

Spatialized authenticity in hip hop discourse

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Rampton on styling the other: ... a range of ways in which people use language and dialect in discursive practice to appropriate, explore, reproduce or challenge influential images and stereotypes of groups that they **don't** themselves (straightforwardly) belong to. (Rampton 1999: 421; original emphasis)

Transcript of lyrics from Paul Wall video: "They Don't Know"

(Intro)

They don't know what that star about, they don't know what that bar about
They don't know what that candy car about, or smokin' that dro [=type of marijuana] about
Texas is the home of the playas and pimps
Showin' naked ass in the great state of Texas
3rd Coast Born that mean we Texas raised
Texas mothafucka that's where I stay

(Paul Wall)

What you know about swangas and vogues, what you know about purple drank
What you know about poppin' trunk, neon lights, and candy paint
What you know about white shirts, starched down jeans with a razor crease
Platinum and gold on top our teeth, big ol' chains with a iced out piece
You don't know about Michael Watts, you don't know about DJ Screw
What you know about "Man! Hold up", "I done came down" and "What it do?"
You don't know about P.A.T, what you know about free Pimp C
What you know about the Swishahouse man, what you know about the S.U.C
We keep it playa, ain't no fake, when we holdin' plex whenever haters hate
We listen to music screwed and chopped, down here in this lone star state
Outta towners be comin' around, runnin' they mouth and talkin' down
But you don't know nothin' about my town, either hold it down or move around

Transcript of "48 Seasons" excerpt ("Untitled II" 0:55):

The seeds of destruction have now been planted
Got the whole planet in panic, unthinkable
Unsinkable niggas we in a titanic
trio, we know, we so gigantic

Transcript of “Hustle Skwad” excerpt (“The Greatest” 1:47):

I don’t sip on any drank, only henny loc [=Hennessy Cognac]
 I been blowin’ gun smoke up in plenty folk
 Yall ain’t ready my nigga we doin’ big thangs,
 Big money, with big rims, and big chains

Table One: Breakdown of social practices coded for:

Local Fashion	Car Customization	Drug Culture
wearing jewelry (grills, “piece and chains”, etc.)	putting expensive rims on the car (swangas, BBS, 83’s, etc.)	“sippin’ purple drank”
starched jeans	TV screens in the car	smoking weed
“south side fade” [=haircut]	custom paint job	drinking hard liquor
wearing designer clothes and accessories		
wearing big white t-shirts		

Table Two: Instantiation of place in each album

	48 Seasons	Hustle Skwad
Instantiation of Place	0	30

Examples: *Southside, Sunnyside, I was born and raised
 (I’m) from the Lone Star State
 That boy, Big Weed, Hillwood is the hood
 Smokin’ on brown on the Southside*

Table Three: Instantiation of social practices in each album

	48 Seasons	Hustle Skwad
Local Fashion	0	13
Car Customization	0	13
Drug Culture	0	26
Total	0	52

Examples: *red cup no gatorade in it, no kool aid in it but the purple stuff
 got it sittin on BBS [=rims], did I mention 30 inches black chrome
 jeans starched at the seem
 got a Southside fade [=haircut]*

Table Four: /i/-lowering across the albums

	48 Seasons	Hustle Skwad
Lowered	2	14
Non-Lowered	16	4
Totals	18	18
Percentage Lowered	13%	78%

p < .001

Examples: *thang*, *kang* [king], *drankin'*, *sprang* [spring], *swang*

References:

- Bucholtz, Mary. 1997. *Borrowed Blackness: African American Vernacular English and European American Youth Identities*. Unpublished dissertation, University of California, Berkeley.
- Bucholtz, Mary. 2001. The Whiteness of Nerds: Superstandard English and Racial Markedness. *Journal of Linguistic Anthropology* 11/1: 84-100.
- Rampton, Ben. 1999. Styling the Other: Introduction. *Journal of Sociolinguistics* 3/4: 421-427.