



Dissecting Slang Words in the Album of 'Kirk' by DaBaby

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Abstract. This undergraduate thesis entitled Dissecting Slang Words in the Album of 'Kirk' by DaBaby examines the types and functions of slang expressions in DaBaby's lyrics. Adopting Allan and Burridge's (2006) sociolinguistic framework, the research identifies and categorizes slang types, for instance Fresh and Creative, Clipping, Imitative, Acronym, and Flippant as well as analyses their communicative functions within hip-hop culture. Data were collected from all 13 songs on the Kirk album using qualitative methods. A total of 52 slang expressions were systematically classified and evaluated to determine their roles in expressing identity, emotion, resistance, humor, and social bonding. The findings reveal the Fresh and Creative slang (e.g., drip, vibez, bop) is the most prevalent (41.6%), highlighting DaBaby's linguistic innovation. Clipping (e.g., gon', 'em,) and Imitative (e.g., finna, wanna) types support rhythmic flow and cultural authenticity, while Flippant terms (e.g., nigga, hoe) convey emotional intensity and in-group solidarity. Functionally, slang primarily reinforces group identity and enables emotional expression, with secondary roles in humor, resistance, and social intimacy. This research underscores slang's significance in hip-hop as a tool for cultural representation, artistic creativity, and generational discourse. It contributes to sociolinguistic studies of music by demonstrating how informal lexicon shapes artist identity and listener engagement in contemporary rap.

Keywords: DaBaby; Hip-Hop; Slang; Song Lyrics; Sociolinguistics.

1. INTRODUCTION

DaBaby, a prominent figure in contemporary hip-hop, has transformed our understanding of language and music through his innovative use of diverse slang and styles. By blending playful language with relatable themes, he connects with younger audiences, making his work essential for researching the types and function of slang words usage.

The second album, "Kirk," is a rich collection of words where different slang categories come together to tell powerful stories. Within his lyrics, he uses multiple language types that speak directly to different audiences, including generational slang that resonates with younger listeners, regional dialect expressions rooted in specific community experiences, and performative language that builds his artistic identity.

Each word functions as more than simple communication. It's a strategic tool for showing identity, expressing emotions, and providing social commentary. The slang words DaBaby uses acts like an insider language, creating instant connections with listeners who understand the deeper meanings. Regional expressions ground his music in specific cultural experiences, allowing him to represent his community's unique linguistic traditions.

DaBaby's words are carefully constructed strategies that serve multiple purposes like forming identity, communicating emotions, offering social critique, and preserving cultural experiences. Through his innovative approach, DaBaby transforms slang from casual street

language into a sophisticated method of storytelling, demonstrating how words can be powerful tools of expression, connection, and understanding

My purpose in this research is driven by the conviction that His strategic weaving of generational, regional, and performative language is a deliberate act of building a community in a digital age. When he uses an "insider" term, it functions as a distinct feature, instantly creating a bond of shared understanding with his listeners. This isn't accidental rather it's a sophisticated tool for identity formation. By researching his lyrics, I am not just cataloging words rather decoding the very mechanisms of how a modern artist builds belonging, channels raw emotion into concise phrases, and challenges the rigid boundaries of "proper" language.

While this research establishes a foundational framework for understanding the types and functions of slang within DaBaby's album *Kirk*, it primarily focuses on the artist's production of language. This opens a significant driveway for future research to explore the audience reception and sociolinguistic impact of this linguistic innovation. Subsequent studies could investigate how listeners from diverse demographic and geographic backgrounds actively interpret, adopt, and repurpose these slang terms in their own digital and offline communications.

2. THEORETICAL STUDY

Review of Literatures

This review examines five recent studies that have investigated slang types, formation processes, and functions across various media forms, providing context for my current research on DaBaby's *Kirk* album.

One of the research, Anindita Dewi Pratiwi's (2019) "Slang Word in Jason Mraz's Song Lyrics from the Album *We Sing. We Dance. We Steal Things*," utilized Chapman's slang categorization and Yule's word formation processes to analyze 50 slang words. The research categorized these words as primary or secondary slang and examined their formation processes, including blending and clipping. Although this research shares my focus on a single album, it diverges in musical genre and theoretical framework. Its detailed analysis of word formation in slang is a notable strength, but the limitation to one album restricts its generalizability.

In the realm of rap music, Mentari's et al., (2024) "Slang Words Used in Polo G's Songs" employed Allan & BurrIDGE's slang typology alongside theory of slang functions proposed by Widawski (2015). This research analyzed four songs, identifying five slang types, such as clipping and acronym, and four functions, including social and rhetorical. While closely aligned with my focus on rap music, it utilizes different theoretical frameworks and examines

a smaller number of songs. Its comprehensive approach to both types and functions of slang is commendable, though the limited.

Concepts

This research aims to analyze the use of slang in DaBaby's album *Kirk*, focusing on how it reflects identity and culture through a sociolinguistic perspective. Slang is often used as a tool for self-expression, group identity, and cultural commentary, especially in the hip-hop genre. By exploring the slang in *Kirk*, this research seeks to understand its role in shaping cultural identity and its sociolinguistic implications within both the artist's community and the broader audience.

The research adopts Allan and Burridge's (2006) framework for categorizing types of slang and their functions. This approach enables a structured examination of the linguistic creativity and cultural significance found in DaBaby's lyrics. Furthermore, the research aims to uncover how these slang expressions contribute to defining the artist's identity as a Black American rapper and how they resonate with listeners, particularly in marginalized communities.

Through a detailed analysis of the slang types, functions, and formation processes in *Kirk*, this research not only highlights the linguistic richness of the album but also sheds light on how language reflects societal values, challenges norms, and fosters a sense of belonging among its audience. Ultimately, this research aims to bridge the understanding of the interplay between language, culture, and identity in contemporary hip-hop.

Sociolinguistic

Salzmann (2003), defines sociolinguistics as the research of the relationship between social and linguistic structures and the resulting changes. So, there is a link between language and society, and a word is changing in that language. Sociolinguistics is the research of language's social uses. Over the past four decades, the most effective studies have focused on assessing the social appraisal of linguistic varieties. The use of this language is still evolving today. In informal settings, language usage may shift from standard to nonstandard, but in formal settings, no changes in form are observed.

According to Holmes (2013), sociolinguistics explains why people speak differently and communicate in diverse ways by focusing on three key social aspects. Social elements include participants, the conversation's context, and the topic. Participants can perceive who is speaking and to whom. Individuals learn the location and timing of interactions within their social context. Finally, individuals can see what they're talking about when discussing a specific topic.

Sociolinguistics focuses on the relationship between culture and language. Linguistics is inextricably tied to society, as language usage is a reflection of it. The connection between online slang and society benefits the platform's overall well-being. Speaking is a communication style that involves speaking, as defined by Johnstone & Marcellino (2011). Research indicates a link between slang and social behaviour, including frequency of communication and appearance. Setting and Sociolinguistics focuses on the relationship between culture and language.

3. RESEARCH METHODS

This research employs a qualitative descriptive method to analyze the use of slang in DaBaby's album *Kirk*. According to Creswell (2014), qualitative research focuses on the process, relevance, and comprehension of words or images. Creswell (2014) also suggests that a qualitative researcher visit persons, locations, sites, or institutions to watch or document acts in their natural environment. This explains how the research is not limited to the laboratory and how the results are analysed numerically or statistically.

Data Source

The data source in this research is the lyrics of songs from the album *Kirk* by DaBaby. This album was chosen because it is considered to represent a rich and relevant use of slang to be analyzed in a sociolinguistic context, specifically in looking at how slang is used to express identity and culture. These lyrics are collected from trusted lyric websites and official sources, such as the album booklet, to ensure the accuracy of the data used. Each song in the album is analyzed in depth to identify the slang words and phrases used. In addition, secondary data in the form of related literature and articles are used as supporting references in understanding the types of slang and their functions according to the theory proposed by Allan and Burridge's (2006).

Technique of Collecting Data

According to Samosir et al., (2020, p. 28), data refers to specific facts that are used to draw conclusions in decision-making. Situmorang & Herman (2021, p. 23), explains that qualitative approaches typically use four methods to gather information: participating in the setting, direct observation, in-depth interviews, and document analysis. In this research, the data collection technique used is the document method. The document method is an efficient and straightforward way to add comments or explanations to the components of the method.

The steps taken by the researcher to collect data are:

- 1) Downloading the album Kirk by Dababy on Spotify,
- 2) Listening to the songs in the album, and
- 3) Searching for song lyrics that contain slang words.

Technique of Analyzing Data

According to Flick (2014, p. 5), qualitative data analysis involves the classification of linguistic material to make statements about the structures of meaning within the material. Analyzing qualitative data is often one part of a series of steps in the research process. In this research, the researchers followed these steps: analyzing the song lyrics, categorizing the lyrics into ten types of slang words, and classifying the slang words. Flick (2014, p. 12) in (Hutabarat, E., Herman, Silalahi, D.E., and Sihombing, P. S. R., t.t.) explains that triangulation involves using multiple methodological or theoretical perspectives to examine an issue. In this research, the researchers applied two or more techniques in data collection to ensure validity through triangulation. Fusch (2018, p. 22), as cited in (Hutabarat, E., Herman, Silalahi, D.E., and Sihombing, P. S. R., t.t.), identified four types of triangulation: data triangulation, investigator triangulation, theory triangulation, and methodological triangulation. This research employed both theory triangulation and methodological triangulation. Theory triangulation involves applying alternative theories to a data set, and in this research, several theories were used. Methodological triangulation refers to using multiple methods, such as interviews, observations, questionnaires, and documents. In this research, the document method was chosen because the data source was derived from various documents, such as journals, eBooks, and articles.

Technique of Presenting Analysis

The data analysis results in this research are presented descriptively to provide a clear understanding of the findings. The slang words and phrases identified in DaBaby's album "Kirk" are categorized according to the types proposed by Allan and Burridge (2006). Each category is discussed in detail, including examples from the lyrics to illustrate the identified types and functions of slang. The presentation of the analysis includes the following steps:

4. RESULTS AND DISCUSSION

Classification of Slang Types

Slang found in Kirk by DaBaby were mostly of the Fresh and Creative type, where new expressions are created and innovatively used. The second most common were Clipping (e.g., shortening of words), followed by Imitative, Flippant, and Acronym. Below are some examples:

Intro

Table 1. The types of slang in “intro” song.

No	Slang Word	Type of Slang	Explanation
1	Gon'	Clipping	Shortened form of 'going to'.
2	Nigga	Flippant	Reclaimed AAVE term, used informally.
3	Fuck	Flippant	Emphatic expression, vulgar.
4	Bro	Clipping	Brother or close friend.
5	Damn	Flippant	Expression of surprise or anger.
6	Pull up	Imitative	Arrive or show up.
7	Hustle	Fresh and Creative	Work hard, especially for money.
8	Homie	Clipping	Close friend.

The “Intro” song shows the use of various forms of slang to reinforce the emotional expression and identity of the rapper. The word gon' is a clipped form of “going to,” which emphasizes intention or plan in action. It speeds up the flow of speech and shows the informal speech style typical of urban communities. The word nigga is a flippant term that has been reclaimed in hip-hop culture, used as a symbol of solidarity, closeness or confidence. It often appears as an affirmation of racial and cultural identity. The word fuck is also classified as flippant because it is a crude expression used to express frustration or emotional intensity. In addition, bro, pull up, and homie serve as representations of friendship and social closeness between community members. Damn is used to express shock or anger. Meanwhile, hustle describes the ethos of hard work, especially in the context of making money or succeeding on the streets. All the slang in this song shows confidence, emotional distress, and connection to the community, while emphasizing the strong, masculine character that DaBaby wants to portray.

BOP**Table 2.** The types of slang in “BOP” song.

No	Slang Word	Type of Slang	Explanation
1	Bop	Fresh and Creative	A catchy beat or song.
2	Hoe	Flippant	Derogatory, also used informally in rap culture.
3	Gon'	Clipping	Shortened form of 'going to'.
4	Whip	Fresh and Creative	Car or vehicle.
5	Chill	Clipping	Relax or be calm.
6	Trap	Fresh and Creative	Refers to drug-dealing location or lifestyle.
7	Trapper	Fresh and Creative	Someone who sells drugs.
8	Kick it	Imitative	Hang out or spend time.
9	Plug	Fresh and Creative	Supplier, usually for drugs.
10	Beat	Fresh and Creative	Instrumental in music.

In the song Bop, slang is used to describe the energetic feel and party atmosphere. The word bop as the title and content of the song has a fresh and creative meaning that refers to a song or beat that is fun and makes the listener want to dance. This word reflects the aesthetic value in hip-hop music that is rhythmic and evocative. Hoe, fuck and bitch are flippant types of slang that often appear in rap lyrics to describe dominance or aggressiveness towards a female character, although they can also be used as a way of asserting status or masculinity. Gon' and kick it are used to smooth the flow of lyrics and give the impression of everyday conversation. Trapper, trap, plug and beat represent elements of street life and the music business, especially in the context of the drug scene or hustle. Whip and chill suggest a lifestyle that is relaxed but still luxurious or cool. Overall, the song carries the distinctive language of rap culture that displays freedom of expression and a strong, dominant self-image.

Vibez**Table 3.** The types of slang in “Vibez” song.

No	Slang Word	Type of Slang	Explanation
1	Vibez	Fresh and Creative	Modified from 'vibes', used to describe a mood or energy.
2	Wanna	Imitative	Want to.
3	Flex	Fresh and Creative	To show off wealth or strength.
4	Ride	Fresh and Creative	Vehicle or journey.
5	Hunnid	Clipping	Slang for hundred (money).
6	No cap	Fresh and Creative	No lie, being honest.

Vibez songs feature slang language used to create an emotional atmosphere and glamorous lifestyle. The word vibez itself is a fresh and creative form of “vibes,” which refers to a certain mood or energy, usually positive or pleasant. Wanna is an imitative form of “want to,” which informally indicates intention. Flex describes an act of showing off, either in terms of wealth or power, and is often used as a status symbol in hip-hop culture. Ride and hunnid are expressions of a luxurious lifestyle-ride refers to a personal vehicle, while hunnid (clipping from “hundred”) refers to money. No cap is an expression to declare that one is honest or not lying, and is part of the vocabulary of today's youth. The slang in this song not only reinforces the theme of pride and comfort, but also shows DaBaby's affinity with urban youth speech and internet trends.

Pop Star

Table 4. The types of slang in “Pop Star” song.

No	Slang Word	Type of Slang	Explanation
1	Real one	Flippant	Loyal or trustworthy person.
2	Run it	Imitative	Start or dominate (a beat/business).
3	Bounce	Imitative	Leave or dance.
4	G	Clipping	Gangster or real man.
5	Bars	Fresh and Creative	Lyrics or verses in rap.

The song Pop Star depicts the celebrity side of life by using various slangs to emphasize wealth, dominance, and creativity. Real one is a flippant term that refers to a loyal and trustworthy person-a symbol of loyalty in a relationship or team. Run it (imitative) means to start something or master a field, for example in business or music. Bounce describes the act of going or dancing to a rhythm, suggesting a party vibe or detachment. G (clipping from “gangsta”) is a social identity label used to denote boldness and authenticity in the hip-hop community. Bars is a fresh and creative slang word to refer to lyrics or verses in rap. Through this slang, DaBaby builds a character as a dominant, influential, and creative figure who is successful in the music world.

Toes

Table 5. The types of slang in “Toes” song.

No	Slang Word	Type of Slang	Explanation
1	'Em	Clipping	Shortened from 'them'.
2	Cop	Clipping	Police officer.
3	Bag	Fresh and Creative	Money or profit.
4	Bankroll	Fresh and Creative	A large amount of money.
5	Check	Fresh and Creative	Money or payment.
6	Stacks	Fresh and Creative	Large amounts of money.
7	Savage	Fresh and Creative	Tough, fearless person.
8	OG	Acronym	Original Gangster; respected elder.

The song Toes contains a lot of slang related to money and power. 'Em and cop are forms of clipping that reflect informal everyday language styles, especially in AAVE. The words bag, check, stacks and bankroll all refer to money with different nuances, and are part of the hip-hop vocabulary to describe financial success. Savage is a fresh and exciting word describing a person who is loud, fearless, and commanding. OG (Original Gangster) is someone of esteem who is looked up to as experienced and strong, typically in a street life or music environment. The overall slang in this song fits DaBaby's character as a powerful, rich, and dominant rapper.

Raw Shit

Table 6. The types of slang in “Raw Shit” song.

No	Slang Word	Type of Slang	Explanation
1	Drip	Fresh and Creative	Flashy clothing or accessories.
2	Squad	Fresh and Creative	A group of close friends.
3	Iced out	Fresh and Creative	Wearing flashy jewelry.
4	Bling	Fresh and Creative	Shiny jewelry.
5	Crib	Fresh and Creative	House or home.

Raw Shit songs use a lot of slang related to appearance, friendship and status. Drip, iced out, bling describe luxury, especially in the form of jewelry or style of dress, which is a symbol of success in hip-hop culture. Squad refers to a group of close friends, which reinforces the family feel of the community. Crib is slang for home, adding an element of personal life to the song. All of these terms are fresh and creative and reflect the values of status, luxury lifestyle and group solidarity within the rapper community.

Gospel

Table 7. The types of slang in “Gospel” song.

No	Slang Word	Type of Slang	Explanation
1	Finna	Imitative	From 'fixing to', means about to.
2	Boutta	Imitative	About to.
3	Lit	Fresh and Creative	Fun, exciting, or high-energy.
4	Nigga	Flippant	Reclaimed AAVE term, used informally.
5	Hoe	Flippant	Derogatory, also used informally in rap culture.
6	Thot	Acronym	That Hoe Over There.
7	Baddie	Fresh and Creative	Attractive and confident woman.
8	Ride or die	Flippant	Loyal partner through hardships.
9	Rollin'	Imitative	Having fun, partying, or using drugs.
10	Shawty	Clipping	Woman or girlfriend.
11	Turnt	Fresh and Creative	Energetic, wild, or excited.
12	Paper	Fresh and Creative	Money.
13	Lowkey	Fresh and Creative	Quietly or secretly.
14	Highkey	Fresh and Creative	Openly or obviously.

Gospel is one of the songs with the highest number of slangs. The words *finna* and *boutta* are imitative forms of the phrases “fixing to” and “about to”, indicating a plan of action in the near future. *Lit*, *baddie*, *turnt*, *lowkey*, *highkey* belong to fresh and creative and describe high energy, beauty, emotional expression, and social intensity. *Thot* is an acronym for “That Hoe Over There” and is often used in the context of insulting women. *Hoe*, *nigga*, and *ride or die* reinforce elements of social connection and loyalty, although with a style of expression. *Shawty* is an informal form of referring to women, and *paper* refers to money. *Rollin'* and *ride or die* also show the party life and loyalty in relationships. The song depicts the complexity of emotions, relationships, and the glamorous life in DaBaby's world.

Really

Table 8. The types of slang in “Really” song.

No	Slang Word	Type of Slang	Explanation
1	Boutta	Imitative	About to.
2	Bitch	Flippant	Disrespectful insult, used for provocation or emphasis.

There are two big colloquialisms in the song “Really,” which are “boutta” and “bitch.” The “boutta” is a spelling of the words “about to,” which is very common in colloquial speech, particularly under African-American Vernacular English (AAVE). The use of this particular word emphasizes the subject's resolve to do something in the near future, thereby injecting a sense of urgency and energy into the narrative of the song. The second slang word, *bitch*, belongs to the category of flippant because it has a strong meaning and negative connotation common in hip-hop culture. In the context of this song, the use of *bitch* is not always meant literally, but is often used to indicate dominance, harshness or confrontation towards others.

Prolly Heard

Table 9. The types of slang in “Prolly Heard” song.

No	Slang Word	Type of Slang	Explanation
1	Prolly	Imitative	From “probably,” informal short form.
2	Nigga	Flippant	Reclaimed AAVE term, used as a group identity marker.
3	Hoe	Flippant	Vulgar or casual term for a woman, common in rap culture.

The song *Prolly Heard* features three main slangs: *prolly*, *nigga* and *hoe*. The word *prolly* is an imitative form of “probably”, reflecting its casual pronunciation in everyday conversation. *Nigga* is a flippant term that has been reclaimed by the African-American community as a marker of identity, solidarity or brotherhood. In song lyrics, its usage reinforces cultural identity and self-worth. Concurrently, *hoe* is found in an offensive or demeaning capacity, characteristic for rap song lyrics as a vehicle for aggressive expression. These three words illustrate the ubiquity of colloquial language in constructing strong male character and attitude in songs.

Iphone

Table 10. The types of slang in “Iphone” song.

No	Slang Word	Type of Slang	Explanation
1	Lit	Fresh and Creative	Fun, exciting, or energetic.
2	Bitch	Flippant	Insult term, often used aggressively or boastfully.
3	Nigga	Flippant	Informal term signifying cultural identity or camaraderie.

The iPhone song contains three slang words: *lit*, *bitch*, and *nigga*. *Lit* is fresh and creative and is commonly used to describe situations that are fun, exciting, or in a state of high spirits. Meanwhile, *bitch* and *nigga* are flippant. The word *bitch* is used to express anger or power, while *nigga* is a term adopted internally by the hip-hop community to establish a sense of familiarity or group strength. The use of these words reflects the lifestyle and social dynamics within the community that DaBaby comes from.

Function of Slang in Lyrics

According to Allan and Burrige (2006), slang can serve the following functions: to initiate informal communication, to express group identity, to express emotions, to create intimacy, and to assert dominance or rebellion.

In DaBaby’s lyrics, the following functions were prominent:

- 1) Expressing Identity: Through slang like “bop,” “vibez,” and “drip,” DaBaby represents hip-hop culture and his personal brand.
- 2) Creating Intimacy: Terms like “real one,” “bitch,” and “bae” show relational closeness or confrontation.
- 3) Emotional Expression: DaBaby’s use of harsh slang reveals anger, grief, and strength (e.g., “fuck,” “nigga,” “hoe”).

Discussion

Slang in DaBaby's *Kirk* album is a potent cultural and linguistic marker that is not only reflective of his personal identity but also representative of the collective identity of the African-American community and hip-hop subculture. Slang in this case is not merely a matter of linguistic decoration; it is a cultural and social marker. According to Cutler (2003), hip-hop slang use can be viewed as a form of linguistic rebellion, a tool whereby underrepresented groups, specifically African-Americans, make a statement of identity and voice using unique language. DaBaby's lyrics are full of terms that express ideals of supremacy, intimacy, emotional intensity, and cultural pride, making slang a vital component of his lyricism.

Furthermore, the appearance of the Fresh and Creative category of slang employed in this research aligns with what Siahahaan, Nababan, and Djatmika (2021) found in their research of slang in Olivia Rodrigo's album *SOUR*. Although both artists represent uniqueness in using new or altered slang words, the setting of context and tone greatly vary. Rodrigo employs slang in a manner that aligns with a pop music context aimed at articulating the experiences and emotional sensitivities of adolescents, in contrast to DaBaby, whose application of slang conveys themes of assertiveness, authority, and connection to urban culture. Terms such as *bop*, *drip*, and *lit* function not merely as stylistic elements but also as sociolects that convey his legitimacy within the hip-hop community.

The employment of clipping and imitative slang, such as the employment of words such as *gon'*, *'em*, *boutta*, and *finna*, stresses the orality that is intrinsic to hip-hop and echoes linguistic structures typical of African-American Vernacular English (AAVE). Such clipped and phonetically modified forms contribute to the lyrical rhythm and expressiveness and reinforce a sense of cultural identity. This addresses Alim's (2006) perspective that hip-hop is a place of "linguistic innovation," in which everyday language is reused for cultural and artistic representation.

Moreover, Flippant slang terms such as *fuck*, *hoe*, and *nigga* are utilized not only for emotional emphasis or shock value but also as solidarity devices to establish intimacy among listeners who have the same experiential or cultural backgrounds. These words, although always controversial, are utilized to construct a linguistic space that is uncompromisingly raw, expressive, and grounded in reality and struggles.

The slang used in the *Kirk* album by DaBaby is not only for decorative purposes, but rather as effective vehicles of self-presentation, cultural reinforcement, and affective communication. It is safe to argue, therefore, that DaBaby's use of slang constitutes a deliberate

and culturally significant linguistic approach that strengthens his connection with his audience as much as it cements his place in the hip-hop tradition.

5. CONCLUSION

Through examination of the slang present in DaBaby's *Kirk* album, a number of important observations are made. To start, the most prevalent type of slang found within the lyrics is that of Fresh and Creative slang. The observation indicates the creativity of DaBaby in manipulating words to formulate new phrases, including drip, bop, and lit, which not only show creativity but also possess cultural capital among the hip-hop crowd. The frequency of this category is an illustration of the artist's contribution to both the creation and the enlargement of the vocabulary of modern colloquial English. Other forms of slang, such as Clipping (e.g., gon', 'em), Imitative (e.g., finna, boutta), Flippant (e.g., nigga, fuck), and Acronym (e.g., thot, OG), are also found throughout the album. Each of these forms serves a distinct communicative purpose, ranging from the facilitation of rhythm and flow to emotional sensitivity and the declaration of identity. These forms enhance the linguistic variety of the album and reflect the linguistic traditions of African-American Vernacular English (AAVE).

Allan and Burridge's hypothesis (2006) is also corroborated by the functions of slang in the album lyrics, including expressing impression, anger, and group solidarity, as well as demonstrating intimacy. Slang in this context performs artistic and social functions it sustains creative art and also maintains the cultural and emotional connection between the artist and audience. One could reason that DaBaby's slang usage is a conscious stylistic decision that mirrors his cultural identity, heritage, and artistic personality. The use of slang in *Kirk* is not accidental but, rather, purposeful, influencing the communicative tone of the album and reinforcing the artist's image in the hip-hop category.

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