

# A Socio-Pragmatic Study of Profanity and Derogatory Words in Doja Cat's Songs: A Corpus-Based Study

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**Abstract**—Rap songs often feature artists who utilize explicit language to convey feelings such as happiness, sorrow, and anger, reflecting audience expectations and trends within the music industry. This study intends to conduct a socio-pragmatic analysis of explicit, derogatory, and offensive language in the songs of the American artist Doja Cat, employing Hughes' (1996) Swearing Word Theory, Jay's (1996) Taboo Words Theory, Luhr's (2002) classification of social factors for sociolinguistic examination, Salager's (1997) categories of hedges for pragmatic assessment, and Austin's (1965, 1989) theory of speech acts. The researchers collected the data using the AntConc corpus analysis tool. The data shows the singer's frequent use of general profanity (46%), followed by excrement (29%) and animal words (13%). She employs hedges for rhythm and harmony and directive and representative speech acts for future meaning. For pragmatic reasons, she employs more directive (44%) than representative speech acts (34.1%) in her songs. She also employs hedges, mostly, modal auxiliary verbs (27.8%) and "if" clauses (72.1%), which are more frequently used than the others because they are more aligned with common speech. The sociolinguistic research shows she connects with the lower class by using phrases like "gonna" and "nigga" that signify her association with them. Furthermore, she uses slang terms finishing in "-in", thus making a statement as a masculine female rapper among the Black community. Finally, researchers can learn more about the social and linguistic factors behind the use of profanity in rap music by comprehending the socio-pragmatic element such words.

**Index Terms**—profanity words, rap songs, social variables, speech acts, swearing words

## I. INTRODUCTION

Songs are often well-known throughout society. Songwriters (and singers themselves) express certain concepts to their audience through their lyrics, and language serves as a communication tool between the songwriter and their audience. Given that signals vary from person to person, the researchers applied a pragmatic analysis to arrive at that conclusion. Since the topic of the current research study is profanity and derogatory language in rap songs, the researchers used a theory that classifies swear words into different sorts in order to analyze and understand the rationale behind their use. In order to properly assess the lyrics, the researchers also used a sociolinguistic method, taking into account the speaker's status, sex, and race. Additionally, in order to provide a precise explanation and guarantee that their findings are free of bias, the researchers employed a corpus tool. Since the term "corpus" appears in the study's title, it is crucial to understand what it means. Using substantial collections of naturally occurring spoken and written texts, corpus linguistics is an approach that employs computer-based empirical studies to investigate language use (English Linguistics, 2021).

The present study is expected to be useful to linguistics students in general and to academics of pragmatics and sociolinguistics in particular. The goal of this study is to increase the researchers' comprehension of the reasons why rap music uses profanity. Additionally, it makes corpus research more advanced. However, according to Abbas et al. (2024), the value of a study is assessed based on how much it contributes to the linguistic majority of studies carried out in that field, hence expanding the body of knowledge on that subject. Furthermore, this worthiness is related to the responses to the following questions:

1. What are the most frequent types of taboo/swearing words used by Doja Cat in her songs from her 2015 album *Pretty in Pink*?
2. What is the most frequently used type of speech act?
3. To what extent does the singer use hedges in her songs? And why?
4. What are the social variables reflected in her songs?

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## II. LITERATURE REVIEW

### A. *A Brief History of Hip-Hop and Rap*

Regarding the origins of rap music, there are two schools of thought. Hip-hop is believed to have started on Sedgwick Avenue in the Bronx, New York, on August 11, 1973, when building resident DJ Kool Herc proposed trying something out at his sister's back-to-school party. People began dancing for longer amounts of time as he experimented with scratching and breaking the instrumental patterns to make the song last longer. Rap music soon took control of the hip-hop genre, starting in the 1970s. Though earlier rap songs included racial and political issues, they would later switch to linguistic and artistic ones (Zuberi, n.d.). Even though they only included male musicians, female rappers such as Lauryn Hill, Missy Elliott, and Queen Latifah managed to leave their impact and create platforms that aided contemporary performers like Cardi B and Nicki Minaj. In their songs, female rappers oversexualized their societal roles, but they also gave people a forum to talk about how they relate to the genre. Some even saw the female rappers' activities as courageous because they not only entered the Black music market but also created a unique one. However, some believed that their efforts would be in vain and that hip-hop, which has always been rooted in misogynistic philosophies, would be undermined. Although the strategies of some artists suggest that attempting to find a balance and merge the two could be the best course of action in the discussion, the arguments on both sides make it impossible to reach a definitive conclusion (Asare, 2021).

### B. *Profanity and Derogatory Remarks*

Because profanity and disparaging phrases are included in the category of swear words, researchers believe it is crucial to clarify the meaning of these words, as well as forbidden words in general. Numerous academics have defined what is meant by profanity. Swearing is "a sort of language in which the usage of its expressions relates to anything that is stigmatized and outlawed in society; it should not be translated literally, and individuals use it to communicate their strong emotions and views", according to Anderson and Trudgill (1990, p. 53). Taboo, according to Adler (1978, p. 3), is "sensitive to its cultural surroundings". It is not timeless or universal; rather, it is language particular (Abdul-Majeed, 2016, p. 401). However, according to Crystal (1991), it is a way to release pent-up emotions or irritation, a way to release nervous energy, a sign of group identity and solidarity, and a way to express aggressiveness without using violence. However, it is crucial to clarify what is meant by disparaging and profane words, as the paper's title implies. In their daily lives, people utilize disparaging language to achieve interpersonal and personal objectives, which can be either positive or harmful. Additionally, artists communicate their emotions through the use of profanity in their songs, even when it is considered illegal (Dovidio et al., 2008). Many scholars are interested in studying profane words, particularly those found in rap songs. Jay (1996) identifies nine categories of taboo words: blasphemy, obscenity, profanity, vulgarity, epithets, slang, insult, slur, and scatology (the last of which is not described because the researchers deemed it unsuitable for their investigation). Epithets are brief, potent, and emotionally charged bursts of language. For example, "Shit!" and "Damn!" are more offensive and powerful in terms of presentation (loudness or duration) than other types of swearing, such as those used in jokes.

Profanity comes next on the list. Religious differences are the root cause of profanity. One type of profanity is vulgarity, characterized as the vocabulary of the common person, "the person in the street", or the uneducated, unsocialized, and unsophisticated. An example of this is "Kiss my ass!" It is not intended to macro-categorize these concepts but rather to highlight ignorance or apathy towards them. Being profane is defined as being secular, acting in a way that is inconsistent with religious teachings, and lacking knowledge of God, religion, or holy matters.

Because of its sexual connotations, obscenity is a form of forbidden words that are frequently used in public settings but are deemed immoral. Although legal, obscenity is frequently offensive. Blasphemy, on the other hand, targets the church and attacks religious dogma. Because of the church's influence and the potential penalty for using such language, blasphemy is frequently condemned. Words such as "screw the Pope!" "Crap on what it says in the Bible", and "the church can stick with its new fund drive!" are examples of blasphemous speech. Curse words or phrases are used to hurt someone else, usually with the intention of doing so again. "I hope you break your neck" and "Eat shit and die" are two instances of profanity. Slang, which can be significant or unlawful, is a language created in particular subgroups, such as teens, singers, soldiers, drug users, or sports, and is used to identify members of those groups. Slang phrases like "pimp" and "weeb" are examples.

In addition to these, there are words that verbally assault other individuals, such as insults and slurs. Slurs can be social, racial, or facial in origin and might reveal the speaker's bias or stereotyping. The slur is frequently heard on the school playground and may indicate the target's physical, mental, or psychic condition. Both of them use a certain term or phrase to directly harm the individual. Animal imagery, such as pig, dog, and jackass, is used in several insults and slurs. Some, including "whore, slut, bastard, homo, homosexual", are based on societal infractions. During toilet training, children frequently use banned words like "poop" and "turd", which are sometimes used as insults like "shit" or "piss". This practice is known as "scatology". Since disparaging words are a subset of banned words, the researchers feel compelled to include them as an additional category. Derogatory remarks are hurtful expressions that diminish other people and have the potential to incite animosity or violence. Geographical location, history, and culture can all influence origins. As people come up with new terms to define a group with the intention of demeaning or persecuting them, the number of disparaging terms based on religion, race, ethnicity, sex, color, and handicap keeps expanding (Compton, 2016).

Hughes (1996, p. 146), on the other hand, presents seven types of swear words:

1. Religion: Terms related to God, such as “goddamn”, “damn”, “hell”, “Jesus Christ”, and so on.
2. Anatomy: Terms that are related to the sexual or excremental organs of the human body, such as “tits”, “ass”, “asshole”, etc.
3. Excretion: Words related to this type include “shit”, “piss”, and so on.
4. Stupidity: It is a state or quality of being stupid or an act or idea that demonstrates the property of being stupid. The words that are related to this term include “idiot”, “moron”, “stupid”, etc.
5. Animal: The animal category refers to various types of animals used to mock or compare people with animals, such as “pigs”, “bitch”, etc.
6. General: It is related to both sexual organs and sexual activity. The words related to this term are “fuck”, “dick”, “dickhead”, “motherfucker”, etc.
7. Genitalia: These words refer to the sex organs of a human’s body, including “prick”, “pillock”, “cunt”, “twat”, and so on.

### C. An Overview of Pragmatics

Many scholars provide definitions for what is meant by pragmatics, such as Chapman and Clark (as cited in Ibrahim & Abbas, 2015), who define it as “an aspect of the study of language in use. It is concerned with how language users interact, communicating verb forms and linguistic behavior”. Other scholars, such as Carnap (1939), define pragmatics as “the field of all those investigations which take into consideration...the action, state, and environment of a man who speaks or hears a linguistic sign” (as cited in Mohammed & Abbas, 2015). Furthermore, Mey (2001) states that pragmatics is “how humans use language in daily interactions” (as cited in Nashmi & Mehdi, 2022). However, Baker (2018) states that pragmatics “is the study of language in use. It is the study of meaning not as generated by the linguistic system but as conveyed and manipulated by participants in a communicative situation” (as cited in Najem & Abbas, 2024). It also “investigates speakers’ hidden meanings even when it’s not stated” (Majeed, 2021, as cited in Ibrahim & Hussein, 2021). Pragmatics constitutes many fields or areas of research, including speech acts and hedges.

#### (a). Speech Acts

Austin introduced the speech act hypothesis for the first time in 1962, and Searle expanded on it in 1969 (Qassim et al., 2023). Austin (1965) defines speech acts as pragmatic subjects involving language-based actions that alter real-world situations during verbal debate. Speech acts include certain actions such as requesting, asking, greeting, and so on. These actions are used by speakers in certain contexts when the hearer infers them accordingly (as cited in Hadi & Mehdi, 2023). Alternatively, Searle’s main concern is to systematically and effectively explain words that perform specific class functions (Mey, 2001, as cited in Jassim & Ahmed, 2021).

Speech acts do not allude to the past or provide descriptions. They fall into one of two categories: direct or indirect speech activities. According to Yule (1996), direct speech acts happen when the utterance’s structure and function are directly related, whereas indirect speech acts happen when the structure and function are indirectly related. According to Austin’s (1962) speech act theory, humans employ particular verbs that have meanings different from the sentence’s intended meaning instead of asserting or rejecting others. However, five macro-categories of illocutionary activities are used by Austin to classify speech acts (Searle, 1975, as mentioned in Abbas et al., 2023). They are as follows:

1. Representatives: Representatives use words reflecting their ideologies, beliefs, and thoughts to discuss a case and include swearing, suggesting, and hypothesizing to highlight their views on the matter.
2. Directives: Directives such as asking, commanding, giving commands, and proposing are used to persuade the other person to do something.
3. Commissives: These are when the speaker uses words such as pledges, threats, and offers to convey future actions.
4. Expressives: Expressives are when the speaker uses words to express emotional states such as remorse and congratulations.
5. Declaratives: Declaratives are words that require an extra-linguistic institution and can significantly change the world, such as “I define, abbreviate, and dub”.

#### (b). Hedges

In the same way language uses protective shields to avoid making certain decisions, people use hedges to shield themselves from undesirable or unpleasant circumstances. According to Markkanen and Schröder (1997), “I think”, “I guess”, and “kind of”, along with modal verbs and tag questions, are examples of hedges, which are defined by Johnstone (2018, p. 162) as “techniques to lessen or limit the degree of certainty in an utterance”. What is more, hedges come in a variety of classifications or actions. Salager (1997) notes that there are various kinds of sentences that make up the classification of hedging: the most hesitant are modal auxiliary verbs, such as may, might, can, could, would, and should. To carry out actions like doubting and evaluating, modal lexical verbs like seem, appear, believe, assume, suggest, estimate, tend, think, argue, imply, propose, and speculate are employed. Nominal, adverbial, and adjective phrases; probability adjectives; nouns; adverbs; introductory phrases; if clauses; and approximations of degree, quantity, frequency, and duration are examples of modal phrases.

Additionally, there are instances of “compound hedges”, which are phrases composed of many hedges, such as a lexical verb followed by a hedging adverb or adjective or a modal auxiliary joined with a lexical verb with a hedging content. These compound hedges can be used to convey different levels of certainty or uncertainty and can be doubled or quadrupled. Compound hedges also include introductory statements like “I believe”, “to our knowledge”, and “we feel” (Unola & Mardijono, 2013).

#### *D. Sociolinguistics*

According to Hudson (1996), sociolinguistics is the study of how social characteristics, such as ethnicity, religion, status, gender, age, and educational attainment, divide groups within a society and how adherence to these variables is used to classify people into different social classes. It is crucial to bring up the concept of “social” or “linguistic diversity” in this context. William Labov coined the word in 1966, and it refers to a linguistic item that the speaker understands in one way and the interlocutor understands in another (Wardhaugh, 1997). Furthermore, like linguistic variables, social variables are social factors that affect language variance (Muslah & Abbas, 2023). Sociolinguists use measurable social elements that affect language to explain variation. Linguistic variance is associated with a number of social inequalities among speakers, with socioeconomic position, sex, and race being three significant social variables. The selection of one variation of a linguistic characteristic may not be attributable to geographical or stylistic differences, as these factors are known or predicted to influence language (Luhr, 2002).

##### *(a). Status*

Trudgill (1974) examined the use of the “-ing” variable in progressive verb forms in his Norwich study. He discovered that the standard variety “-ing” was more likely to appear among speakers with higher socioeconomic levels and more formal speech patterns. In nearly all situations, speakers from the lowest class utilized the non-standard variety “-in” in a casual style, which is the least formal speech style. Trudgill (1974) divided his group of speakers into five distinct social participants based on their occupation, income, education, place of residence, and father’s occupation in order to find evidence for the relationship between speakers’ social status and the level of formality in their speech. Since it is challenging to define groups based on social background, the topic of whether it is appropriate to stratify society based on social variables frequently comes up. Hughes (1998) elicited various response formalities in order to ascertain the relationship between speech formality and the use of the “-ing” variable. By reading prepared word lists, participants adopted the most formal manner, whereas genuine conversation produced the most informal speech. The techniques used by Labov (1966), who constructed social stratification in his New York study and contended that many social elements are significant to variances in language words, are comparable to this kind of stratification. According to Qassim et al. (2023, p. 35), scientists concur that the criteria used to create a representative stratification of society must be selected with reference to the variable being studied, which is the extent to which a person with less power in a given institution acknowledges and receives that power in an unequal manner.

##### *(b). Sex*

In New England, Fischer’s (n.d.) study concentrated on the “-ing” variable, which relates to the speaker’s socioeconomic status to the variants chosen. Lower-class boys favored the non-standard version “-in”, while middle-class girls favored the RP-standard variant “-ing”. He divided schoolchildren into two groups: boys and girls. The speaker’s sex, social standing, and the formality of the circumstance all had an impact on the versions chosen. Youngsters paid less attention to the use of the RP-variant in informal speech and instead modified their pronunciation of the variable according to the context. Moreover, the “-ing” variable has social importance for both the speakers and the fieldworker. The “-ing” variable is regarded as a social marker in the English-speaking world; it conveys social information about the speaker and, when used with the stigmatized version “-in”, links pronunciation to lower-class speech. When a social sign deliberately changes to fit with a certain speaker group, it can turn into a stereotype.

##### *(c). Race*

Labov’s (1972) study in New York City examined how race affected Afro-American adolescents’ use of linguistic elements in speech. Regardless of their social standing, white speakers preferred the variable (is), which he considered to be the most unique attribute. The more a Black speaker was identified with the “Black community”, the more often they would utilize the version. The speakers were divided into four categories by Labov (1966): “core members”, “secondary members”, “peripheral members”, and “non-members”. The socially marked variation happened more frequently the closer the speaker was to the gang. This stereotype was occasionally utilized by non-members as well, although they kept their distance from the gang.

#### *E. Corpus-Based Studies*

First, it is critical to understand what corpus linguistics is. A type of research known as corpus linguistics uses computer data that is empirically analyzed; it includes both quantitative and qualitative language analysis. Nonetheless, it offers a vast amount of electronically gathered material, known as corpora, which may be written or spoken (Mainz, n.d.). On the other hand, corpus-based research looks at collections of texts that meet certain criteria and are usually automatically examined (IGI Global, 2024). The researchers employ a text analysis application called “AntConc”, which helps them

find n-grams and clusters in texts. In addition to providing links to the complete text for additional analysis, it enables the creation of frequency lists, concordances, graphs, and overviews of word clusters, n-grams, and collocations (Digital Humanities Workbench, n.d.).

#### F. Previous Studies

Numerous studies have examined profanity from various angles. Metallinos' (2022) study examines the evolution of swear word usage in rap music from 1970 to 2019, analyzing 300 song lyrics with 100 sub-corpora per key period. The research found that initially, there was a lack of swearing words in rap songs, but over time, rappers began using them. The 1990s-2000s and 2010s saw some overlap, and there were significant changes chronologically through sub-corpora, with a particular increase in literal usage. The study highlights the evolution of rap music over 50 years. As an additional rationale for studying rap songs, Jay and Janschewitz (2008) conducted a pragmatic study on profanity. Both native and non-native English-speaking college students rated the offensiveness and likelihood of hypothetical scenarios involving taboo words, thus supporting the impoliteness research that the study linked to along with using a cognitive psychological framework to account for swearing in a variety of contexts. According to the study, the speaker-listener relationship, the social-physical setting, and the specific words used all influence how appropriate cursing is. In order to determine the types of offensive phrases utilized in English songs, Amdan and Shaari (2017) analyzed profanity in English lyrics. The study's data consisted of 100 songs selected from the top 20 Billboard Hot 100 songs from 2009 to 2015. According to the study, profanity in the selected songs fell into the obscenity category, with 41% of the songs over these years having the highest frequency of use. The results showed that these kinds of phrases are most common in hip-hop and pop, compared to other genres. Still, the researchers of the current study have determined that the topic of this particular study has not been addressed previously based on these earlier investigations.

### III. METHODOLOGY

The present study used a mixed-methods approach, analyzing the data both qualitatively and quantitatively. The 2015 Doja Cat album *Pretty in Pink* served as the source of the study's data. To evaluate the data, the researchers used the AntConc (4.2) corpus tool. To evaluate profanity and disparaging terms, the researchers used two elements from Jay's (1996) theory of taboo words—profanity and blasphemy—and added another element to the category called “derogatory words”. They also used Hughes' (1996) taxonomy of types of swear words. In addition, the researchers employed Salager's theory of hedges (1997) and Austen's (1965, 1989) taxonomy of speech acts to characterize the pragmatic side of the data.

The researchers followed certain steps to analyze the data, including:

1. Gathering the lyrics of the singer's album songs and putting them in one PDF file.
2. Analyzing how frequently the words are used by entering the PDF into the AntConc corpus tool.
3. Tabulating the findings so as to carry out the analysis.
4. Discussing the results.

### IV. DATA ANALYSIS

The analysis is guided by the research questions as follows:

1. What are the most frequent types of taboo or swearing words used by Doja Cat?

To get reliable data and provide a more suitable response to the study issue, the researchers employ the corpus tool AntConc. Table 1, below, lists the several kinds of profanity that are more frequently used in the songs along with the most commonly used one. The results show that on Doja Cat's 2015 album *Pretty in Pink*, she most frequently uses the General category of profanity with a 46% repetition rate; words from this category are used 86 times. The second category, Excretion, has a 29% repetition rate, and words from this category are repeated 55 times. The third category is Animal, which has a 13% repetition rate, and words from this category are repeated 15 times. The least commonly used categories include Derogatory, where words in this category are used once with a percentage of 0.5%; Profanity, whose words are used twice with a percentage of 1%; and finally, Religion, whose words are used twice with a percentage of 1%. Figure 1 shows the frequency of the word “fuck” as an example.

TABLE 1  
TYPES OF SWEARING WORDS

| Swear Words     | Frequency | Percentage |
|-----------------|-----------|------------|
| Profanity       | 2         | 1.0%       |
| Blasphemy       | 0         | 0%         |
| Derogatory      | 1         | 0.5%       |
| Religion        | 2         | 1.0%       |
| Anatomy         | 15        | 8.0%       |
| Excretion       | 55        | 29.6%      |
| Stupidity       | 0         | 0%         |
| Animal          | 25        | 13.4%      |
| General         | 86        | 46.2%      |
| Genitalia       | 0         | 0%         |
| Total Summation | 186       | 100%       |

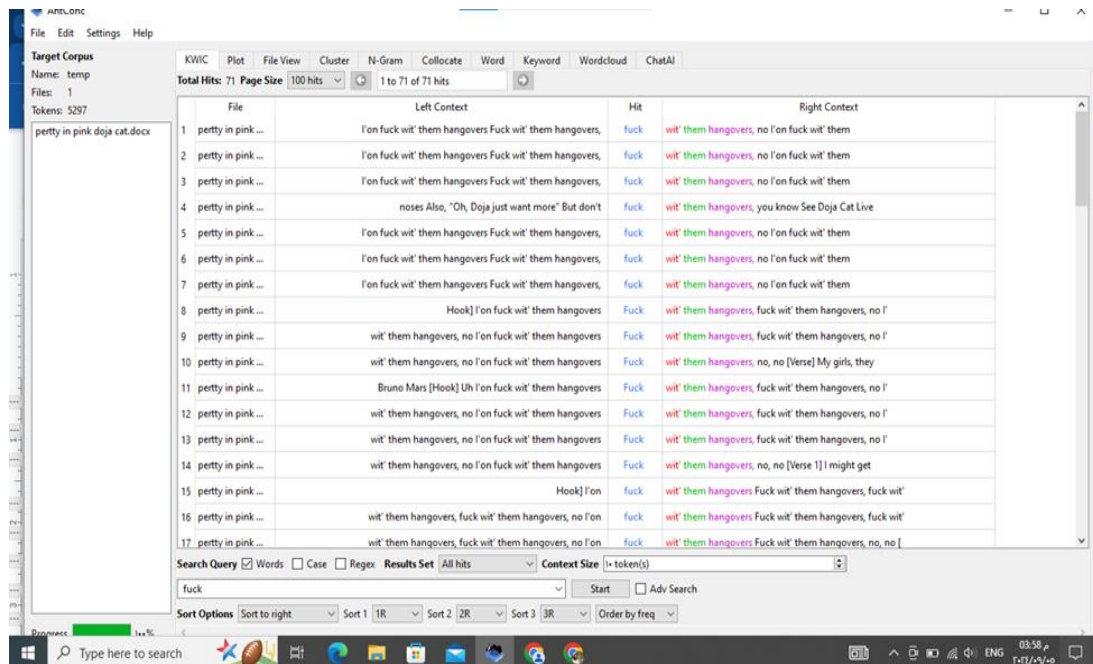


Figure 1. Screenshot From AntConc Showing the Frequency of the Swear Word “Fuck”

## 2. What is the most frequently used type of speech act?

Table 2, below, displays the percentage and frequency of usage for each category. Starting with the Representative, it is repeated 53 times at a percentage of 34.1%. It is characterized by statements such as “No one will desire you if you cry for aid” and “I might turn ugly if nobody likes me anymore”, among others. Doja makes statements based on her observations about many topics. For instance, she assumes that if someone cries for assistance, no one will respond, and she thinks that if no one loves her, she may become unattractive. The second category is Directives with 69 repetitions and a proportion of 44.5%. These speech acts are used to persuade someone to do something; “sip on this drink, lick it up, let’s get up, get obnoxious, and call me insane, call me mommy” is just one example of these utterances. The speaker uses these utterances to make suggestions or give instructions. Declaratives, the third group, have a proportion of 3.2% and are repeated five times. Sentences like “I care now, baby, we about that life” serve as an example of them; this indicates that the singer uses words that have the power to influence the listener. Commissives, furthermore, are repeated 14 times with a rate of 9.0%, and they include promises, pledges, and even threats like “I will make you feel better. When you talk like that, will you talk to me”. The final category is Expressives, which has a percentage of 9.0% and is used 14 times in the album’s tracks. The vocalist utilizes phrases like “I feel like I’m losing you” to convey feelings of appreciation, regret, or congrats. Figure 2 shows the frequency of the word “will” as an example.

TABLE 2  
TYPES OF SPEECH ACTS

| Speech Acts     | Frequency | Percentage |
|-----------------|-----------|------------|
| Representatives | 53        | 34.1%      |
| Directives      | 69        | 44.5%      |
| Commissives     | 14        | 9.0%       |
| Expressives     | 14        | 9.0%       |
| Declaratives    | 5         | 3.2%       |
| Total Summation | 155       | 100%       |

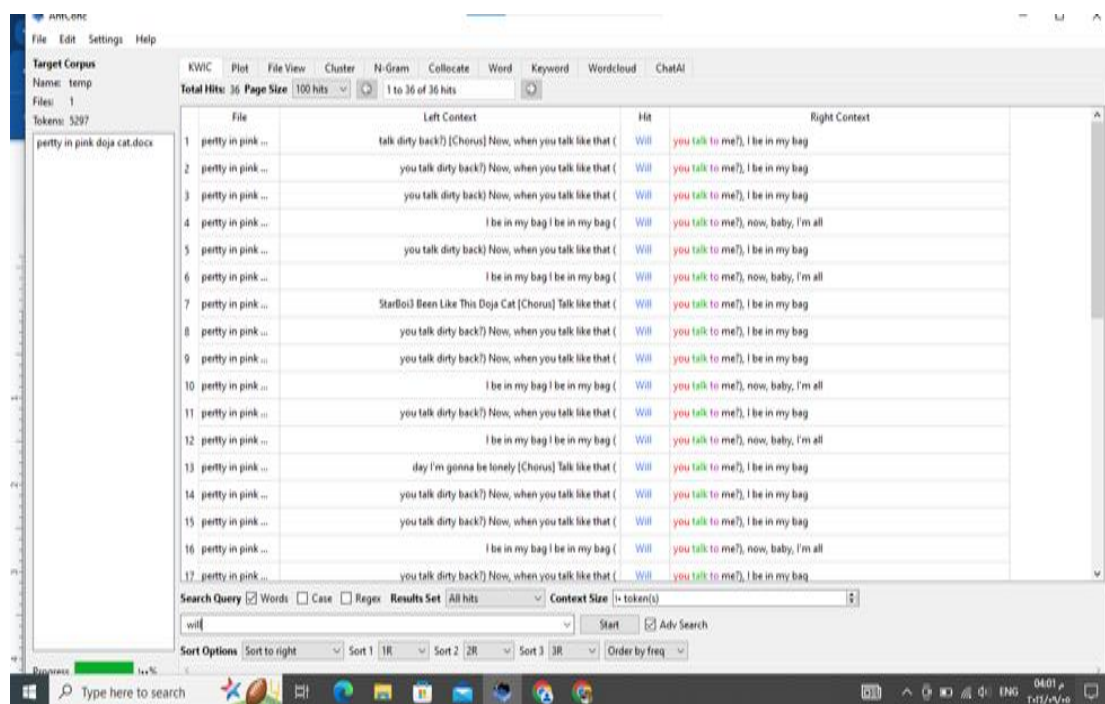


Figure 2. Screenshot From AntConc (Frequency of the Representative Act “Will”)

### 3. To what extent does the singer use hedges in her songs? And why?

Doja Cat seldom uses hedges in her songs, unlike other females. The kinds of hedges that she employs are displayed in Table 3, below. The vocalist uses only two kinds of hedges in her songs, as Table 3 demonstrates. First, 27.8% of her lyrics on this album use modal auxiliary verbs, such as “can”, “could”, “may”, and “might”. Modal auxiliaries are used to express a habitual behavior that the singer performs more frequently and to differentiate between realistic and unrealistic settings. Besides that, there is some ambiguity regarding the singer’s subject matter due to the employment of modal auxiliaries. The second category at 72.1% contains the “if” clauses like “I simply be wondering’ if you can fuck on me better” and “Sorry if I provided a spontaneous erection” as examples. The singer employs “if” clauses because she wants to say something a bit different from what was said previously. Because they are more in line with normal English, these types are used more frequently than the others. In other words, the singer wants to stand out from the crowd by employing fewer hedges to convey her confidence as a performer. Figure 3 illustrates how frequently “if” clauses are used.

TABLE 3  
TYPES OF HEDGES

| Type of Hedges                                  | Frequency | Percentage |
|-------------------------------------------------|-----------|------------|
| Modal Auxiliary Verbs                           | 17        | 27.8%      |
| Modal Lexical verbs                             | 0         | 0%         |
| Adjectival, Adverbial and Nominal Modal Phrases | 0         | 0%         |
| Approximators                                   | 0         | 0%         |
| Introductory Phrases                            | 0         | 0%         |
| If Clause                                       | 44        | 72.1%      |
| Compound Hedges                                 | 0         | 0%         |
| Total Summation                                 | 61        | 99.9%      |



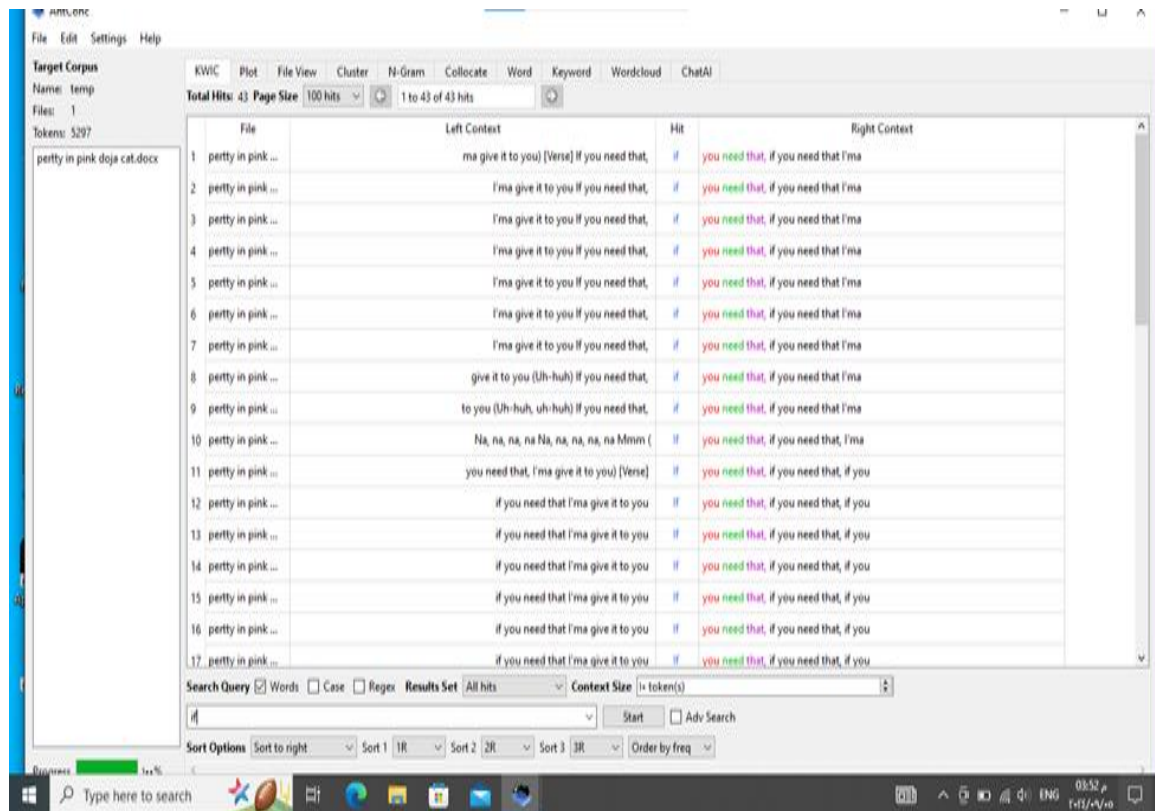


Figure 3. Screenshot From AntConc (The Frequency of If Clauses)

#### 4. What are the social variables reflected in her songs?

The researchers have found that the singer's usage of terms like "nigga" and "gonna", as in "I'm in tune, and when the moon is right, I'm in two strikes, nigga" and "I'm all about the rush. Gonna save you from yourself. No one's going to want you if you cry for help", reflects her social standing. This indicates that she is a member of a lower social class. Furthermore, the singer uses the "-in" form rather than the "-ing" form, like in the song "Sorry, my alternate ego is speakin'. Dish it out, but you're going to need armor, Doin' soo-soos in a whip, new chap, alt gang, new hits, yeah". This is the terminology that associates Doja Cat with the Black community, members of which are seen as the lower class because they are perceived as being uneducated. Additionally, the singer uses phrases that are considered grammatically incorrect, such as "I'm sort of like demons and queens". According to the study's findings, the artist employs slang terms associated with lower socioeconomic classes, such as "nigga", "tryin'", and "goin'", as well as words that finish in "-in'". Furthermore, her songs make the issue of race very evident. In other words, she identifies with the Black community and distinguishes herself from the way the general public views that community by presenting herself as a female rapper who aspires to be different from other male rappers and to rap like any other female rapper.

### V. DISCUSSION

According to Table 1, the most commonly used category of profanity is the general category. The singer is demonstrating her ability to use what are considered to be the most sensitive phrases by using them to depict sexual practices. The singer utilizes these kinds of words to demonstrate that female singers have their own public stream and are just as capable of being excellent rappers as male vocalists. Because general and excretion words have more power than others, she uses slang, pejorative, vulgarity, and religion less frequently than those categories. The singer's identity and views on men are reflected in the phrases she uses. She views them as nothing more than a means to achieve her goals. Doja Cat wants the general audience to believe that female rappers are capable of creating hit tracks.

Table 2 demonstrates that Doja Cat, as a female rapper, uses the category of representative speech acts more frequently in her ten songs because she wants to draw the listener's attention to feminism. Her use of profanity suggests that women are powerful and equal to males. Using phrases like "shut the fuck up", "I don't give a fuck", "I might get ugly if nobody loves me no more", "wanna baddie", "wanna bite no mandible", "wanna let you in", and "wanna another sip on top of that", she aims to evoke and reveal feelings in the listener about the reality that women's rap is similar to men's rap. She also frequently uses future tenses like "wanna" to express her ideas, opinions, and ideologies.

These ideas and opinions might range from "suggest" to "hypothesize", as in "Doja merely wants more" or "but don't fuck with them hangover". Doja Cat also employs a different kind of directives, which are speaking acts like proposing, ordering, and delivering directions that are intended to persuade the other person to do something. Instances of giving and commanding are "sip on this drink" and "lick it up", while instances of suggesting include "let's stand up and get rowdy".



The female singer then employs expressive speech acts, such as using phrases like “feel like I’m losing all my patience” and “feel like I’m seasick by the ocean”. These phrases express an emotional state in which the speaker wishes to let the listener know that she enjoys doing something. But because their words alter the universe, the singer employs declaratives, such as “Baby, we about that life”. to make the other partner feel as if she needs his affection while also being tender with him. The final speech act is commissives, which are words that convey promises, pledges, and even threats, like “I will make you feel better”. The singer also aims to demonstrate how women can improve the mood of their partners or vice versa by using future promises that use the auxiliary words “will” and “going to” to show that they care about their relationship.

From this vantage point, the singer wishes to demonstrate her beliefs by employing terms that are frequently used exclusively by people of the opposite gender and by utilizing words that contain promise for future action. She also views guys as a means to fulfill her erotic desires. She also identifies herself by utilizing terms associated with lower-class individuals. By discussing their feelings and emotions about everything, including sexual desire, she hopes to give the public the impression that female rappers are just as capable as their male counterparts and that nothing is hidden. In contrast to Fischer’s (1958) research, this study has demonstrated that female singers employ the -ing form in a casual manner. Based on this, the researchers conclude that the singer is either from a lower socioeconomic level or that she attempts to appeal to lower-class individuals through her songs. The foundation of her public stream is made up of those lower-class individuals.

The words of the songs demonstrate that the singer only uses specific types of hedges and not all of them according to Salager’s (1997) idea of hedge types. She still has the word “woman” since she employs modal auxiliaries, such as “You should tell my dad about it. You may tell me, Mommy”, to express her hesitancy about what she is attempting to build. As well as the “if” clause in “I’ll give it to you, if you need it, if you need it, if you need that”. For this reason, the artist uses hedges in her songs to connect with her audience. To make sure her words or word choice will be understood by the audience, Doja Cat hardly ever uses ambiguity in her songs. She may only use them to give the song harmony and a feeling of rhythm, as the sample above illustrates.

Finally, people use the -ing form differently, according to Luhr’s (2002) assessment of socioeconomic features. Individuals who conclude it with a “g” are linked to higher social classes, but those who leave it out are linked to lower (or less educated) social groups. However, the singer adopts a form that appeals to lower-class people throughout her album; thus, it is possible that lower-class people recognize or enjoy her songs. Additionally, she employs phrases that finish in -in, which are often associated with the Black community. Here, though, she provides a message to gain acceptance as a female rapper; she wants to demonstrate to the world that she is just like other rappers who can rap using “slang” from the streets.

## VI. CONCLUSION

In sum, a pragmatic analysis of Doja Cat’s rap song lyrics shows that the singer employs profanity to convey to the public that female rappers can use illegal language to create popular songs similar to male rappers. In order to elicit a response or action from the listener, she simultaneously employs speech acts in her songs by creating words with future meanings, inquiring, and delivering directives. Furthermore, Doja Cat employs hedges since they are better in line with common language. In contrast to what is known about women, the singer uses hedges such as “if” clauses and modal auxiliaries in her songs rather than a lot of items of ambiguity. While the singer utilizes “if” clauses to indicate something slightly different from what has already been stated, modal auxiliaries are utilized to distinguish between realistic and unrealistic conditions, reflecting habitual acts that she commonly uses. It is clear from the discussion that the vocalist only employs them to add harmony and a sense of rhythm to the song. The researchers also conclude that there is nothing that female rappers cannot achieve because they can rhyme like any other male rapper by discussing their sentiments about anything, including sexual desire. The sociolinguistic component demonstrates how the female rapper interacts with members of the lower class by utilizing terms like “gonna” and “nigga” that represent her affiliation with them. She stands out as a female rapper and represents the Black community by using slang phrases that finish in ‘-in’. Since rap music is frequently connected to lower social classes, she wants to be perceived as a male rapper in order to set herself apart from regular people. One of the pedagogical implications related to this study is that the field of sociopragmatics is a crucial area of study for linguistics students and teachers. As such, it is critical that they understand what is happening in the outside world, what new words people encounter on a daily basis, and which words are considered taboo, and which are not. They must provide insight into these two fields, particularly with regard to profanity as examined in the analysis. The present study concludes by highlighting Doja Cat’s ability to differentiate her songs and word choice by using speech acts and profanity.

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