''Kaikki haluu olla kingei mut kuka kruunataan'':

The linguistic features of English in the Finnish rap artist Cheek's lyrics

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Laura Miskala

University of Jyväskylä

Department of Language and Communication Studies

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Englannin kielen rooli ja vaikutus on suuri useilla eri elämänalueilla tämän päivän Suomessa. Englantia käytetään laajasti esimerkiksi yritysten yhteisenä kielenä sekä median eri osa-alueilla. Englantia pidetään yleisesti modernina ja helposti lähestyttävänä kielenä, jonka osaaminen katsotaan nykyään ennemmin vaatimukseksi kuin lisäeduksi.

Cheek on suurta suosiota saavuttanut suomalainen rap-artisti. Cheekin suosio näkyy niin myytyjen levyjen määrässä kuin erilaisten musiikintoistopalveluiden kuten Spotifyn kuuntelutilastoissa. Tämän lisäksi hän on esiintynyt kahdesti loppuunmyydyllä Olympiastadionilla sekä julkaissut omaelämäkerran. Vaikka Cheekin pääasiallinen esiintymiskieli on suomi, käyttää hän lyriikoissaan toistuvasti piirteitä ja ominaisuuksia englannin kielestä. Näin englannin vaikutus näkyy esimerkiksi suomalaisessa rap- diskurssissa.

Tämän kandidaatintutkielman tarkoituksena on selvittää, minkälaisia eri ominaisuuksia tai piirteitä englannin kielestä Cheek käyttää kappaleissaan. Pyrin tutkimaan ominaisuuksina esimerkiksi sanaluokkia sekä tarkemmin tarkastelemaan näiden piirteiden kieliopillisia muotoja, onko niitä muunneltu suomen kieleen sopivaksi ja jos on, sitä miten niitä on muunneltu. Lisäksi pohdin näiden kielellisten piirteiden merkitystä ja toimintaa lyriikoissa. Näkökulmanani käytän monikielisyyden uudempaa suuntausta, polylingvaalisuutta, joka pyrkii tarkastelemaan monikielisyyttä kielen erilaisten piirteiden ja ominaisuuksien osaamisen kautta.

Aineistoni koostuu kahdesta uusimmasta albumista *Kuka muu muka* sekä *Alpha Omega*. Näiltä albumeilta olen valinnut kuusi kappaletta molemmilta levyiltä. Kappaleiden valintakriteerinä käytin englannin kielen elementtien monipuolista esiintyvyyttä niissä.

Tutkimukseni tulokset osoittautuivat moninaisiksi. Cheek käyttää englannin kielen piirteitä, mutta pitäytyy erityisesti kahdessa sanaluokassa, substantiiveissa ja verbeissä. Tämä vahvisti myös ennakko-oletukseni ensimmäisestä tutkimuskysymyksestäni. Huomattavaa sen sijaan oli se, että suurin osa lyriikoissa esiintyvistä englannin kielen piirteistä ja ominaisuuksista on muotoiltu suomen kieliopin mukaan esimerkiksi sijapäätteitä käyttämällä tai lisäämällä verbeihin persoonamuotoja. Tulokset osoittivat myös, että englannin kielellisten piirteiden esiintyvyys kuuluu osaltaan sekä Helsingin slangiin että kansainväliseen rap- diskurssiin mutta toimii myös lähentävänä elementtinä artistin ja hänen yleisönsä välillä.

Asiasanat – Keywords: Cheek, polylingualism, linguistic features, English
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1 INTRODUCTION

English is a lingua franca, which can be seen in various cases and domains these days. It is present in different areas of life in Finland such as in education, business and media. Especially, among the Finnish youth, English is used in everyday speech. English is considered as modern, useful and easy to approach. The uses of English in different fields in Finland have been a popular subject among scholars. The points of views, however, have varied over time. Researchers in Finland (i.e. Westinen 2007, Leppänen 2007) have more often than not studied the use of English and concepts such as multilingualism from the perspectives of code-switching or code-mixing. The way of thinking concepts like multilingualism is changing. For instance, Jœrgensen (2008, 2011) points out that the idea of multilingualism where one can command several languages as a whole is altering to a direction of polylingualism. Polylingualism emphasizes that language users command different linguistic features rather than languages as a whole and, thus, achieve an understandable communication.

The presence of English is seemingly strong and versatile in the Finnish rap music and is also increasing because of the role of English in Finland. Therefore, I am interested in the types of linguistic features the Finnish rap artist Cheek makes use of in his lyrics. Cheek is one of the most popular music artists in Finland today and, thus, has a huge impact on especially the Finnish youth. The listeners may acquire and become affected by the terminology and language used in his music easily. I belong to Cheek's fan group, who listen enthusiastically to his music. I have also noticed that I often integrate features of different languages, especially English words and phrases, in my everyday speech and my friends do the same. Therefore, it is appealing to study the features that occur in Cheek's lyrics.

My focus will be on the linguistic features drawn on from the English language. I will analyze the language use in Cheek's lyrics via linguistic features of language rather than trying to conceptualize the specific instances of language use. In addition, it is relevant to give examples of the linguistic features of English, such as grammatical and syntactical features that are shown in his lyrics. The title of my thesis ''Kaikki haluu olla kingei mut kuka kruunataan'', ''Everyone wants to be kings but who will be crowned'' is a relevant example of using such syntactical and grammatical features of English. What is more, I intend to explain the concepts such as polylingualism and multilingualism, as well as, the concept polylanguaging and point out the connection between the uses of linguistic features from different languages. In her Master's thesis, Elina Westinen (2007) also studied the grammatical

features of English in the Finnish rap lyrics, but from the aspect of language mixing. Hence, I will focus on studying the features from the perspective of polylingualism.

This study consists of three different sections. Firstly, I will present background information in Chapters 2, 3 and 4. I will begin my background section by giving information about the situation of English in Finland. In Chapter 3, I will continue by opening up the terms such as multilingualism versus polylingualism and also, linguistic features. The final part of the background section contains discussion on multilingualism in the Finnish rap music scene.

Secondly, in Chapter 5, I will introduce the present study and explain the data and methods used in it. Chapter 6 will cover the results of the analysis process and include discussion about the meanings and functions of the features. Finally, the last chapter will conclude the results and offer suggestions for further study.

2   THE ROLE OF ENGLISH IN FINLAND

The role of English in Finland is becoming increasingly significant in many fields including education, research and business. However, English is also, as Taavitsainen and Pahta (2003: 5) note ''encountered on a daily basis through audio-visual mass media and various forms of popular culture and entertainment, such as the cinema, TV soap operas, satellite channels, and electronic games.'' Part of the reason why English can be heard so widely in Finland is that the foreign language television programs including cinema are not dubbed. Instead, they have subtitles with authentic voices (Taavitsainen and Pahta 2003: 5). Leppänen and Nikula (2007: 339) inform that the impetus for the spread of English in Finland began in the 1960s when Finland wanted to distance itself from Sweden and Russia and to associate itself with the modern, Western Anglo-American world. As a result, the role of English in Finland expanded quickly (Leppänen and Nikula 2007: 339).

Taavitsainen and Pahta (2003: 6) point out that, in Finland, foreign-language skills are valued and that Finns are very eager to learn foreign languages. This is not the case with many other European nations. In addition, the attitudes towards English are mainly positive in Finland. According to a query on the Internet that was held in 2001, 97 per cent of the participants considered English as the most important language besides Finnish (Taavitsainen and Pahta 2003: 5). Leppänen and Nikula

(2007: 368) confirm this view by stating that Finnish people are very skillful in using English as a ''versatile communicative resource'' and that in some domains English is used as a second language rather than a foreign language.

In the field of education in Finland, the most popular foreign language is English. For example in the beginning of the millenium, 98 per cent of the secondary school students learned English and included it in their studies. This shows the youngsters' attitudes towards learning English. In Finland, there are also schools offering tuition in other subjects in a foreign language, which more often than not, is English. There is also a growing number of kindergartens where children are being taught in English (Taavitsainen and Pahta 2003: 6-7.). Leppänen (2007: 149-169) remarks that because English is so widely heard in different channels in Finland, the Finnish youth is easily exposed to the language. As a result, they are able to use the resources of English in their everyday communication along with the Finnish language.

Business is also a field where English has become ''an integral part of the professional repertoire'' (Taavitsainen and Pahta 2003: 7). One of the main reasons for this is internationalization. English has achieved a status in the job markets, where it is considered as a requirement, whereas other languages are considered as a bonus (Taavitsainen and Pahta 2003: 7.) Leppänen and Nikula (2007: 348) also regard the dominant role of English in business world as a result of internationalization but also of economic globalization. Taavitsainen and Pahta (2003: 7) mention how in the field of business there is a trend to change the names of the companies to English even though they do not operate in the international market. In such cases, English is used because the companies intend to create an image which makes them seem modern and fashionable (Taavitsainen and Pahta 2003: 7). Thus, it can be seen that English affects both the public and private parts of life. Today, English is especially the language of youth in Finland but it is also frequently used by middle-aged people who have learned English at school and are required to use it at work. The oldest age groups provide the only exception with the vast use of English (Taavitsainen and Pahta 2008: 29). As Taavitsainen and Pahta (2008: 37) conclude:

> The English language has increasingly become a natural part of language resources for Finns. It is a new kind of second language, used as a Lingua Franca for international communication, but at the same time glocalized, appropriated for local uses and meanings, and perhaps often used simply because it is there. (Taavitsainen and Pahta 2008: 37)

Moreover, the use of English in different contexts can have certain symbolic functions and these can create new kinds of associations that perhaps could not be achieved with only one language, in this

sense, Finnish (Paakkinen 2008, cited in Leppänen et al. 2008: 320). Paakkinen (2008, cited in Leppänen et al. 2008: 320) points out that the use of English symbolizes modernism, technological efficiency and credibility.

All in all, in today's Finland, English has achieved its significant role in the society's different areas. For many Finns, English is nowadays an everyday resource. However, the use of English varies from practical reasons, such as, a tool for communication to a resource with which one can play by using the elements and features beside Finnish (Nikula and Leppänen 2008, cited in Leppänen et al. 2008: 422). In the following sections, I will focus more on the use of features and how the way of thinking in multilingualism is changing.

3   FROM MULTILINGUALISM TO POLYLINGUALISM TO POLYLANGUAGING

Traditionally, multilingualism stands for people using languages to interact with each other (Moller, cited in Quist and Svendsen 2010: 127). According to Jœrgensen et al. (2011: 34), the multilingualism norm means:

> Persons who command two (or more) languages will employ their full linguistic competence at any given time adjusted to the needs and the possibilities of the conversation, including the linguistic skills of the interlocutors. (Jœrgensen et al. 2011:34)

Thus, multilingualism means not only competence in one language and competence in another language, but it means also competence in switching between the two languages. However, as Jœrgensen et al. (2011: 34) point out, the multilingualism norm follows the concept *a language* and supposes that languages can be separated also in use. The term multilingual in this sense, hence, covers the command of several languages (Jœrgensen et al. 2011: 34). Jœrgensen (2008: 167) also presents the idea of a multilingual behavior which ''further denotes the phenomenon that an individual uses features from more than two languages.'' However, multilingualism, too, as a concept takes for granted that linguistic features are grouped into languages and that a multilingualism norm also ''depends on a concept of different languages as nicely packaged sets of features.'' (Jœrgensen 2008: 167-168). Moller (cited in Quist and Svendsen 2010: 128) explains that multilingualism as a norm is not wrong but limited because the boundaries between various sets of features are not clear and are under continuous alteration.

Polylingualism, in contrast, denotes that people use language not languages to interact with each other. In this sense, language users make use of different sets of features and combine them even though they might not be very familiar with them. According to the multilingualism view these features are thought belong to different languages (Moller, cited in Quist and Svendsen 2010: 128). Jœrgensen et al. (2011: 34) define the polylingualism norm in the following way:

> Language users employ whatever linguistic features are at their disposal to achieve their communicative aims as best they can, regardless of how well they know the involved languages; this entails that the language users may know– and– use the fact that some of the features are perceived by some speakers as not belonging together. (Jœrgensen et al. 2011: 34)

Jœrgensen (2008: 169) notes, that while multilingualism as a term means the complete command of different languages, polylingualism means combinations of features than combinations of languages. Polylanguaging, in contrast, allows the mixture of different features ascribed to other languages. Jœrgensen (2008: 169-170) explains that, when defining languaging, we define the behavior where language users use whatever linguistic features are at their disposal in order to be understood by the interlocutor. Polylingual languaging, i.e polylanguaging is, thus, one type of languaging. Polylanguaging ''may involve the integration of features from many different sets of features, and it may involve all levels of linguistic description including syntax, morphology, pronunciation.'' (Jœrgensen 2008: 169-170). Polylanguaging, however, as Jœrgensen et al. (2011: 34) emphasize, is not suitable for every language user. One reason is that linguistic features are unevenly distributed among different population groups and this is frequently accompanied by the uneven distribution of other resources. The other reason is that ''normativity influences linguistic practices in more than one dimension.''(Jœrgensen et al. 2011: 34). In other words, polylingual behavior is not regarded acceptable in every context.

Jœrgensen (2008: 167) presents the idea that language users use features rather than structures. He notes that ''to some people some of these features belong together in sets which are called specific languages such as Danish and Turkish, but the speakers do not necessarily separate features from these sets in their linguistic behaviour.''

It is suggested that when analyzing language use in superdiverse societies, one should focus on studying the linguistic features rather than languages. The reason for this is that speakers use these kinds of features as their semiotic resources (Jœrgensen et al. 2011: 29). Jœrgensen et al. (2011: 27) emphasize:

> The idea of separate languages as bounded systems of specific linguistic features belonging together and excluding other linguistic features is found to be insufficient to capture the reality of language use, at least in late modern superdiverse societies. (Jœrgensen et al. 2011: 27)

Blommaert (2010: 102) also recommends shifting the focus from languages to linguistic resources, i.e. linguistic features because this kind of focus has crucial effects for concepts such as competence. These implications could be that one can be competent and fully understood by the interlocutor even though one does not command a language as a whole.

Jœrgensen et al. (2011: 28-29) argue that the reason why the level of linguistic features is better for analyzing languaging than the level of a language is because the idea of learning a language means basically that people learn a range of different features of a language. These features are units and regularities. Units can be, for example, as Jœrgensen et al. (2011: 30) point out words, expressions, sounds or even phonetic characteristics such as rounding. Regularities in this sense mean ''regularities of how units are combined into larger units in processes through which the larger units become associated with meanings.''(Jœrgensen et al. 2011: 30). When people learn these features they ''also learn how they are associated with specific sociocultural constructions called ´languages´'' (Jœrgensen et al. 2011: 29).

Before introducing the present study, I will briefly discuss how multilingualism is over all seen in the Finnish rap music scene. I will also bring up some aspects of the studies that have been made relating to this subject.

4   MULTILINGUALISM IN THE FINNISH RAP MUSIC SCENE

Hip hop culture that consists of break dancing, graffiti and rap music was not very successful in Finland until the beginning of the 21st century. It arrived in Finland from the US but at first was mainly expressed through graffiti paintings (Westinen 2007: 16-19). Despite the few rap artists in the eighties and the early nineties, rap music did not gain much popularity in Finland. Westinen (2007: 19) notes that one of the reasons for this was that the early Finnish rap music contained mainly humorous elements and, thus, was not taken seriously by the audience. The other reason was that during that time, Finnish language was seen as ''inflexible'' compared to English language and, therefore, not suitable for rap music.

However, the situation started to change in the nineties. Hip hop music events were organized around Helsinki and the Internet played a big part in the easy distribution of the music worldwide. In the early 2000's a hip hop duo, *Fintelligens*, from Helsinki changed the situation. Their rap music no longer consisted of humorous elements but was well-constructed and, as Westinen (2007: 21) notes, their ''beats were remarkably good''. By 2001, more and more hip hop albums were released by new artists. Record companies wanted to produce hip hop albums and a clear ''boom'' was seen in the field (Westinen 2007: 22). Westinen (2007: 23) points out that, in Finland, hip hop culture is mainly represented in music because it seems that only the music artists have become widely known. However, she also notes that ''it appears that Finnish hip hop music has risen to be part of Finnish pop music mainstream for good.''(Westinen 2007: 23).

Sarkar and Low (2012: 403-404) point out how the study of multilingualism and popular culture is still in its infancy. They make an interesting note about hip hop which is ''a phenomenon so important to late twentieth century and early twenty-first century youth'' (Sarkar and Low 2012: 403-404) that because of its role in mixing of people and languages across borders, it has raised interest and awareness among scholars, as well. In the article, Sarkar and Low (2012: 404) put emphasis on mixed language use in rap lyrics and they especially focus on Montreal hip hop. However, their findings seem to apply well to the Finnish rap music, too.

One of the main reasons for multilingual language mixing in popular culture is the influence of American culture. As to many people, popular culture means, more or less, American culture. Sarkar and Low (2012: 406) summarize well the influence of American culture by stating ''Where Hollywood, pop music and hamburgers have gone, American English has followed.'' This shows how languages are connected with cultures.

The reason why hip hop music and lyrics are so relevant for scholars who study multilingualism, is because rap lyrics require word-use. Other fields of music in popular culture mainly emphasize the music and, as follows, melody but in rap music lyrics get the main attention (Sarkar and Low 2012: 408). Since rap language demands linguistic creativity due to its rhythm and text-heaviness, it is inevitable that rap artists make use of all the linguistic features available. Thus, multilingual mixing becomes ''a stylistic device'' for rap artists (Sarkar and Low 2012: 408). When Sarkar and Low (2012: 411) interviewed Montreal rappers about multilingualism in their lyrics the answers were ''That's how we talk'' and ''I don't even think about it when I write it. It's crazy.'' As they conclude ''at this point, the hybrid, multilingually mixed nature of much popular culture just *is*, even if it has

not been much remarked on for its multilingual features'' (Sarkar and Low 2012: 411). Language mixing and using the linguistic features can be seen as an attitude towards language and, thus, can represent attitudes towards community and diversity (Sarkar and Low 2012: 414).

This multilingual mixing is present in Finnish rap music too. The most popular hip hop artists such as Cheek, rap mainly in Finnish. However, as Westinen (2007: 8) remarks, English elements occur very often in Finnish rap lyrics. Finnish works as the main language in the lyrics but the features of English occur often in the lyrics and are frequently modified according to the Finnish grammatical rules. In this study, my main focus is on linguistic features of English that occur in rap artist *Cheek's* lyrics.

5   THE PRESENT STUDY

5.1 The aim and research questions

The aim of this study is to find out what kinds of linguistic features of English occur in the Finnish rap artist Cheek's lyrics and what kinds of meanings and functions these features could have in his music. The reason I chose this point of view is not only because it is interesting and timely but also because the songs have not been studied previously from this aspect. This study investigates the polylingual use of language in written lyrics and also explores the meanings and functions of these features.

The reason I chose Cheek and his lyrics as the main focus of this study is because he is one of the most popular rap artists in Finland today. He has released nine studio albums. Three of his records have exceeded the golden record limit, two of his records have exceeded the platinum record limit and two of his records have exceeded the multiplatinum record limit. His videos have been streamed over 97 million times in YouTube. Cheek was the first Finnish artist to perform a solo concert at the Olympic Stadium in Helsinki in 2014. Because of the great demand, two concerts were held. He has also won many times the appreciated music award Emma many times in different categories (Liigamusic.com 2016).

The research questions are the following:

1. What kinds of linguistic features drawn on from English does Cheek make use of in his lyrics?

      a) What kinds of syntactic features does he use?

      b) How are these grammatically modified into Finnish?

2. What kinds of meanings and functions could these features have in his lyrics?

When listening to Cheek's music, I noticed that some features of English occur more often than others. Verbs are an example of such features that he frequently uses. What is more, almost all of these features are modified somehow into Finnish. Therefore, the background assumption to the first research question is that verbs are the syntactic features that Cheek uses repeatedly and these features are grammatically modified to make them more Finnish.

5.2 The data

The data for this study was collected from Cheek's two latest albums *Kuka muu muka* [*Who Else]* (2013) and *Alpha Omega* (2015). The lyrics were collected from the CD booklets to ensure the reliability and authenticity of the lyrics. For this study, I selected six songs from both of the albums, altogether twelve songs. The selected songs can be found in the chart below (Table 1). The reason for selecting these particular songs was that these songs contained the most features drawn on from English. I left out the songs that contained only one or none of the features. The data was gathered in September 2016 and analyzed in September and October 2016. I chose the two latest albums because they have the most updated lyrics and the most recent information available.

Table 1. The selected songs

No.	Artist	Album (year of publication)	Song
1	*Cheek*	*Kuka muu muka (2013) 'Who else'*	*Timantit on ikuisia 'Diamonds are forever'*
2			*Vihaajat Vihaa 'Haters hate'*
3			*Kuka muu muka 'Who else'*
4			*Jossu (Female name)*
5			*Ota mut kiinni 'Catch me'*
6			*Fiiliksissä 'Excited'*
7		*Alpha Omega (2015)*	*Me ollaan ne feat. Nikke Ankara 'We are them'*
8			*Chekkonen (Nickname)*
9			*Sillat feat. Ilta 'The Bridges'*
10			*Makee ja selkee feat. Kasmir 'Cool and clear'*
11			*Jos sä haluut feat. Yasmine Yamajako 'If you want'*
12			*Valot sammuu 'Lights go out'*

5.3 Methods of analysis

This qualitative study on rap lyrics of one artist is situated in the area of discourse analysis. Discourse analysis studies the use of language. Its focus is on how people use language to do different tasks and how people produce and interpret meanings in social life. Discourse analysis is also an approach which helps one interpret both written and spoken texts (Gee 2010: 8-9). In the present study, I will analyze written texts and discourse analysis will serve as an assisting method for examining the meanings and functions of the features. Thus, I will attempt to interpret the written text and be able to present assumptions for the usage of English features. When studying grammatical features, I will analyze the forms of the words concentrating on the morphology and orthography. For grammar terms and analysis methods in this section, I will draw on Westinen's (2007) Master's thesis. When studying the syntactic features, I will use quantitative analysis to describe the rate of the occurrence of the features.

My analysis will focus on the use of features of English that occur in the lyrics I have chosen. There are also features from other languages such as Swedish but the aim of this study is to analyze the use of features of English; thus, other languages will not be analyzed.

Firstly, I will focus on the quantity of features drawn on from English in the data. I will take into account every English item in the lyrics and then divide them into nouns, verbs, adjectives and interjections. I will calculate the percentages to present results of the dominating word classes.

Secondly, my aim is to analyze the grammatical modifications of the reoccurring syntactic features. In section 6.2, I will introduce a qualitative analysis on the examples of the word classes that occur most often. I will analyze the grammatical features of the syntactic features, i.e. how these features are grammatically modified into Finnish. In the analysis, English items in the lyrics are always in *italics* but the specific items that I will focus on in section 6.2, are in *italics,* as well as, <u>*underlined*</u>.

Finally, I will present hypothetical answers to the second research question. The meanings and functions of the features will be discussed based on my findings and background literature.

6 LINGUISTIC FEATURES DRAWN ON FROM ENGLISH

In this analysis section, I will firstly focus on syntactic features of English that occur most often in the chosen lyrics. Syntactic features can include, for example, word classes and phrasal categories. My focus is on the main word classes: nouns, verbs and adjectives.

6.1 Syntactic Features

Syntactic category is one part of syntactic unit that theories of syntax represent. However, syntactic category is also known as part of speech. The most common features that syntactic category includes are nouns, verbs, adjectives, adverbs and prepositions. These features describe how a word is going to function in the sentence (Carnie 2013: 37).

In this section, I focused on word classes such as nouns, verbs, adjectives and interjections. Interjections include a heterogeneous class of items. This category contains words such as *yeah, no* and *damn* (Wharton 2003: 173). For the analysis in the following section 6.2, I selected the word classes that have the highest percentage in the diagram. I collected all the words that are drawn on from English in the data and then divided them into groups of word classes. My findings can be seen in the following chart:
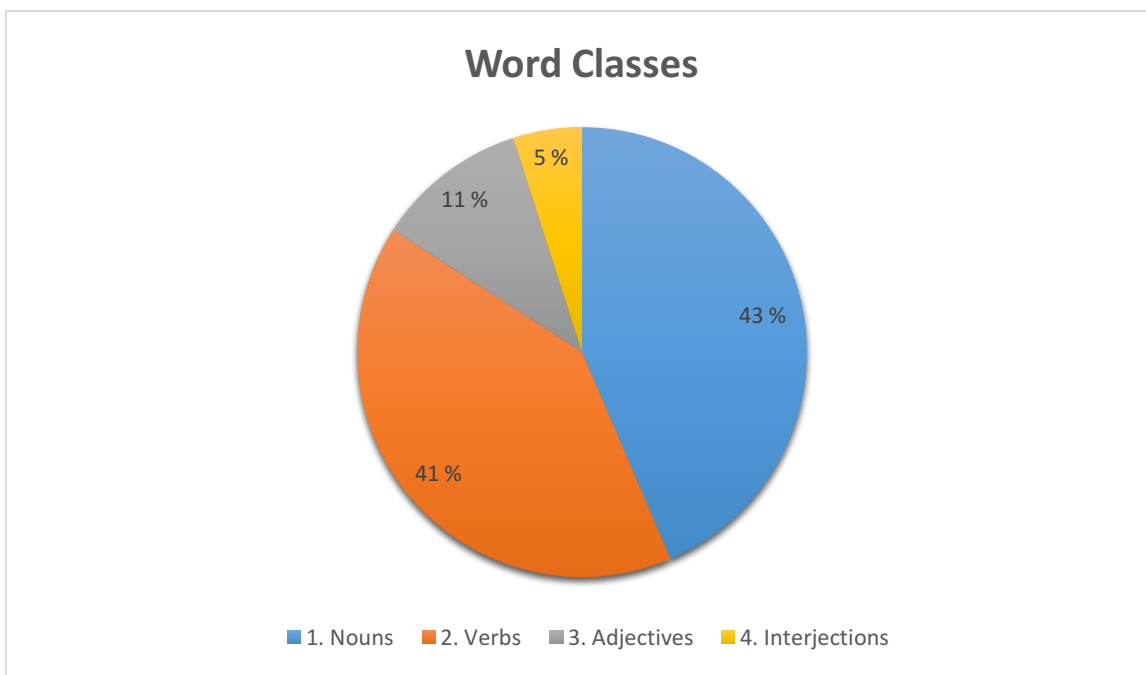

Figure 2. Word classes drawn on from English used in the data

From all of the examples, nouns (43%) represented a group of features that were most commonly used (Figure 2). Verbs (41%) held the second place in the data, but when it came to adjectives (11%), there was a clear decrease in using them. The rate of interjections accounted for only 5%. As interjections and adjectives represented the smallest proportion of the syntactic features, I decided not to include them in the analysis of the grammatical features. Instead, I selected the word classes that have the highest percentage in the diagram: the nouns and the verbs.

6.2 Grammatical Features

6.1.1 Nouns

Nouns, typically, name things, persons, events and situations (Verspoor and Sauter 2000: 88-89). Nouns were the most dominating group in the data and for the analysis I selected some nouns that occurred in the lyrics most often. Similarly, when studying the English items in the Finnish rap lyrics, Westinen (2007: 120) also found that the items were mostly nouns. What is more, her findings suggested that these were inflected according to the Finnish orthography and morphology. For the analysis of nouns, I selected two different nouns that occurred several times in the lyrics. The nouns are 'hype' and 'games'.

'Hype'

'Hype' can be defined as a very publicized person or in general, intensive publicity (Mot Dictionary 2016). In the following examples the noun is referred as very intensive publicity around the artist. I will introduce examples of the lyrics where the noun 'hype' occurs in different forms. Example 1 is from the song 'Vihaajat vihaa', 'Haters gonna hate' and offers a deviant example compared to the Examples 2 and 3.

(1) Ei oo aikaa kadehtia ketään
    Mieluummin ihailen vaan jengin *talenttia* tehä
    Heikot ihmiset vihaa sitä mitä ne ei voi ymmärtää
    Ja suoraan sanottuna mäkin oon täst *hypestä* vähän ymmällään
                                    Cheek: Vihaajat vihaa
    [Don't have time to envy anyone
    I rather just admire the gangs talent to do things
    Weak people hate something they don't understand
    And frankly I am a bit confused about this hype]
                                    Cheek: Haters gonna hate

The first subcategory includes different examples of the noun 'hype'. The nominative form of the word **hypestä** reflects the English orthography. However, the noun is inflected according to the Finnish morphology in that it has an elative case marker *-stä*. This is also the ending that the Finnish 'be confused about something' requires. In this example, Cheek does not follow the English pronunciation form [haɪp] but he replaces the sound [aɪ] with [y] and then adds the case marker to the end [hype]. Thus, the word's pronunciation is very Finnish even though the orthography reflects the English form. It can be seen in Examples 2 and 3 that when Cheek reflects the English pronunciation form [haɪp], the word is written in the lyrics also with 'ai' as in 'haippi'.

(2) Oon niin leija lennän täysin omilla *leveleillä*
Edes Marty McFly ei tiedä juttui ennen meitä
Mut välillä tää *haippi* pännii
Mul on 99 ongelmaa kaikki ämmii
                               Cheek: Kuka muu muka

[I'm so fly, I fly on a completely different level
Even Marty McFly doesn't know things before us
But sometimes this hype irritates me
I've got 99 problems all of them bitches]
                               Cheek: Who else

Haippi (Example 2) comes from the English 'hype' and in this example the Finnish orthographic form reflects the way it is originally pronounced in English. This is the nominative form, which includes a double *–p* and a word-final *–i* to make it more ''Finnish''(Westinen 2007: 73). Finnish language uses a lot of double consonants in the word central position. What is more, the words usually end with a vowel and, thus, the double *–p* and the word-final *–i* makes the word sound like natural Finnish.

(3) Ollaan ne jotka Hydessä bailaa
-HAH-
Te ootte taikinaa vailla, ei *haippia* lainkaan
-HAH-
                               Cheek feat. Nikke Ankara: Me ollaan ne

[We are the people who party at Hyde
-HAH-
You miss the dough, no hype at all
-HAH-]
                               Cheek feat. Nikke Ankara: We are those

Haippia (Example 3) follows partly its original English pronunciation. In the Finnish orthographic form of the nominative *haippi,* there is a double *–p* and a word final *–i,* again, to make it more Finnish in nature. However, in this example the noun is inflected according to the Finnish morphology in that

there is also a partitive case marker –*a.*

'Games'

Mot Dictionary (2016) defines the term 'Games' as an amusement or pastime. It is also interpreted as a contest with rules where the result is being determined by skill, strength, or chance. In the sense of the lyrics, 'games' is a mixture of both. The rap games are on one hand entertaining and enjoyable but on the other hand very competitive and harsh. Example 4 (below) is from the song 'Ota mut kiinni', 'Catch me' and shows well how the features are modified according to the Finnish rules but are also affected by slang.

> (4) En haluu johtaa harhaan
>   mut näis *geimeis* mikään ei oo koskaan varmaa
>   Haluaisin ottaa selvää
>   Se ei pelaa joka pelkää
>
>   Cheek: Ota mut kiinni
>
>   [I don't want to mislead
>   but nothing in these games is ever certain
>   I would like to find out
>   He who is afraid does not gamble]
>
>   Cheek: Catch me

Geimeis (Example 4) comes from the noun 'games' and the Finnish orthographic form reflects its original English pronunciation. However, the form is inflected according to the Finnish morphology. The nominative version of the word is 'geimi' with a word final -*i* and the plural form includes a plural case marker –*t* as in 'geimit'. ***Geimeis*** is an inflected form of the plural 'geimit' which is shortened version of the word 'geimeissä', which is the form that it should be in the lyrics if it was not slang. Thus, ***geimeis*** is inflected according to the Finnish morphology and it has an inessive case marker –*ssä.*

> (5) Ollaan muutettu nää *geimit,* vuosii tunnettu tää *feimi*
>   Me ollaan ne
>   On taikinaa millä leipoo, meil on mitä teillä ei oo
>   Me ollaan ne
>
>   Cheek feat. Nikke Ankara: Me ollaan ne
>
>   [We have changed these games, years known this fame
>   We are them
>   We have dough to bake with, we have something you don't
>   We are them]
>
>   Cheek feat. Nikke Ankara: We are them

In the form ***Geimit*** (Example 5), as well, the Finnish orthographic form is based on its English pronunciation form. The nominative form of the word 'geimi', which means 'a game' has a word final –*i* to make it sound more Finnish. In ***Geimit,*** however, the word includes also a plural case

marker *–t.* The word ***Geimit*** here means basically 'games' in English.

6.1.2 Verbs

Verbs usually indicate some sort of action. They can also denote processes or states that may take place or occur over time. Verbs may range from very concrete such as *walk* to very abstract processes such as *become* (Verspoor and Sauter 2000: 91). Cheek uses mainly concrete verbs in his lyrics such as ***rokkaa*** 'to rock', ***kruisaa*** 'to cruise', ***raidaa*** 'to ride' and ***minglaamas*** 'to mingle'. Thus, the verbs state concrete action and also belong to the rap slang. The verbs that occurred most often in Cheek's lyrics were 'rock' and 'ride'. Therefore, I chose these verbs for the further analysis and studied the different grammatical features of them.

'Rock'

'Rock' is in the examples below used as a verb and the definitions go as the following: ''to dance in the rock-and-roll style'' or ''to impress by wearing (an item of clothing) or playing (a musical instrument)'' (MOT Dictionary 2016). In Examples 6 and 7, the verb is used to denote impressing and conquering for example the fans, the criticisers and the media.

> (6) Tää, ei tuu poistuu täältä koskaan.
> Timantit on ikuisia.
> Ja mä lupaan pysyy aitona ja aina *rokkaa* koska,
> Timantit on ikuisia.
> > Cheek: Timantit on ikuisia
>
> [This, won't ever go away.
> Diamonds are forever.
> And I promise to stay true and always rock because,
> Diamonds are forever.]
> > Cheek: Diamonds are forever

Rokkaa (Example 6) is from the English 'to rock' and the form follows its original pronunciation. The Finnish orthographic form has a double *–k* instead of the original *–ck* in English. It is inflected according to the Finnish morphology as it has a personal suffix of the third person singular form *-aa* where the final vowel becomes long. However, the form ***rokkaa,*** in this example, is preceeded by an auxiliary verb 'lupaan', 'I promise' and it is supposed to be in its infinitive form 'rokata' 'to rock' as in with an infinitive ending *-ta*. This would be the case but again in the lyrics, the slang affects the form and that is the reason why it is ***rokkaa*** and not 'rokata'.

> (7) Näissä räppihommissa oon kova kun kivi
> Miljoonien edessä *rokannu* mikin
> Viiden *Birkin bagin* verran lokakuun tili

Nää *mimmigeimit* oon mogannu silti
<div align="right">Cheek: Ota mut kiinni</div>

[In this rap business I am solid as a rock
Have rocked the mic in front of a million people
October's salary equals five Birkin bags
These chick games I have still screwed up]
<div align="right">Cheek: Catch me</div>

Rokannu (Example 7) means 'I have rocked'. The Finnish orthographic form follows the English orthography with the exception that it lacks the *–c* in the centre of the word. The form is inflected according to the Finnish morphology. There is a personal suffix of the first person plural form and the tense is present perfect. The standard Finnish form would be 'Miljoonien edessä *olen rokannut mikin*, ' I have rocked the mic in front of a million people'.

(8) Sp - sä *rokkaat* kovisteen kaa,
teot puhuu ei tarvetta todistella
ja jos mimmillä ei riitä se monistetaan,
double up -niin nää kakut koristetaan
<div align="right">Cheek: Fiiliksissä</div>

[Sp- you're rocking with tough guys,
actions speak no need to testify
and if the girl is not enough she will be multiplied,
double up- this is how these cakes are garnished]
<div align="right">Cheek: Excited</div>

Rokkaat (Example 8) comes from the English form 'you rock'. Again, the orthographic form here reflects the English orthography but the Finnish form has a double *-k*. Here as well it has been inflected according to the Finnish morphology as it has a personal suffix of the second person singular form *–t*.

'Ride'

'Ride' as a verb is frequently used in rap language. It basically means that going forward is easy and under control. In examples 9 and 10, it could also be interpreted as 'riding high' which means something confident, popular and successful (Mot Dictionary 2016). In examples 9 and 10, 'ride' comes from two different songs but in both the meaning is closer to 'riding high'.

(9) Ymmärrät et näin ei kuka vaan *raidaa*,
Sanot:'' tee sun juttus'' ja ettet turhasta *maindaa*
Molemmat nähdään hius tyynyllä meidän välissä
se on vaalee, sä tumma, mut näyttää ettet välitä
<div align="right">Cheek feat. Yasmine Yamajako: Jos sä haluut</div>

[You understand that not anyone rides like this
You say:'' do your thing'' and that you don't mind
We both see a strand of hair on a pillow between us
It's blonde, you're dark, but it looks like you don't care]

Cheek feat. Yasmine Yamajako: If you want

Raidaa (Example 9) stands for 'to ride'. The Finnish orthographic form follows the original English pronunciation. It is inflected according to the Finnish morphology since it has *–aa,* a long vowel, to denote the third person singular form.

(10) Kun meille kaikkial maailmas *likeä* painaa
Pojat vaivihkaa *stailiaan* vaihtaa
mä samal *smilellä* ainiaan <u>*raidaan*</u>
Puol neljä meidät raitilla mainitaan aina,
mut ei saada mahtumaan kaikkia laivaan

Cheek feat. Nikke Ankara: Me ollaan ne

[When everyone around the world pushes like button to us
Guys secretly change their style
I continue to ride with the same smile
At 3.30 A.M. they always mention us on the village road
But they cannot fit us all in the same boat]

Cheek feat. Nikke Ankara: We are them

In this example, ***Raidaan*** (Example 10) comes from 'I ride'. This example shows also, how the Finnish orthographic form imitates the English pronunciation and it is inflected according to the Finnish morphology. However, here the noun is inflected with a personal suffix *–n* to indicate the form of the first person singular.

6.3 The meanings and functions of the features of English

When studying the meanings and functions of the English features in Cheek's lyrics, one must take into consideration the history and the language aspect. Mukala (2009) notes that when Cheek was beginning his career, he wrote lyrics mainly in English and in Finnish. He got inspiration from American rap artists such as Luniz and DMX. When he signed a contract with Sony Music, he needed to decide whether to make his music in English or in Finnish. He decided to choose Finnish (Mukala 2009). However, the English elements still occur frequently in his lyrics as can be seen in sections 6.1 and 6.2. In my opinion, the features of English in his lyrics are not just a relic from the past but rather have a deeper meaning that has something to do with the aspects of Helsinki-slang and hip hop-slang but also wanting to belong to the youth culture.

Leppänen (2007: 149-169) points out that it has been stated by many researchers that there is a connection in using English and belonging to the youth culture. Leppänen (2007: 149-169) continues by denoting that hip hop lyrics in Finland are linguistically hybrid. The matrix language is usually, as it is with Cheek's lyrics, Finnish or more specifically Helsinki-slang, which is a mixture of several

language contacts. American hip hop English, in this sense, represents another feature in the versatile Helsinki slang. Leppänen (2007: 160) makes an interesting note by stating that ''The linguistically hybrid nature of the lyrics is a recurrent characteristic of Finnish hip-hop discourse.'' This confirms my findings, too. One reason for using English elements in the Finnish hip hop music scene is its close cultural connection to Anglo-American hip hop. However, the presence of Finnish is also seen important because more often than not, the English features are being modified according to the Finnish orthography and grammar (Leppänen 2007: 149-169). Leppänen (2007: 166) concludes that for example in the Finnish hip hop lyrics the features of English are a ''means of creating linguistically, culturally, and socially appropriate hybrid discourse.''

Thus, the meanings and functions of the features are not necessarily connected with for example the placement in the lyrics. When studying the data, there is no recurring pattern that the features of English would be placed in the end of the verse line where they would probably be used for rhyming reasons. However, as Westinen (2007: 120) points out the use of different case markers from the Finnish language makes it possible to inflect the features of English and, thus, make them fit better and in some cases rhyme. What is more, Westinen (2007: 119) also states that in her research '' the English items form a substantial part of the non-English rap discourse.'' The non-English rap discourse here states for mainly Finnish rap discourse which is brightened up with the features of English. When Westinen (ibid.) interviewed Cheek about his use of English, Cheek mentioned that he and his friends use the features of English such as expressions and words in their everyday speech. This can also affect the nature of the lyrics.

What is more, when studying the data, I found that Cheek employs only certain nouns and verbs that are drawn on from English that recur in the lyrics. In my opinion, verbs such as *ride*, *rock* and nouns like *hype*, belong to the rap repertoire and vocabulary which means that they are used by rappers around the world. Those kinds of words make the rap songs universal in a sense and work as a bonding feature between the rappers.

Therefore, the features of English in Cheek's lyrics are probably a stylistic device that on one hand represent the hip hop identity and wanting to belong to the youth culture, but, on the other hand, the features belong to the artist's every day vocabulary and, thus, recur in the lyrics too.

7 CONCLUSION

The purpose of this study was to explore how Cheek makes use of the linguistic features drawn on from English and more specifically, what kinds of syntactic features he applies in his lyrics. I also wanted to examine the grammatical modifications that he uses and then discuss the meanings and functions that the features could have in his lyrics.

The findings in the present study are manyfold. Firstly, when examining the syntactic features, it was found that Cheek uses mainly nouns and verbs as features of English. Therefore, the background assumption, about the verbs dominating the features of English, was partly correct. The largest group, however, was nouns. Another general finding was that when Cheek uses the features of English, he more often than not, modifies the features according to the grammar of the Finnish language by using the Finnish morphology rules. For example, when using nouns, he inflects the words with Finnish case markers and when using verbs, he generally inflects them with personal suffixes of the Finnish grammar. What is more, he usually reflects the original English pronunciation.

Another finding was that the features drawn on from English are closely connected to the Helsinki-slang which is a mixture of different language contacts such as Swedish, English and Finnish. The English elements form an important part in Cheek's lyrics and, thus, they can be used to represent the hip hop identity and also wanting to belong to the youth culture.

Since this study focused solemnly on twelve songs of the two latest albums, one cannot apply the findings much further. In other words, no generalizations of Cheek's production can be made based on this study. However, it has to be noted that the features drawn on from English occurred in almost every song of the two albums and, thus, they can be seen as a notable device in Cheek's rap discourse.

Cheek's influence on his fans cannot be denied. His popularity today is second to none and inevitably his music has an effect on the listeners. Consequently, for example, when the fans memorize the lyrics, they also memorize the features of English and, in this way, easily add the features to their own linguistic repertoire.

However, it was found during gathering the data, that there are one or two songs in the albums that do not include the features of English. These songs were about some serious real-life events in Cheek's life for example his father's death. Further study could be made through a closer analysis by

studying does the linguistic features have a connection to the theme of the lyrics. What is more, one could also compare the lyrics from different eras to find out if Cheek has always made use of linguistic features of English in his lyrics.

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2			Vihaajat Vihaa 'Haters hate'
3			Kuka muu muka 'Who else'
4			Jossu
5			Ota mut kiinni 'Catch me'
6			Fiiliksissä 'Excited'
7		Alpha Omega (2015)	Me ollaan ne feat. Nikke Ankara 'We are them'
8			Chekkonen
9			Sillat feat. Ilta 'Bridges'
10			Makee ja selkee feat. Kasmir 'Cool and clear'
11			Jos sä haluut feat. Yasmine Yamajako 'If you want'
12			Valot sammuu 'Lights go out'

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