor, and even worse I'm black,

My stomach hurts so I'm looking for a purse to snatch” (Changes, verse 1, lines 3-4) this line is a fine example of storytelling which is mostly used by Tupac to convey certain messages. It powerfully explains the status of poverty black people suffer from in America. It also clears the image that being deprived from work opportunities due to being black fuels the urge to turn to crime in order to provide for themselves and their families.

“The penitentiary's packed, and it's filled with blacks, (Changes, verse 8, line 4).

Tupac in this line refers again to the issue of arresting the blacks in an exaggerated manner with or without committing a crime to the point that prisons are filled with them.

“I'm prayin' but my enemies won't go away

And everywhere I turn I see niggas burn

Every nigga that I know on death row” (Hellrazor, verse 2, lines 14-16)

“Dear Lord can ya hear me, it's just me

A young nigga tryin' to make it on these rough streets” (Hellrazor, verse 3, lines 1-2).

The lines from Tupac's “Hellrazor” demonstrate that all African Americans have been and still being oppressed by white supremacists over many generations which makes it hard to survive the brutality they are subjected to in the country they live in. He also states that even taking a walk in the streets might get them murdered.

“Everything black, I don't want black (They want us to bow)

I want everything black, I ain't need black (Down to our knees)” (The Blacker the Berry, intro, lines 1-2)

Talking about the history of ancestors between black people in America is as painful as living among white supremacists and “white man's burden” inventors. Kendrick Lamar talks about the whites' mindset of wanting black people to act like slaves cannot be concealed because the whites philosophy is obvious through their thinking and actions.

“Alls my life I has to fight, nigga (Alright, intro, line 1)

Lookin' at the world like, "Where do we go, nigga?"

Wanna kill us dead in the street for sure, nigga” (Alright, bridge, lines 4-6).

Kendrick Lamar associates struggle with black people lives, they are consistently on set to fight since they are always targeted because they are accustomed to the daily routine of rioting for their lives. He in turn shows that the streets are not safe for the blacks as if the enemies are starting their day with the intention to murder a black person if they face one in the street.

Police brutality is one of the major themes hip-hop music focused on. Stating that the police is being severely brutal with African Americans and they even went far beyond oppressing black people to murdering them for no reason and in opposition to racism

and police brutality, black people have been unified around the phrase “Black Lives Matter” due to the radical treatment of policemen towards black people.

“Cops give a damn about a negro

Pull the trigger, kill a nigga, he's a hero” (Changes, verse 1, lines 1-2)

“Instead of war on poverty, they got a war on drugs

So the police can bother me” (Changes, verse 12, lines 3-4)

“Police on my pager, straight stressin'

A fugitive my occupation is under question”

I'm marked for death, I'ma spark til I lose my breath (Hellrazor, verse 1, lines 21-22 and 25)

Murdering innocent Afro-Americans and heroic deeds were two sides of the same coin. Tupac talks about American police forces in a sarcastic manner. He also gives a concrete criticism of the authorities' interests for the fact that they are waging laws against drugs and fighting its spread while the main reason behind drug trafficking is the widespread poverty especially amongst blacks.

“Tell me Lord can ya feel me, show a sign

Damn near running outta time, everybody's dyin'

Mama raised a hellrazor, can't figure

Why you let the police beat down niggas” (Hellrazor, verse 2, lines 1-4)

Religious values and beliefs are one of the most common features in rap music. Tupac expresses his feeling of being left alone and his people however he is holding on to his religion and believing in God and urging him to help the black people manage the harsh life conditions, especially black males. Helplessness against police brutality is feeling Tupac gives through his words and the need for a greater power to end the situation is what black people hope for.

“Dear Lord if ya hear me, tell me why

Little girl like LaTasha, had to die

She never got to see the bullet, just heard the shot

Her little body couldn't take it, it shook and dropped” (Hellrazor, verse 3, lines 11-14)

“On March 16, 1991, Latasha Harlins went to a grocery store to buy a bottle of orange juice — but the store's owner Soon Ja Du assumed she was stealing it and shot her in the back of the head” (Stevenson 16). This incident led to riots erupt in Los Angeles and inflamed the situation in America, “It was, after all, one of two legal cases whose outcomes led to the Los Angeles riots/uprising of 1992, the most deadly and costly race riot in United States history.” (Stevenson 18). The killing of the fifteen years old LaTasha Harlins is one of most significant incidents related to racial discrimination, interracial conflicts in America, and violence. Tupac keeps her remembrance (LaTasha) in this song and other several songs.

“Six in the morn', fire in the street

Burn, baby, burn, that's all I wanna see” (The Blacker the Berry, bridge, lines 1-2).

The sound of gunfire is expected at any hour of the day in black neighborhoods either by the police or the or the furious black habitants. “Kendrick Lamar released this song less than a year after the police shooting of Michael Brown, an unarmed black teenager. He refers to the "fire in the street," which represents the riots, vandalism, and looting that occurred in Ferguson after the shooting of Brown, which is now known as the "Ferguson Unrest” (Naesthetycs LLC). Kendrick uses satire to metaphorically state the position of police forces from killing blacks as if it is the most desirable thing to see for them is dead corpus of black people and in their perspective a good black is a dead black.

Racism is an integral part of black people history since, from the dawn of ages, black people have been treated with the most horrible ways imaginable and they have been subjected

to slavery for decades. Slavery in the United States had come to an end in the Abraham Lincoln's state, however the slavery legacy and racial discrimination continued into existence till the late nineties and African Americans remain top target of hate crimes especially by the police as the famous incident of George Floyd which makes slavery and racism two sides of the same coin. The songs under study discuss the issue of racism in all its aspects. The songs are racially charged and the following lines manifest the theme of racism:

“I see no changes, all I see is racist faces

Misplaced hate makes disgrace to races” (Changes, verse 6, lines 1-2)

Despite the abolition of slavery, the philosophy of white supremacists has not changed and the situation of the blacks remained approximately the same except that no one can practice slave trade. Racism emanates from the sense of superiority of a group of people over another which is easily explained and shown in merely the whites' faces as Tupac describes it in his lines.

“You never liked us anyway, f### your friendship, I meant it

I'm African-American, I'm African

I'm black as the moon, heritage of a small village

Pardon my residence

Came from the bottom of mankind” (The Blacker the Berry, verse 1, lines 5-8).

Coexistence is one of the main features to keep a society united and maintain harmony, however, it is not possible when the hearts of the same community members are filled with hatred and despisement is fueled by certain attributes or history of the other. Kendrick expresses the notion of being an outsider who came from forgotten places on earth yet he proudly claims his ancestry and accepts his negro features and attributes and simultaneously reminding that black people were scientifically proven to be the first humans on earth and that the white people are nothing but a mutation of black people.

“I said they treat me like a slave, cah' me black

Woi, we feel a whole heap of pain, cah' we black

And man a say they put me inna chains, cah' we black” (The Blacker the Berry, chorus, lines 1-3)

Their blackness speaks for itself and it always makes white America uncomfortable for they white supremacists want to silence black people and chain their freedom due to their skin colour. Kendrick Lamar in this quote relates all the racial discrimination to the slavery heritage.

“The blacker the berry, the sweeter the juice

The blacker the berry, the bigger I shoot” (The Blacker the Berry, pre-chorus, lines 3-4)

The first part of the quote is a metaphor that describes the black society as the fruit of the tree of slavery, oppression, inequality and racial discrimination while the second is a reference to racist policemen killing unarmed black people by saying that the blacker someone is, the more likely it is they will shoot to murder.

The claim of change and self-love in hip-hop songs was given big room since it is the root of obtaining a better position in the society, and that the change must begin from within the black community itself. It is the call for resistance through peaceful struggle following the steps of Martin Luther king and Malcolm X by using speech as a means of resistance and to uprise peacefully against oppression in order to achieve peace and settle all the social issues the black people struggle with. The following lines discuss the theme of change clearly:

“We gotta make a change

It's time for us as a people to start makin' some changes

Let's change the way we eat

Let's change the way we live

And let's change the way we treat each other

You see, the old way wasn't working so it's on us to do What we gotta do, to survive”

(Changes, Interlude, lines 1-7)

The word “change” has a very deep meaning throughout the song. Tupac is explaining how he wants to change his life with an attempt to persuade his audience to follow his steps. He is calling them to change their mindset by reminding them that the old life where being “gangsters” did not help them survive and they all have to adopt a new lifestyle in order to live a better life away from criminality.

“Nigga, we gon' be alright

Nigga, we gon' be alright

We gon' be alright

Do you hear me, do you feel me? We gon' be alright” (Alright, chorus, lines 1-4).

Kendrick Lamar also comforts his audience by repeating those lines throughout the song and telling them that everything will be alright sooner or later.

2.2.2 The Use of African American Vernacular English in Black Rap Music.

This segment briefly presents the Background of AAVE. In Taylor Jones’ “What is AAVE?” he suggested that “AAVE is an acronym for African American Vernacular English and resembles the speech of the Southern American accent but was originally born from the dark history of slavery” (qtd. in Motavalli 8). Standard English speakers are most disturbed by the belief that the continuous usage of AAVE represents a rejection of mainstream ideals, which are frequently associated with the White middle class (Wardhaugh and Fuller 444-445).

Wardhaugh and Fuller further suggest that “linguistics has referred to this variety of speech as Black English, Black Vernacular English, and African or Afro American English.” Spoken by the majority of African Americans and non-Americans in the United States of America, the style of American English has a cadence resembling that of southern American accents (446).

According to Jones, it is widely misinterpreted in popular culture, perceived as poor English, and even referred to as “ghetto talk” or “Ebonics,” which were first coined in 1973 by someone who meant well, based on phonics and ebony. However, with “misunderstood” it is

stated that it is a “full-fledged dialect of English, just like British English. It is entirely rule-bound, meaning it has very clear grammar which can be (and has been) described in great detail. It is not simply ‘ungrammatical’. If you do not conform to the grammar of AAVE, the result is ungrammatical sentences in AAVE” (qtd. in Motavalli 8). This is crucial to comprehend how singers employ language and African American Vernacular English linguistic characteristics to sway their intended audience (Motavalli 5). The primary goal of this dissertation is to examine how Tupac and Kendrick Lamar use language to speak to their communities and to represent themselves, their thoughts, and their political views. Both artists’ lyrics have political weight and are racially charged.

2.3. Procedures of Data Analysis

The procedures of data analysis in this study involve a systematic approach to understanding and interpreting the song lyrics. This section provides a detailed explanation of the methods and theoretical frameworks employed.

2.3.1. Qualitative Content Analysis

Many definitions were attributed to QCA. As an instance, Hsieh and Shannon define QCA as simply “one of numerous research methods used to analyze text data” (1278). Mayring considers QCA as “an approach of empirical, methodological controlled analysis of texts within their context of communication, following content analytical rules and step models, without rash quantification” (2). The QCA consists of three approaches: conventional, directed and summative which are all used to interpret meaning from the content of text data (Hsieh and Shannon 1279). However, this research will focus only on the directed approach which necessitates that the analysis starts with a previous theory or relevant research findings as guidance for encoding categories. Accordingly, to analyse the song lyrics, the present study follows Fairclough’s A Social Theory of Discourse as a previous theory which allows encoding vocabulary as a main category.

2.3.2. Fairclough's Social Theory of Discourse

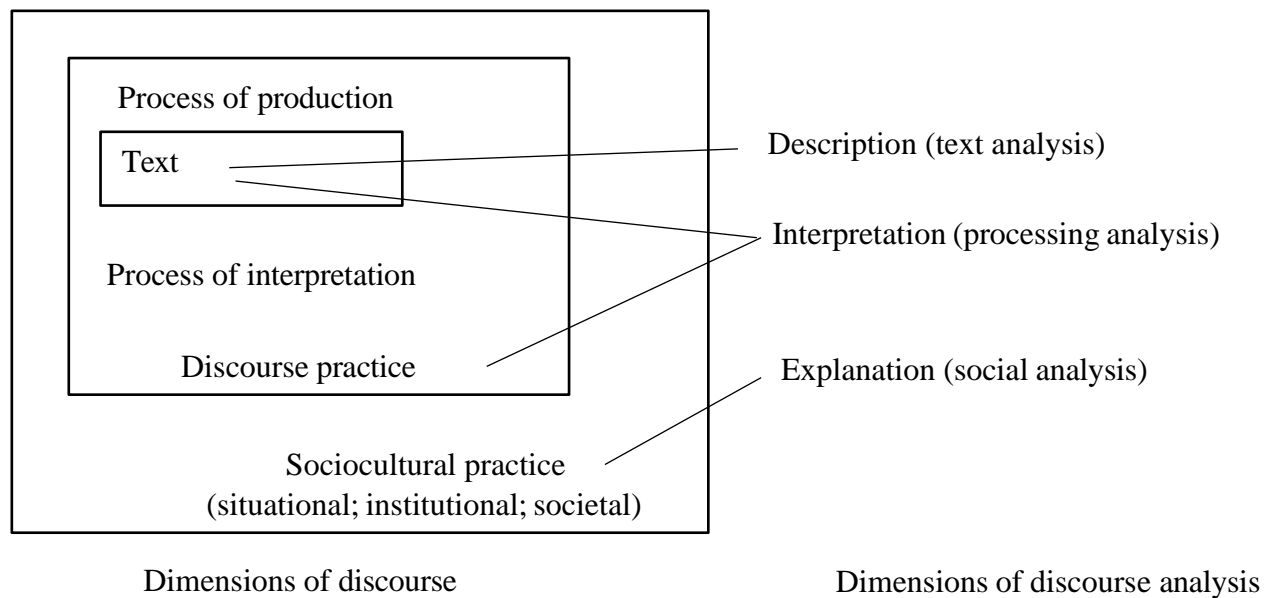
According to Fairclough, language is an essential component of social interaction and that each person has a dialectical relationship with the other. Furthermore, he thinks that power ultimately shapes and regulates how people create and understand language. In order to achieve this, he suggests using three aspects to analyse the dialectic relationship: textual analysis, discourse practice, and social practice. As previously noted in the preceding chapter, the current study only addresses the first dimension (textual analysis), which entails analysing a text or discourse's linguistic characteristics to identify any hidden powers or ideologies. Fairclough divides the linguistic elements for this kind of analysis into three primary categories: grammar, vocabulary, and textual structure (cohesion).

In any case, the study solely looks at the first two categories vocabulary by examining its lexical components, which include euphemistic values, formal and informal language, metaphors, antonyms, hyponyms, synonyms, and positive and negative expressive values. Grammar on the other hand involves analysing different process and participant kinds using pronouns, sentence moods, agency, and modality. Since the analysis in this study is focused on song lyrics, which obviously do not follow the same conventional structure as academic texts, the third category (textual structure) .

Fairclough defines CDA as:

discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power, and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony. (135)

To analyse the data, this study used a Norman Fairclough's model of analysis.

Figure 1. The Three-Dimensional View of Discourse Analysis (Fairclough)

Fairclough believes that language is a crucial part of the social life, and the relation between language and society is a dialectical one (language is influenced by society, and society is shaped by language). This dialectical relation, in fact, is realized by the presence of three main factors: social events (texts), social practices (orders of discourse) and social structures (languages). Greatly inspired by Foucault's ideas, Fairclough defines the relationship between power and language (social power and ideology). For him, the way people produce and interpret.

Language is ultimately affected and controlled by power. As evidence for that, he claims that the way people produce and interpret language is affected by their experiences of the world, and experiences are affected by social organization, which, in turn, is affected and controlled by power (21).

2.4. Textual Analysis and Linguistic Features of the Songs: Vocabulary Expressions

The songs have been categorised based on the issues they addressed in order to analyse the vocabulary. The songs under study recurrently touch on four major themes. The overarching theme is being black, which is followed by oppression, which mostly focuses on police

brutality, and lastly the theme of change which indicates self-love in the first place. The vocabulary was then examined using some of the lexical elements that Norman Fairclough had suggested in his textual analysis. These elements included the following: formal and informal language as representing relational values; synonyms, antonyms, hyponyms, euphemistic expressions, and metaphors as reflecting experiential values; and positive or negative expressive values as reflecting attitudes towards a particular aspect of the text (in this case, the lyrics).

Table 1. The Lexical Types Involved in the Theme of “Being Black” in the Songs’ Lyrics.

Lexical type	Hyponyms	Metaphors	Expressive values	
			Positive:	Negative:
Extract from the Songs’ lyrics	I’m black, negro, nigga, filled with blacks, Everything black, (They want us to bow, I’m African-American, I’m African	<p>“I’m black as the moon, heritage of a small village”</p> <p>“Came from the bottom of mankind”</p> <p>“The blacker the berry, the sweeter the juice”</p> <p>“Is life worth living, should I blast myself?”</p> <p>I’m tired of bein’ poor, and even worse I’m black</p> <p>“My stomach hurts, so I’m lookin’ for a purse to snatch”</p>	<p>“I got love for my brother”</p> <p>“Learn to see me as a brother instead of two distant strangers”</p> <p>“How can the devil take a brother, if he's close to me?”</p> <p>“Black don't crack, my nigga”</p> <p>“I want everything black”</p>	<p>“Now am I wrong if I am don't worry me</p> <p>'Cause do or die gettin' high til the bury me,” “You hate me don't you?”</p> <p>“You hate my people, your plan is to terminate my culture”</p> <p>“They may say I suffer from schizophrenia or somethin’</p> <p>But homie, you made me”</p> <p>“Though I tell him in his letters, it's gettin' better</p> <p>If my nigga knew the truth he'd hit the roof.”</p>

Source: Made by the Researchers According to Fairclough Model.

Two distinct emotional types have been explored in the songs within them of being black: the common hatred of Afro-Americans, which is the dominating type, and the desire of the black community to come together and show affection for one another and urging fraternal reunion, which is known as black pride. Table 1 lists the main lexical elements that were found to be present: hyponymy, which is the presentation of some vocabulary associated with African American identity; metaphors employed by the singers to draw a connection between Black identity and issues such as poverty, mistreatment, othering, and despair in order to convey a particular idea; and positive and negative expressive values in order to convey specific attitudes towards particular elements in the songs (further information will be provided in the sections that follow).

Table 2. The Lexical Types Involved in the Theme of “Oppression: Police Brutality” in the Songs’ Lyrics.

Lexical type	Informal language	Foul language	Negative expressive values
Extract from the songs' lyrics	“Cops give a damn about a negro”, “Pull the trigger, kill a nigga, he's a hero,” “I ain't never did a crime,” “You sabotage my community, makin' a killin'” “Crooked cop killin' Glock.”	“Motherfuckers”, “f###ed up,” “Everybody run for cover, I cause shit,”... Etc “Excuse my French but fuck you — no, fuck y'all,” “Homie, you fucked up”	“Every nigga that I know's on death row,” “And everywhere I turn I see niggas burn,” “Wanna kill us dead in the street for sure, nigga.”

Source: Made by the Researchers According to Fairclough Model.

Just as it is, the case in the theme of “being African American,” the theme of “police brutality” has different focuses of which we mention: being killed without a reason, the continuous reminder that most black people do not commit crimes, the sabotage against the black community from the authorities, the consistent fear of getting killed in the street by the police, and the rage and anger the black people have. The main lexical aspects identified are those reflecting relational and expressive values. Similar to the previous table, table 2 shows that the language used is less formal and more offensive by using foul language to express anger and with only negative expressive values. The other aspect is the euphemistic expressions i.e., indirect expressions the singers use to replace harsh words and phrases.

Table 3. The Lexical Types Involved in the Theme of ‘Racism’ in the Songs’ Lyrics.

Lexical type	Hyponyms	Metaphors	Negative expressive values
Extract from the songs’ lyrics	“Racist faces,” “Misplaced hate makes disgrace to races,” “Wanna break my Loc out,”	“They get jealous when they see ya, with ya mobile phone,” “You’re fuckin’ evil I want you to recognize that I’m a proud monkey,” “I recognize you’re lookin’ at me for the pay cut.”	“And as long as I stay black, I gotta stay strapped,” “And they wonder why it’s hard bein’ black,” “You hate me don’t you?” “fuck your friendship, I meant it,” “Alls my life I has to fight, nigga,”

Source: Made by the Researchers According to Fairclough Model.

Table 3 indicates that three lexical aspects are recognised. The first lexical type is hyponyms which is related to the notion of “racism”. The second one consists of metaphors which the singers used to indicate the manifestation of racism while the third one consists of negative expressive values the singers tackled to reveal certain messages of how harsh it is to be a black male in America. The theme of racism focuses primarily on hatred. It also tackles the

difficulty of being black in all life aspects and the refusal to coexist with one another in harmony and the main reason of this issue is the skin colour.

Table 4: The Lexical Types Involved in the Theme of 'Change' in the Songs' Lyrics

Lexical type	Hyponyms	Metaphors	Expressive values
Extract from the songs' lyrics	<p>“Take the evil out the people, they'll be acting right,”</p> <p>“Let's change the way we eat</p> <p>Let's change the way we live</p> <p>And let's change the way we treat each other,” “the old way wasn't working so it's on us to do,” “Things will never be the same,”</p>	<p>“We ain't ready, to see a black President,” “I got the heart to fight now,”</p>	<p>Positive: “Unless we share with each other</p> <p>We gotta start makin' changes,”</p> <p>Negative: “But some things will never change,” “Mama raised a hellrazor why cry</p> <p>That's just life in the ghetto, do or die,” “But some things will never change,” “It's time to fight back, that's what Huey said</p> <p>Two shots in the dark, now Huey's dead.”</p> <p>“Institutionalized manipulation and lies</p> <p>Reciprocation of freedom only live in your eyes,”</p>

Source: Made by the Researcher According to Fairclough Model.

The theme of 'change' has been discussed several times in the songs and it has different focuses of which we mention: the call for unity and self-love, stop black on black violence, respect amongst the community members so that they can be respected by others. Despite the relentless attempts to make a change inside and outside the black community; there are

holdbacks and fallouts which make it hard to start a real change. Three lexical aspects were indicated in table 4, hyponyms is the first lexical type which consists of expressions that are related to the notion of “change”. The second lexical type metaphors indicating the intention to make changes in the black community. The third one consists of expressive values both negative and positive in which the singers show their perspective on changing the blacks' way of life and social situation in general.

2.4.1. Discussion of the Findings Relating to Vocabulary

This section aims to discuss the findings presented in the previous ones which were obtained after the analysis of the songs' lyrics. As mentioned previously, the discussion then follows the theoretical framework inspired from Fairclough's Social Theory of Discourse (mainly textual analysis). Therefore, it will attempt to provide answers for the research questions asked in the General Introduction with the view to either confirm or refute the hypotheses suggested in the General Introduction as well. The analysis of the song lyrics related to vocabulary revealed that four (4) main themes were repeatedly discussed namely being African, police brutality, racism, and change. To go further in the analysis and see how these themes are presented, we focus on the lexical types suggested by Norman Fairclough which are synonyms, antonyms, hyponyms, euphemistic expressions, metaphors, re-wording, over-wording, formal and informal language, and negative and positive expressive values. In our corpus, the main types being identified are hyponyms, metaphors, formal/informal language, and as heavily used expressive values being either negative or positive depending on the theme.

2.4.1.1. Being Black

The theme of “being black” is the most frequent theme discussed in the songs under study. Interestingly, the black society is known for its strong bound to being black African and to the elders' tradition and the struggles they went through, specifically slavery, which they always try to maintain the remembrance of the black heritage. As mentioned in the first chapter,

rap music is considered to be first produced by black people in America in order to talk about the social issues of the black community. Indeed, with the necessity of getting rid of the racial discrimination and oppression imposed on them; they started to sing about “being black” openly as a way of protest against discrimination and oppression tackling the hardships they face due to their skin colour. Tupac is considered the first to use rap music as a way to reveal, make the heard, and recognized not only by their local society but by the whole world. Kendrick Lamar followed Tupac with regards to the topics he talks about in most of his tracks. They explicitly express their belonging using words (hyponyms) as “I’m black,” “negro,” “nigga,” “I’m African,” etc, and positive expressive values like “I got love for my brother”, “learn to see me as a brother instead of two distant strangers,” and “black don’t crack my nigga.”. They even ventured in their lyrics to talk about desire to fight and resist the radical treatment with politically charged songs.

In fact, Tupac openly sings about having weapons and the readiness for fighting back and using them whenever necessary. For instance, “I keep my finger in the trigger, 'Cause some nigga tried to kill me,” and “And my hand's on the sixteen-shot, semi-automatic. Crooked cop killin' Glock.” Lamar on the other hand explicitly talks about the hatred they receive from the whites, in his sentence “you hate me don't you?” and “you hate my people, your plan is to terminate my community,” and “pardon my residence” as a metaphor of being an outsider in the country that he is not welcomed. He uses metaphors to describe his pride of being black such as “I’m black as the moon, heritage of a small village,” to show that he is proud of being black despite being oppressed according to this fact. The singers use metaphors to increase the poetic scope of their challenge. According to Fairclough (99) a metaphor is a means of representing one aspect of experience in terms of another, hence; in the sentences like “came from the bottom of mankind,” and “the blacker the berry, the sweeter the juice,” is a metaphor that sees the black community as the fruit of the tree of slavery, oppression, inequality and discrimination.

2.4.1.2. Reasons of Oppression: Police Brutality

Similar to the theme of being black, the theme of police brutality is discussed in an offensive way i.e, using more informal and foul language with only negative expressive values and including sometimes euphemistic expressions. According to Ramadhan, “one of the main reasons behind police violence towards African Americans is white supremacy. This system of exploitation is justified by the mindset that the white race is superior, and the black race is inferior” (65). Samuel R. Aymer in his article “I can’t breathe”: A Case Study-Helping Black Men Cope with Race-Related Trauma Stemming from Police Killing and Brutality” stated that racial profiling is one result of white supremacy. Racial profiling refers to any action done by the police on the basis of race, ethnicity, or national origin rather than a behaviour or information of criminality (qtd. in Ramadhan 65). Hence, according to Ramadhan and Ariastuti “police brutality towards African Americans can be considered as racial profiling, since the violence is done based on the look of a certain race and not necessarily their criminality” (65).

The situation in the black community is a case that the whole world became aware of due to the relentless attempts of famous figures to expose the radical and illegal activities committed by the American police forces. Slavery had been put to an end decade ago and movement after movement rose through the history to end the violence the black people is still subjected to, yet not much is done to find a solution or help. Therefore, this made rap singers upset especially due to the fact that they are merely hate crimes not due to any act of criminality.

In his song “Hellrazor,” Tupac Shakur uses only negative expressive values when he talks about police brutality and employs foul language and aggressive expressions to express his rage and despair at the same time “everywhere I turn I see niggas burn,” “Wanna kill us dead in the street for sure, nigga.” and “Dear Lord if ya hear me, tell me why, Little girl like LaTasha, had to die, She never got to see the bullet, just heard the shot, Her little body couldn't take it, it shook and dropped”. Being “trapped” expresses the sentiment of many African American

people within inner cities (Gaines 102) when Tupac said “Wanna break my Loc out,” he expresses the feeling of being trapped.

The singers also make reference to the absence of criminality from the black people’s side yet they are subjected to police brutality under any circumstance “Cops give a damn about a negro”, “I ain't never did a crime,” “You sabotage my community, makin' a killin'” “Crooked cop killin' Glock,” and “Pull the trigger, kill a nigga, he's a hero,” this last sentence illustrates how unworthy a black life is yet how heroic to kill one by the hands of the police. In return, they continuously confirm that violence breeds violence and bring this idea in many lines such as “I got my three-five-seven can't control it Screamin' die mother### and he's loaded,” “Mama raised a hellrazor, born thuggin', Heartless and mean, muggin' at sixteen,” “With my hands on the trigger, Thug nigga,” and “And even in the darkest nights, I'm a Thug for Life, I got the heart to fight now”.

Rod K. Brunson and Jody Miller in “Gender, Race, and Urban Policing: The Experience of African American Youths,” state that many African Americans have reported a routine of feeling like a suspect (qtd. in Gaines 102). Moreover, they claim that “Distrust of the police is correlated with both concentrated neighbourhood disadvantage and personal experiences with negative and involuntary police contacts (102). Armed officers murdering innocent Afro-Americans is a common occurrence and is not new. The singers use very informal language and negative expressive values to express their feelings towards this fact and their stance on the authorities.

According to Fairclough (21), the use of such lexical aspects provides information about the relationship between the addresser and the addressee. Therefore, from what has been mentioned above, it is obvious that the relation between the singers and those governmental poles is not that stable and satisfactory for both sides. Ideologically speaking, the singers are calling for change in the systems. Tupac Shakur consistently and rightfully criticizes the

pervasive White Supremacy and hostility of state-sanctioned harassment and police brutality as when he said “It ain't a secret, don't conceal the fact. The penitentiary's packed and it's filled with blacks.”

2.4.1.3. Racism

It is worth noting that this theme combines together the themes discussed above i.e., already mentioned issues (being black and police brutality). In his book “Racism,” Albert Memmi states that “racism” refers to the generalized and absolute evaluation of real or fictitious differences that is advantageous to the accuser and detrimental to his or her victim. With this negative judgment, the accuser wants to legitimize his or her privileges or aggressions. In this characterization, the meaning of racism in the very strict sense is lost (103) . Moreover, Philomena Essed in her book “Understanding Everyday Racism: An Interdisciplinary Theory,” holds the view that “racism must be understood as ideology, structure and process in which inequalities inherent in the wider social structure are related, in a deterministic way, to biological and cultural factors attributed to those who are seen as a different ‘race’ or ‘ethnic group’” (qtd. in Wodak and Reisigl 179). It is the reason that led singers to resort to sing for abolishing racism as did Tupac Shakur in his song “Changes,” by talking about self-empowerment. Sometimes, his lyrics were rooted in the West Coast gangsta rap sound of California, nevertheless no one can neglect the conscious and staunchly pro-Black agenda embedded in his discography and poetry.

Kendrick Lamar also criticizes institutionalized racism in America through his exploration of the damaging effects of racism on African American subjectivity in his “The Blacker the Berry”. Black people in the inner cities in America live in a great pressure and oppression from both governmental and social restrictions. Therefore, from an ideological perspective, singers call for equality and coexistence. Wodak et.al, in “The Discursive Construction of National Identity” claim that CDA sees that social processes as dynamic and

discourse as historically produced and interpreted (qtd. in Sheyholisami 23) which cannot be analysed without making reference to the past (23). The songs' lyrics highlight the black people's past and compare it to the future by saying "I said they treat me like a slave, cah' me black," "Woi, we feel a whole heap of pain, cah' we black," and "And man a say they put me inna chains, cah' we black".

2.4.1.4. Change: Self-love

Cornel West in his book "Race Matters" describes his concept of a love ethic as "Self-love and love of others are both modes towards increasing self-valuation and encouraging political resistance in one's community" (19). Heffernan states that "a love ethic is an assertion of individual and collective worth, in resistance to the hatred of racism. To enact a love ethic, one must treat oneself and those in one's community with respect" (3). She further claims that in order to change the American social structure so that the political and social equality of black people is enacted rather than just constitutionally stated, the pain that discrimination has caused African Americans historically and in the present day must be recognized (4).

Both Tupac and Lamar call for change which begins from self-love and the community members' fraternal relationship and reunion. This change can be reached through music as Tupac Shakur states in his lyrics "I got love for my brother, but we can never go nowhere. Unless we share with each other," "We gotta start makin' changes," and "Take the evil out the people, they'll be acting right". The singers consider music as an escape from social constraints, and as means to achieve unity amongst the black community and live in harmony and peace with the other members of society regardless of one's identity, ethnicity, religion, origins, etc. This, in fact, is reflected in Kendrick Lamar's track "Alright" where he uses many positive expressions illustrating his attitude towards spreading hope, respect and love, and removing borders between people in order to achieve better life for all people. He sings "Do you hear me, do you feel me? We gon' be alright,"

In conclusion, the critical analysis of the songs' lyrics shows that the singers are consistently trying to explain to people the reality and harshness of being black in America. Especially being a black male in America. It also shows that although being subjected to racism, poverty, and police brutality it is possible to survive the harsh conditions of life and speak about the problems and social issues in public so that everyone knows the truth of the so called "the civilised west". Although they make necessarily "Black Music" which is directed basically to black people in the US, yet it is has reached people of different races, ethnicities, religions, and cultures. Both singers use their music to talk about real events and facts which is relatable to countless people around the world. They have portrayed millions of black lives through the history of mankind till the present day in their lyrics.

Conclusion

The present study has investigated the manifestation of blacks' social struggles in rap Music in the USA focusing mainly on the lyrics composed and performed by Tupac Shakur and Kendrick Lamar. As presented in the general conclusion, the dissertation set one main objective. The objective aimed to investigate the reasons why black rap singers opt for the choice of certain vocabulary in their song lyrics to deliver the image of the black people situation in the USA. For such an objective, an analysis was conducted on the lyrics with the attempt to find out what were the hidden ideologies, stances, and perspectives and also tried to reveal the purposes of choosing such music genre.

Hence, to achieve this objective, the study has adopted CDA approach to explore in depth and reveal those ideologies that were implicitly conveyed in the songs' lyrics relying more precisely on Fairclough's (2001) A Social Theory of Discourse. On the basis of CQA, we have studied the lyrics of four songs sung by the aforementioned rappers. Inspired from Fairclough's framework, the analysis was divided into one main category which was consisted in the analysis of the song lyrics at the level of vocabulary by first identifying the recurrent themes being discussed then applying on each one the different lexical aspects suggested by Norman Fairclough mainly antonyms, hyponyms, euphemistic expressions, formal/informal language, and negative/positive expressive values.

Based on the outcomes of the second chapter, it is found that the singers employ their lyrics using mostly informal language mainly African American vernacular English as well as foul language. This, in fact, shows how informal language more usual and frequent in the American environment. Singers make use of such language types because of their total awareness about the huge effect they have on the youth in America in specific and taking advantage of globalization to spread their cause amongst rap music fans around the world inters of understanding the songs' meaning and the circulation of the products as well. Therefore, this

led to the refutation of the first research hypothesis suggesting that despite rap music infiltration into the American culture . Moreover, this confirmed the fact that rap music is constantly gaining ground worldwide by steadily occupying more and more space in the sonorous and visual linguistic landscape in the world.

Globalization has made every single part of the world a homeland for rap music. It has been a hit in the world countries for years, and although this type of music was not initially widely welcomed, the situation changed and it attracted a new audience from outside the circle of its usual audience, i.e., black Americans specifically. This spread is due to several factors, the most important of which is that this type of music keeps up with the current social and political conditions and expresses them and it has conquered almost the whole world. In this study, with the identification of the four main themes in the second analytical chapter and their discussion, it is demonstrated that the singers have tackled subjects related to their Personal experiences. These subjects are mostly related to social issues struggles, politics, and Identity.

Moreover, the singers have also addressed the need to spread love, respect, and freedom amongst the black community in the US and the Americans in general. From the standpoint of the critical analysis of the lyrics, it has been noticed that the rappers, Tupac Shakur and Kendrick Lamar, were not satisfied with what is happening in their social and political Environment be it (as already seen with the theme of oppression and police brutality). Apart from their call for change, the singers have also the desire to broaden their messages and address them to particularly targeted people from all over the world. For this particular reason, the singers have taken advantage from rap music status as the global music genre, the music which is polarized and mostly understood and attractive to young people around The world. They have used it in their own way as a means to ensure that the message will be received and recognized by the targeted audience.

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