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*Vernáculo, Lungatg, Argot, and Gergo – Perspectives on Language Ideologies within Various Rap Texts in Romance Languages*

The analysis of rap lyrics from a linguistic point of view was initially shaped by the remarks from Halliday's (1976) on anti-language, which Morgan (2014) broaden as different counter-language concepts specifically adapted to rap, and that are formative for the understanding of rap as Resistance Vernacular: "Those in hip-hop consider this language to be visible, yet unattainable unless one respects hip-hop's language ideology. It is the barely perceptible anti-language (Halliday 1978) and counter-language (Morgan 2002) that produce potentially dangerous discourses with power."

Language ideologies are therefore an inherent point of reference in Hip Hop Linguistics. This is evident regarding the continuously verbalized language-ideological positioning of their actors via both explicit and implicit metapragmatic references (DuBois 2007, Spitzmüller 2013); secondly, about the key role of language production processes, which are the driving force behind a permanent renewal of the linguistic and cultural inventory and therefore counteract erosive forces through the ongoing development of linguistic and communicative patterns.

To examine various categories of language ideologies rooted in rap lyrics, we will discuss the linguistic shape of language ideologies, and common features in the European Context to retrieve finally the Fishman-Question: "Who Speaks What Language to Whom and When?" (Fishman 1972).

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