

“Оппы не Понимают Наш Lingo’: The Role of English Borrowings in
Conveying Taboo-Related Meanings in Russian Hip-Hop Music”

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Abstract

Born in marginalized communities of the South Bronx, hip-hop music often addresses highly sensitive topics in its lyrics. Inspired by American rappers, hip-hop artists all over the world, including Russian rappers, started to address sensitive topics in their songs. In Russia, rappers cover taboo topics more indirectly because of the strict government censorship on what can be said in the media. Within this context, one of the linguistic tools frequently used by Russian rappers to address taboo topics is borrowing taboo-related words from English. The present study examines the role of such English borrowings in covering taboo-related meanings in Russian hip-hop music, based on the artistry of the Russian rapper nicknamed MAYOT. To conduct the analysis, I compiled a corpus of 33 songs (around 4500 words total) by MAYOT across 3 albums from 2020, 2021, and 2022, which I then annotated using tags for borrowed/non-borrowed taboo words, taboo/non-taboo borrowings, and four semantic fields of taboos, including Drugs, Violent and Criminal acts (VC), Sex, and Profanity. I discovered that even though the total number of non-taboo borrowings was larger than the number of borrowed taboo words, the mean number of borrowings per taboo-related semantic field was on average 3 times more than that of non-taboo. I also discovered that MAYOT only expressed 25% of taboo meanings with borrowings whilst using other linguistic tools such as regionalisms, euphemisms, and jargonisms to rap about taboos in Russian. Another discovery was the uneven distribution of taboo words across different semantic fields. It turned out that the words from the domains of Drugs and VC were more likely to be borrowed than the ones

from the fields of Sex and Profanity. Finally, contrary to what I hypothesized, the number of taboos and borrowings in MAYOT's songs did not increase with each subsequent year. The results of this study help us understand what taboo topics seem to be most sensitive within Russian culture, and how Russian rappers deal with censorship of taboo discourse through their linguistic choice to borrow taboos from English.

Introduction

Background

Rap music can be defined as “a musical form that makes use of rhyme, rhythmic speech, and street vernacular, which is recited or loosely chanted over a musical soundtrack” (Keyes, 2004, p. 1). Even though it is often seen as part of the broader ‘hip-hop’ culture that includes doing graffiti, DJing, and breakdancing, in the framework of this paper, I will use the terms “rap” and “hip-hop” interchangeably to refer to the genre of music. Hip-hop and rap music have been dominating world charts since 1993, appearing at the top of Billboard music chart at least once every year (Denis, 2023). In 2022, for example, six different rappers achieved top positions in this worldwide chart, and their names became well-known throughout the world.

Since its appearance in the 1970s, the realm of rap music has extended from the USA to all parts of the world, including the Soviet Union. The citizens of the USSR were introduced to this genre of music as early as 1984, when a DJ from Samara Aleksandr

Astrov started a band called “Час Пик” (“Peak Hour”) that would continue the waves of “westernization” already occurring in the Soviet Union of the 1980s (Kukulin, 2020). The foundation of the hip-hop genre established by “Час Пик” in the Soviet times contributed to the emergence of hundreds of rap artists present in contemporary Russia.

Compared to other linguistic domains, rap music has always been underrepresented in the field of academic research among Russian scholars, maybe due to the lack of diversity in the scholars’ backgrounds and the fact that in the late Soviet era, rap was marginalized like everything coming from the West. However, it is clear that by studying hip-hop culture, linguists could contribute numerous insights into the field of sociolinguistics. It was this underrepresentation of Russian rap in an academic environment that inspired me as a beginning scholar in the field of linguistics to conduct this study. I believe that the missing topic of changing language dynamics in Russian hip-hop culture is an interesting gap to fill in linguistics studies.

Main Analytic Focus

The domain of rap is vast in terms of what can be analyzed from a linguistic standpoint. The analytical focus of this study will be directly related to the topic of linguistic borrowings and language taboos. Hip-hop serves as a good context for simultaneous exploration of the phenomena of borrowings and taboos since in this particular genre of music, born in marginalized communities, it was common for rappers to raise sensitive topics and push the boundaries of what could be said in their music (Pyatak & Muccitelli, 2011). Sometimes this boundary pushing encouraged people to

become innovative with their language by introducing code-switching and the borrowing of linguistic material from other languages to expand the frontiers of discussable matters. Thus, taboos and borrowings go hand in hand in the hip-hop context and could be analyzed together. Here are working definitions in relation to both:

1. Taboo

In all linguistic cultures, there exist words, expressions, and actions that are not socially acceptable. The ban on the use of these elements can play an important role in intercultural communication and social interactions. According to Liyun (2022), these socially unacceptable elements are usually called ‘taboos’ (sometimes spelt as ‘tabus’) or ‘tabooisms.’ The author distinguishes between two types of taboos: taboo behavior and taboo language. The latter prohibits the use of certain words in public discourse and will be more relevant to my study. In general, the choice of what to ban depends on an individual culture and may vary from the words related to human physiology and sex (some of the most frequently banned topics) to natural phenomena such as those found in some distant rural communities (including, for example, the names of animals, which are prohibited from being said out loud before the hunt). Specific examples of taboo topics in global and Russian culture can be found in the “Procedure” section of the project.

2. Borrowings

Borrowings (also referred to as loans or transfers) are pieces of linguistic material that are inserted from one language - usually called source language (SL) - into another

language called a target language (TL), and this linguistic material can be borrowed in the forms of morphs, words, phrases, or even grammatical patterns (Jia, 2023). According to Jia (2023), borrowings can be classified into catachrestic and non-catachrestic.

Catachrestic borrowings are introduced into the TL to fill in lexical gaps and denote entities that have not existed in the TL before (for example, the word ‘sushi’ refers to the dish that has not existed in the Russian culture before). Non-catachrestic borrowings do have a native equivalent in the TL, but a deliberate choice of the word from the SL can add additional pragmatic effects in the TL (for example, the English word ‘тинейджер’ compared to the Russian ‘подросток’ associates this social class with something modern and westernized).

Some examples and mechanisms of adaptations of English borrowings in the Russian language on different levels may include (taken from Janurik, 2010):

a. Orthographic adaptation:

- Transliteration (Russian ‘брокер’ from English ‘broker’)
- Transcription (Russian ‘ноу-хай’ from English ‘know-how’)

b. Phonological adaptation:

- Substitution without change (Russian ‘и’ in чизбургер corresponds to the English ‘[i:]’ in cheeseburger)
- Substitution based on similarity (Russian ‘ау’ in ‘саундтрек’ is very similar to English diphthong ‘[au]’)

c. Morphological adaptation (my examples):

- Case (English borrowing *cup'ом* ('with cup') is comprised of the English stem 'cup' followed by a Russian inflectional ending of an instrumental case '-ом')
- Gender (English borrowing *chill'овый* (adj. 'chill') is comprised of the English stem 'chill,' Russian adjectival suffix '-ов-' and the masculine adjectival ending '-ый' (nom., sing.))

d. Semantic adaptation:

- Borrowing with the original meaning ('audit' - 'аудит')
- Borrowing with semantic changes ('Pampers' - 'памперс' (A proper name becomes a general word for nappies))
- Loan translation or semantic calques ('*skyscraper*' - 'небоскре́б')

I must note that I am using the word borrowing in a different sense from linguistic tradition – meaning not the words that were adopted at some point and became entrenched borrowings in Russian (e.g. “футбол” from English “football”), but new borrowings which frequently appear in modern Russian rap music and are not understandable to the general audience. In the context of the songs I am analyzing in this project, these “new” borrowings often express taboos in the form of calques, one of which I could mention one of them in this paragraph to avoid confusion regarding its assignment to the “Borrowed” category. For example, one loan translation that has

recently become popular with Russian rappers is “БЫТЬ ВЫСОКО,” translated from English “To be high,” which refers to the state of being intoxicated by drugs or alcohol. Russian rappers often employ this phrase in amusing bilingual puns such as in the following lines:

“Меня поднимает очень **ВЫСОКО**, как в лифте”

[“They [drugs] lift me up really **high**, like an elevator”]

“С малышкой я **ВЫСОКО**, чувствую себя стюардессой”

[“With the baby I’m **high**, I feel like a flight attendant”]

In both examples, a metaphorical meaning of being high (intoxicated) derived from English is compared to the primary meaning of being high (physically far above the ground) in Russian (Line 1 - because of using an elevator; Line 2 - as a result of taking a flight).

Another way taboos will be expressed in rap with the help of borrowings is by adapting English words into Russian. What I mean by this is that English words will be inflected according to the rules of Russian grammar and will often be pronounced with Russian phonetics. Consider the following examples:

“Столько **драгов** в моей жизни, я говорю сердцу: «Бейся»”

[“So many **drugs** in my life, I say to my heart, ‘Please beat’”]

and

“Панчую так, что всю игру **факаю**”

[“I am **fucking** this rap game with my punchlines”]

But for the most part, I do not try to establish the relationship between different types of borrowings and different types of taboo topics due to time and format constraints.

Literature Review

‘World Englishes’ paradigm

Braj Bihari Kachru’s influential work titled “World Englishes: Approaches, issues and resources” (1992) reintroduces a very influential paradigm called ‘World Englishes,’ which says that there exist three concentric circles of English use: The Inner Circle (‘mother tongue’ varieties like the ones in the USA and Canada), Outer Circle (English as institutionalized additional language like in India), and Expanding Circle (English as the primary foreign language that finds its application in some niche areas like, for instance, media and communication). Russia belongs to the Expanding Circle, and one of its niche areas of English use is the music industry. According to Kachru, cultural differences resulting from the contact of English and, in our case, Russian, frequently lead to the appearance of bilingual creativity stemming from the interplay of the two languages and cultures. Thus, this article could be used as my main theoretical framework.

English Borrowings in Other Languages

I found little research on the use of English borrowings in Russian hip-hop music and had to rely on the studies made in other linguistic cultures. Dovchin (2017) dwells on the specific uses of English in Mongolian music: English is used to talk about taboo topics (using English words like “sexy” and “lay down” as a “foreign-voice” compared to more poetic and innocent Mongolian love lyrics), and to show affiliation to a certain linguistic group and music genre (the use of AAVE for hip-hop and British English for rock music to pay tribute to the original source of music). Jia’s (2023) paper concludes that English non-catachrestic borrowings in Chinese serve pragmatic functions of youth image projection and creating amusement effect. The results of Lawrence’s (2010) study on the use of English borrowings in Korean pop music show that the insertion of English borrowings serves to challenge traditional Korean values by vocalizing the ‘liberal’ perspective that comes with the English language. A study by Martin Verbeke (2017) analyzes the use of borrowings in a Francophone context and concludes that as time passes, French rappers as a whole start to use more non-standard language, which includes borrowings and vulgar words, terms that directly fall under the scope of my study. Cotgrove’s (2018) research focuses on the use of English borrowings in the context of German gangsta rap and lists numerous pragmatic speech functions these English borrowings perform. These diverse examples gave me an understanding of how music across the globe is influenced by the English language, providing me with numerous case studies that I could use to draw parallels from in the context of Russian hip-hop music.

Literature on Taboo

Articles by Liyun (2022) and Timroth (1986) provided me with a general framework on what is taboo and what topics people consider taboo in Russian culture. They also provide a definition of a ‘semantic field,’ which is basically a group of lexemes that share a meaning. A study by Dewaele (2004) concluded that the emotional force of taboo words was much higher when the words were uttered in a speaker’s first language, then the force gradually decreased with each subsequent language learned. In other words, for multilingual speakers, swearing and talking about taboo subjects, which may include sex, religion, and drinking, feels ‘easier’ in the languages acquired later in life than in their native languages. I could use this finding as a comparative example from other L1s and L2s to potentially draw the same conclusions in the context of Russian and English languages. Another reading that helped me formulate my idea for the project was a study by Warren (1992), in which she argues that borrowing from other languages is a frequent device for softening the meanings of taboo-related vocabulary in the source languages. She provides an example of how the meaning of the word ‘jail’ in English is softened by using Spanish ‘calaboose.’ I started seeing the same softening through borrowing in my corpus too, so I considered this pragmatic function of borrowings. I did not find a significant body of literature dedicated exactly to the phenomenon of taboo in music, but there were numerous studies about how words with taboo meanings are handled in other areas of pop-culture. For example, I read an article on how Arabic translators adapt American movies to Arabic culture with borrowing being one of the strategies to convey meanings related to taboos (Abdelaal & Al Sarhani, 2021; Almirjab, 2020). Inspired by these insights in another branch of pop-culture, which also analyzed

the use of loanwords in relation to taboos, I thought of drawing parallels in using this borrow-to-soften strategy and applying it to my music-related study.

Overall, as I noticed, many of the given studies agreed on a particular use of English borrowings, including their use in conveying taboo-related meanings. I did not find any studies on this function in the Russian context, and that is why I am planning to extend this discourse to the domain of Russian hip-hop music. I believe this new English-Russian case study will help contribute to the existing conversation and continue to build upon the existing research on sociolinguistics. I can even assume that this will be one of the first studies dwelling on the use of English loanwords for this narrow pragmatic function of talking about taboo topics in the context of modern Russian hip-hop music.

Hypotheses

Having conducted a literature review, I came up with the following hypotheses:

1. In Russian hip-hop music, English borrowings will be used more with taboo semantic fields than with non-taboo semantic fields.
2. Taboo topics are anticipated to be expressed with borrowings more frequently than by generally understood Russian words.
3. Some taboo topics (e.g. “Drugs”) will use more borrowings than others (e.g. “Sex”).
4. Based on Verbeke’s (2017) study of French hip-hop music, I assume that the percentage of non-standard language, which includes borrowings and taboos, will increase with time in Russian hip-hop music.

Methods

Subjects, corpus, and materials

This study investigates how Russian hip-hop artists incorporate English language words to talk about taboo topics in Russian culture; that is why my data source required Russian hip-hop songs. One important criterion was that the rapper I would select for the project had to be famous (I judged a rapper's fame by the number of active listeners, which can be found in streaming sites like Spotify or Apple Music), so that their songs' lyrics were likely to have public access making them suitable for the extraction. In addition, being exposed to this genre of music throughout many years, I developed familiarity with many various authors who I knew would likely use many borrowings in their songs. This experiential knowledge helped me build my initial body of text, where there were 106 songs from time periods from 2018 to 2022 of 5 rap subgenres from 6 rap albums by 5 popular Russian hip-hop artists - OG Buda, MAYOT, OBLADAET, SEEMEE, and Big Baby Tape. I believed I could cover a large area of Russian hip-hop across times and genres, but what I did not account for was that the spread would be too wide to analyze, and I would not know what I could attribute the differences to - genre differences, time periods, or just differences in individual styles of the artists. Then, I opted only for the artist nicknamed MAYOT (Artyom Nikitin) for the following reasons:

1) Artyom's rap music is highly influenced by Young Thug, an influential American hip-hop artist who was surrounded by controversy related to drug dealing and gun charges. MAYOT often raps about his active involvement in drug dealing too. His subgenre of rap is called 'psychedelic trap,' a genre that is characterized by 'trippy' experimental beats with distorted samples, and lyrical themes of altered states of mind. I assume this background might make the presence of taboos more frequent in MAYOT's music.

2) MAYOT often releases songs with other members of his music label named "Melon Music," such as OG Buda, SEEMEE, and 163ONMYNECK, who are all fluent in English, which can influence his use of English borrowings in his songs.

3) In 2020, MAYOT released the album titled 'ЗАПРАВКА КИД' ('Fueling Kid'), and over the following two years, he continued the series title by releasing "ЗАПРАВКА КИД 2" (2021) and "ЗАПРАВКА КИД 3" (2022). The albums are almost of the same length (around 1400-1700 words each) and feature no other artists, which removes the influence of other rappers on my analysis. In addition, the three albums belong to the same genre of psychedelic rap. To sum up, by choosing these three albums, many artifacts could be avoided in my research, with 'Release Date' being my only variable.

The lyrics for the three albums and the transcription statistics are provided in "Appendix 1". In addition, I am attaching the link to the folder with separate files with each album and statistics for added convenience:

https://drive.google.com/drive/folders/1w945OvH4O0IZH_U8ui2gOkEv5EgmOI

[DX?usp=drive_link](#)

Album	Release Date	Artist	Subgenre of Rap	No. of Songs (Words) on the Album included in my corpus
ЗАПРАВКА КИД	25 December, 2020	MAYOT	Psychedelic trap	8 (1328)
ЗАПРАВКА КИД 2	26 March, 2021	MAYOT	Psychedelic trap	11 (1504)
ЗАПРАВКА КИД 3	23 December, 2022	MAYOT	Psychedelic trap	14 (1705)

Figure 1. Collected Data

It is often the case with music albums that they convey a broader message as a whole and should be conceived of as cohesive artistic projects with a broader narrative rather than homogenous individual units called ‘singles’ (Jensen, 2011). So, if a particular semantic field of taboo appears in one song on the album, it is likely to make an appearance in others, thus allowing us as researchers conduct a more in-depth analysis of the usage of Anglicisms to talk about taboos. In contrast, the rappers’ individual songs may contain no borrowings at all, making them irrelevant for my research. That is why I decided to select clusters of songs instead of singles. Also, since the clusters of songs are in three "sequel" albums, they can all be considered part of one cluster.

I consider including the albums’ release dates important too because it allows me to account for artistic evolution and do a comparative analysis to track changes in the use

of English borrowings for taboo words and changes in the taboo semantic fields appearing on MAYOT's albums throughout the period from 2020 to 2022. I drew inspiration to perform a diachronic analysis from a study by Verbeke (2017), who argued by comparing three time periods - 1990, 2001, and 2011 - that the use of non-standard language, which includes both taboo language and borrowings, increased over time in French rap. Russian rap, just like rap in general, according to Verbeke (2017), evolves dynamically in terms of creativity; that is why including three music releases produced with an interval of 1 year each would as well allow my project to account for diachronic changes in an individual artist's taboo usage. Besides, a lot has transpired politically and socially in Russia, which might affect the style as well even in such a short time span. For example, since the recent full-scale invasion of Ukraine, Putin's regime has been reinforcing Russian 'traditional' values opposed to Western liberal ideas and imposing strict censorship on media/art which promote 'non-traditional' liberal values (Ferraro, 2023). As an example, on February 3, 2024, at the request of Russian authorities, YouTube blocked the official music video by Itsyk Tsyper on his song "ДЫМОК" ("Smoke") with around 16 million views because the authorities saw the propaganda of smoking marijuana in the lyrics of the artist who explicitly sang about their smoking experience (Radio Svoboda, 2024). One can assume this 'hunt' from the Russian authorities could result in many Russian hip-hop artists starting to adapt their lyrics and especially taboo lyrics with the help of, among other tools, English borrowings.

Procedure

I created a comparably simple text corpus that would reflect current language use in Russian hip-hop across the time periods of 2020, 2021, and 2022. I chose Microsoft Word files as my linguistic corpus base because I have found it user-friendly and more manageable for my project. Due to the nature of my thesis, where I manually count tokens in a familiar context, it has become apparent to me that my capstone project does not require the use of complicated automated engines like SketchEngine for data analysis. I have tried to create a working corpus there, but I have encountered many issues with it like, for example, its failure to recognize English borrowings spelt in the Latin Alphabet with Russian inflectional affixes (for example, such words as “racks’ы” (plural for racks), “cup’a” (‘cup’ + genitive case) в “sauce’e” (sauce + locative case) were not recognized as nouns). I could have probably set it up eventually, but I concluded that my thesis, being a small-scale project, would benefit more from a manual approach leading to higher accuracy in the analysis of the linguistic phenomenon of borrowings.

When creating the corpus, I worked with the data obtained from the website genius.com, an awardee for Best Hip-Hop Platform that has become ubiquitous for finding song lyrics, especially rap songs. This website was established in 2009 by three Yale students who wanted hip-hop fans to share song lyrics and try to interpret the lyrics; the platform calls these interpreters “contributors” (Kehrer, 2016). If a contributor transcribes lyrics and interprets them correctly, meaning the interpretation resonates with most listeners, the contributor receives ‘upvotes,’ that is supporting votes, from the

song's page visitors that help them earn special points that turn the contributors into an individual artist's 'scholar' to show that the lyrics and interpretation of this artist can be considered reliable. When I collected the songs' lyrics from genius.com, I noticed that all songs from MAYOT's albums that I chose were transcribed by the same contributor named Vlad2D, who was often verified by the rap artists themselves and who was responsible for more than 3,000 transcriptions on the platform with the focus on rap music (Genius, n.d.), making his transcriptions and annotations credible.

I added Vlad2D's transcriptions of MAYOT's songs into a separate folder with three Word files named after the three albums. There is also a fourth file where I included the transcription statistics to facilitate the analysis. Then, I started the process of annotation. During this process, in each song, I removed lyrics that could not be attributed to MAYOT such as the lyrics of feature artists and introductory voice tags made by individual DJs to mark their presence on MAYOT's songs. After that, I deleted redundant lyrics such as repetitive choruses. Regarding this step, as Motschenbacher (2016) puts it, adding linguistic material or removing it from the corpus must align with research needs. In his corpus of pop songs from Eurovision competitions, he removed non-English passages and left repeated passages like choruses, arguing that "due to repetition, the words in the chorus are perceptually salient within a song compared to those in the stanzas, which are typically sung only once" (Motschenbacher, 2016, p. 4). In my study, however, repetitive lyrics were excluded from the corpus to focus on linguistic diversity, exclude the chance of repeated words to disproportionately affect the word frequency rates, and make its size more manageable. After removing the lyrics of

other people and deleting repetitive text, I added descriptive tags for borrowed/non-borrowed words, taboo/non-taboo words, and four semantic fields for taboo words (see Figure 2 and Figure 3 below) to systematically code the songs' lyrics.

To know how to group taboos into semantic fields of taboos for this project, I read extensive literature on what counted as taboos worldwide and particularly in Russian culture. According to Liyun (2022), in both Chinese and Russian cultures, it is not widely acceptable to talk about human physiology including sexual themes and the body parts involved in the process, death and diseases as well as general states of being sick, and general profanities. In Shakiba's (2014) review of Ljung's major work on swearing, five main taboo themes across most cultures tend to be religion, scatology (the words related to excrements and excretion), sex organs, sexual activities, and mother (or ritual insults in a broader sense). When discussing subtitling strategies of swear and taboo words from English movies into Arabic, Abdelaal and Al Sarhani (2021) write that in Arab culture (and across many cultures), the use of taboo expressions related to the drugs and their use, general swearing, and sex are prohibited. In the context of Korean Pop music, it is argued that many English borrowings are used by singers to convey a topic of sex and love, which were not popular topics in Old Korea (Lawrence, 2010). Wilhelm von Timroth (1986) in his book on Russian and Soviet sociolinguistics contributes an interesting insight that most Russian taboo jargons appear in the linguistic fields of 'colleagues by specialization,' which includes crime committers and 'fellow sufferers,' which includes drug addicts (p.102). Besides, he mentions frequently appearing semantic fields such as *mat* (swearing), genital and anal zones, and sex life. Based on the findings

of the studies just listed, I compiled my list of four taboo semantic fields that you can see below:

1. Sex: This category includes taboo terms referring to the process of sex and its variations, people's appearance (e.g. adjective 'sexy'), and sexuality. I also included in this category the derogatory terms used to describe women (e.g. 'bitch') because these are mainly used to refer to women in a sexualizing and objectifying way.
2. Drugs: Within this category fall the words and collocations referring to drugs, drug use, selling drugs, and a state of being influenced by them.
3. Violent and Criminal Acts: This category includes the words related to acts of violence and physical harm. Also, I included here the words and expressions related to committing non-violent crimes (excluding any crimes related to drugs because there is already a specific semantic field for it), criminal organizations as well as the colloquial words used by criminals (e.g. "snitch"). I decided to group these fields together because in MAYOT's songs, there weren't many words in the second subfield (criminal acts), and there is arguably an overlap in behavior in people committing both types of acts, thus allowing us to combine the fields together.
4. Profanity: This semantic field includes words and expressions that do not fit within any of the 5 categories and mostly constitute general profanities.

I then manually assigned the English borrowings and Russian words to the above-mentioned taboo categories, having conducted a thorough analysis of the songs' lyrics and considering the context and semantic content of the words. As Warren (1992) puts it, it is often the case that what initially seems to be a semantically 'neutral' word goes through different semantic shifts and obtains a new connotational taboo-related meaning. To illustrate this change, I will use an example from one of MAYOT' songs 'Колпак,' where Artyom sings the following line:

“После двух **капов**, мне хочется прилечь в кроватьку”

[“After two **cups**, I would like to go to bed”]

The word 'cup' in the context of hip-hop experiences a “container-liquid” metonymic shift meaning that when a person mentions the 'cup,' the meaning is shifted to the liquid it contains, which, in the sociolinguistic domain of hip-hop, is usually a drink containing a codeine cough syrup that gets the user 'high.' Thus, the English borrowing 'cup' in Russian hip-hop culture is used as a euphemism for a “narcotic drink,” which would fall under the category of “Drugs.” Another example could be the word “роллить” derived from English 'to roll' as in:

“Да, мой блант тает, **ролл'ю** новый, ах.”

[“Yeah, my blunt is melting, I am **rolling** a new one, ah.”]

In this context, a novel sense of “роллить” is created through the process of particularization, wherein a more general meaning of the verb ‘to roll’ is used in the particular context, that is to roll marijuana cigarettes, which also falls under the category of “Drugs.” In short, I consider manual intervention to be important in data categorization within my project because I doubt there exists a corpus builder that could account for semantic shifts like the one I have just mentioned.

Having covered the four semantic fields, I will now summarize all descriptive tags that I used when annotating MAYOT’s songs in the table below:

Tag	Explanation	Example from the corpus
[+borrowed]	Borrowed from English	“Чувствуешь <i>флоу</i> ?” [“Do you feel my <i>flow</i> ?”]
[+borrowed][+non-taboo]	Borrowed from English and conveying non-taboo meaning	“ <i>Панчи</i> за <i>панчами</i> , и я в ударе (В ударе)” [“ <i>Punch</i> after <i>punch</i> , and I'm hitting it (Hitting it)”]
[+borrowed][+taboo]	Borrowed from English and conveying taboo meaning	“ <i>Линусик</i> во мне, он заставляет меня мыслить мудро (Мудрец)” [“ <i>Lean</i> [a name of a recreational drug] is inside me, it makes me think wisely (Wiseman)”]
[+taboo]	Conveying taboo meaning	“Наш музон — это тоже полный <i>наркотик</i> (На)” [“Our music is also a complete <i>drug</i> (Take it)”]
[+non-borrowed][+taboo]	Not borrowed from English and conveying taboo meaning	“Принял ещё одну <i>таблетку</i> — я принял повторную (Ещё)”

		["Took another <i>pill</i> - I took it again (More)"]
[+SF:drugs]	Semantic field: Drugs	“Сплю под <i>ксаном</i> , деньги — будильник” [“Sleeping after taking <i>ханах</i> , money is my alarm clock”]
[+SF:VC]	Semantic field: Violent and Criminal Acts	“ <i>Шутер</i> спускает курок” [“ <i>Shooter</i> is pulling the trigger”]
[+SF:sex]	Semantic field: Sex	“Если стонет, то я беру её за локоны (<i>Сквирт</i>)” "If she moans, I take her by the curls (<i>Squirt</i>)"
[+SF:profanity]	Semantic field: Profanity	“У меня есть связи, я как абонент (На связи, <i>блять</i>)” "I have connections, yes, [I am] a subscriber (<i>Fucking</i> connected)”

Figure 2. List of Tags, Their Combinations, and Examples of their Use

2. Калека

Разъебал [+non-borrowed][+taboo][+SF:profanity] бит [+borrowed][+non-taboo], теперь он калека (Искалечен)

Показываю идеал русского свэга [+borrowed][+non-taboo] (Свэг [+borrowed][+non-taboo], ещё раз)

Да, я сытый, у меня котлеты (Про бабос)

Твои строчки — неправда, будто про зубную фею (Это сказки)

Меня унесло вверх [+borrowed][+taboo][+SF:drugs], я забыл гравитацию (Ху-у)

Собираю пазл, строчки ложатся пластом (Ага)

Figure 3. Example of annotation with tags in MAYOT’s song ‘Калека’

Having compiled and annotated my corpus, I could start examining my 4 hypotheses.

To examine my first hypothesis that considers whether borrowings are used to cover taboo-related meanings, I counted the number of English borrowings in the three albums and divided the borrowings into two groups: the ones conveying taboo-related meanings and the ones used to talk on non-taboo topics. However, simply comparing absolute numbers from the two groups would not provide a clear picture because the distribution of the borrowings across semantic fields in the two groups could also differ. That is why I also counted the number of semantic fields within the group of non-taboo borrowings. I then divided all non-taboo on the number of their semantic fields to see if the mean number of borrowings per non-taboo and taboo semantic field would differ.

For my second hypothesis, I counted all tabooisms and divided them based on whether they were borrowed or not to see if introduction of borrowings is the main tool to cover taboo-related meanings.

For my third hypothesis concerning semantic fields of taboos, I categorized all tabooisms into four semantic fields - drugs, sex, violent and criminal acts, and profanity - and calculated the distribution of tabooed topics in each album. Within each semantic field, I also calculated the distribution of borrowings and non-borrowings.

According to Verbeke (2017), with each following year, one should expect an increase in the number of non-standard language in hip-hop, which includes borrowings

from other languages and taboo words. That is why for my last hypothesis, I performed a diachronic analysis by counting the total number of words in each album from 2020 to 2022 and the percentage of borrowed words, taboos, and borrowed taboos in the albums to check whether Verbeke's trend will be present in my data. I must note that one of the limitations of my study is that whilst Verbeke analyzed the use of non-standard language in three tracks by a single artist from 1991, 2001, and 2011, I performed my analysis on a much shorter time frame of just 2 years.

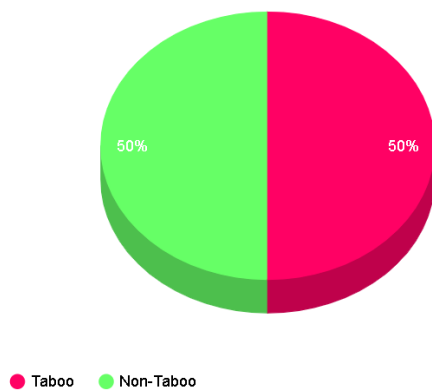
Results and Discussion

Hypothesis 1

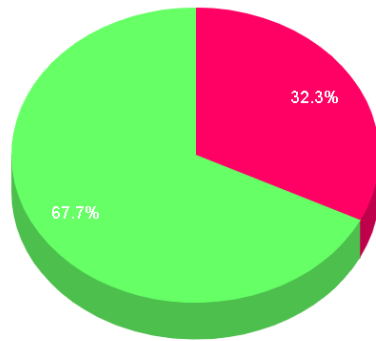
To examine my first hypothesis, I counted the number of borrowed words expressing taboo and non-taboo meanings, and the number of non-taboo borrowings' semantic fields (the number of taboo semantic fields was always 4) to calculate the mean number of borrowings per taboo and non-taboo topic. In "ЗАПРАВКА КИД" (ZK1), out of 100 borrowings, exactly 50% of them (50) conveyed taboo-related meanings and the other half was covering non-taboo themes. 50 non-taboo borrowings in ZK1 belonged to 13 distinct semantic fields (Cars, Size, Money, Rap, Imitation, Fashion, Jewelry, Video Games, Authority, Encouragement, Friendship, Competence). The mean number of borrowings per taboo topic is 12.5, per non-taboo topic - 3.84. A second title in the ZK franchise "ЗАПРАВКА КИД 2" (ZK2) had the greatest number of borrowings (113), with twice as many borrowings covering non-taboo meanings (76 words - 67.3%)

compared to taboo ones (37 words - 32.7%). 76 non-taboo tokens were distributed across 21 semantic fields (Cars, Video Games, Rap, Fashion, Combination, Authority, Love, Social Networks, Money, Cooking, Police, Colors, Medicine, Combustion, Friendship, Imitation, Expertise, Music Charts, Criticism, Jewelry). The mean number of borrowings per taboo topic is 9.25, per non-taboo topic - 3.61. The last album “ЗАПРАВКА КИД 3” (ZK3) had 105 borrowed tokens, 62 of which (59%) conveyed non-taboo meanings across 17 semantic fields (Curiosity, Rap, Encouragement, Kids, Money, Emotions, Size, Fashion, Video Games, Love Relationships, Interruption, Infrastructure, Providing Additional Information, Mood, Social Networks, Imitation) and the remaining 43 tokens (41%) were taboo-related. The mean number of borrowings per taboo topic is 10.75, per non-taboo topic - 3.64.

Borrowings Distribution (ZK1)

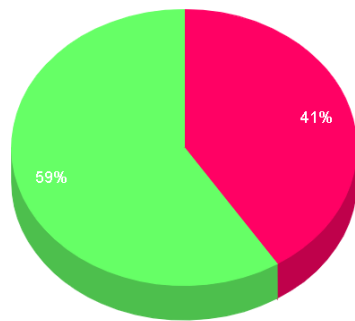


Borrowings Distribution (ZK2)



● Taboo ● Non-Taboo

Borrowings Distribution (ZK3)



● Taboo ● Non-Taboo

Figure 4.1. Borrowings Distribution: Taboo vs Non-Taboo

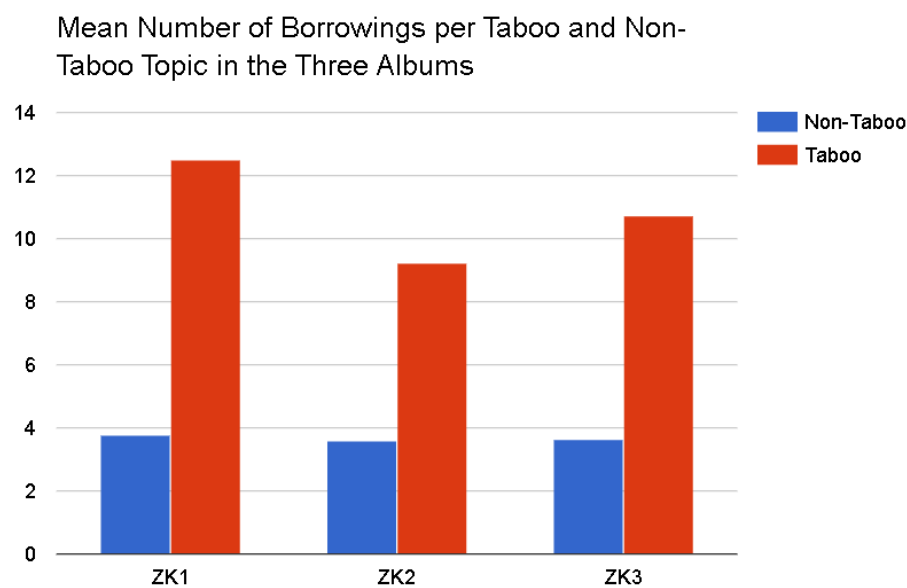


Figure 4.2. Mean Number of Borrowings per Taboo and Non-Taboo

Semantic Field in the Three Albums

Looking at Figure 4.1, we can see that the first hypothesis failed in absolute numbers because at least half of the total number of borrowings conveyed non-taboo meanings with its share increasing every year. I think it relates to an increase in the number of semantic fields of non-taboo borrowings. Whilst the number of taboo topics stayed at 4, the semantic fields of non-taboo borrowings increased from 13 in 2020 to 21 and 17 in 2021 and 2022, respectively. I believe MAYOT started to expand his lyrical themes and show versatility in the use of borrowings rather than use borrowings just to rap about taboos. As an example, In ZK2 (2021), MAYOT noticeably started to use much more discourse related to metalingual framework for rap music. For example, he includes the following lines in his songs “Калека” and “Форсаж”:

“Я ударник, и тут жёсткие **панчи**,

...**Панчи** за **панчами**, и я в ударе”

[“I am a striker with tough **punches**,
...**Punch** after **punch**, and I'm hitting it”]

Here, the borrowings are not only used to talk about rap music discourse, but they also perform a pragmatic function of entertainment by playing with the homonymy of the English noun "punch" that can both mean "a strike with the fist" and “a witty line used in rap music.” In some songs, MAYOT used the homophony of Russian words and English borrowings to achieve the effect of entertainment. The chorus of the song

"FLOWMASTER" demonstrates an example of such homophony:

“Узоры на моей коже — это не фломастер (Это тату),
Рэперы завидуют мне, потому что я **флоу-мастер”**

[“The patterns on my skin — it is not a marker (It's a tattoo),
Rappers envy me 'cause I'm a **flow-master”**]

In these lines, a bilingual pun lies in the homophony of the English blend word "флоу-мастер" (a flow-master) that defines a rapper who can utilize different rhythms and voice pitches in his music, and Russian "Фломастер" (a marker). This intralingual homophony can engage MAYOT's listeners with its smart double meaning, hence performing the borrowings' pragmatic function of entertainment.

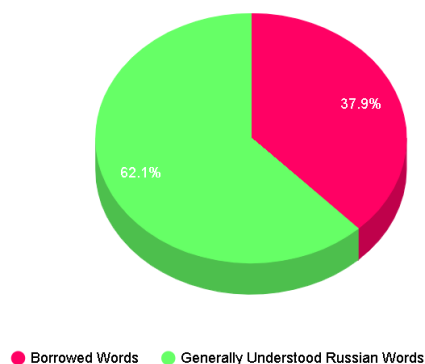
However, by looking at Figure 4.2, we can see that the first hypothesis was confirmed once we calculated the mean numbers of borrowings per taboo and non-taboo topic. On average, the number of borrowings per taboo topic was 3 times that of non-taboo. Even though some non-taboo semantic fields like “Rap” included many examples

such as those I mentioned in the previous paragraphs, most emerging non-taboo topics were only represented by a small number of borrowings. At the same time, the distribution of borrowed taboos remained more consistent, and the 4 taboo semantic fields included lots of examples each, meaning that an individual taboo semantic field was more likely to borrow compared to any non-taboo field.

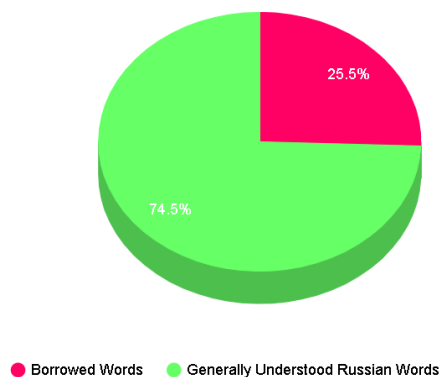
Hypothesis 2

My second hypothesis predicted that taboo-conveying tokens would be expressed with borrowings more frequently than by generally understood Russian words. In ZK1, there were 132 words expressing taboo-related meanings, with 62.1% of tokens (82) expressed with non-borrowings and 37.9% (50) borrowed from English. In the lyrics of the subsequent title ZK2, MAYOT included slightly more taboo-related words (145), with almost 3/4 of them conveyed by Russian words (108) compared to the remaining quarter expressed with borrowings (37). ZK3, in its turn, witnessed the highest number of taboo terms (156), 72.4% (113) of which were conveyed through Russian and the remaining 27.6% (43) through borrowed words.

Means of Taboo Introduction (ZK1)



Means of Taboo Introduction (ZK2)



Means of Taboo Introduction (ZK3)

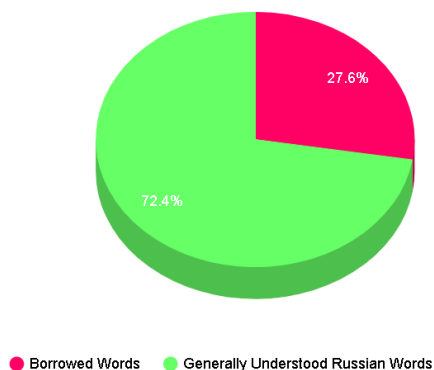


Figure 5. Means of Taboo Introduction: Borrowed words vs Native words

By looking at Figure 5, we can conclude that the second hypothesis was not confirmed. Across all albums, MAYOT used more Russian words when talking about taboos, although the ratio of Russian to English was almost 1.5:1 in 2020, which is still a considerable number of English taboos; in the subsequent years, it changed into 3:1, displacing English taboos even more. Looking for an explanation, I noticed that MAYOT used other linguistic means to convey taboo-related meanings in Russian without having

to rap about taboo topics explicitly. For example, consider this line from his song

“Вандализм” (2022):

“Представитель фауны, в моём косом **шаит**,
Что-то типа растений”

[“A member of the fauna, in my blunt **smolders**,
Some kind of plant”]

The verb “шяять” is a local word that means “to smolder,” “to melt,” and “to fuse,” and can be found in speech of people in Northern Siberia. By choosing this unknown to many Russians regionalism to talk about smoking, MAYOT does not have to overtly name the taboo activity. He then becomes creative and nominalizes the verb “шяять” to “шайеньё” to create a rhyme in the following line:

“Я люблю **шайеньё**, для MAYOT'a — это украшение”
[“I love the **act of smoldering**, for MAYOT's it's like jewelry”]

Aside from utilizing regionalisms in his songs, MAYOT also resorts to the practice of using euphemisms, indirect and mild words used in substitute for their more "crude" counterparts. Two examples of euphemisms are presented below:

“Постоянно внутри **вещества**, как оставаться чистым?”
[“Constantly inside the **substance**, how do you stay clean?”]

“Знахарь дал мне **травы**, они помогают”
[“The witch doctor gave me **herbs**, they help”]

In both cases, MAYOT avoids being too direct about his smoking experience by introducing euphemisms “вещества” (“substances”) and “травы” (“herbs/plants”) instead of the word “drugs.” Choosing more vague and less explicit words could be

MAYOT's strategy used to avoid the harshness of the real taboo words and avoid potential censorship.

Finally, I noticed that MAYOT frequently utilized Russian jargonisms popular with weed smokers. For example, consider the following lines from MAYOT's song "MJ":

“Да, я много **читаю**, я знающий”
[“Yes, I **read** a lot, I'm knowledgeable”]

“Заварил травы в **водный** себе, как шаман”
[“Brewed herbs in the **bong** just like a shaman”]

Whilst the verb “читать,” which translates as “to read” was redefined by Russian weed smokers as “to smoke weed,” “водный” acquired a novel sense of “a device used to smoke weed.” The last line about “brewing herbs” also utilizes the euphemism “herbs” to refer to drugs, comparing MAYOT to a shaman and hence hiding the true intention of the original activity of smoking weed.

Overall, my initial assumption that borrowings would be the main tool for conveying taboo-related meanings was disproven because as it turned out, MAYOT incorporated other linguistic means to refer to taboo-related activities in Russian, including regionalisms, euphemisms, jargonisms, and their combinations.

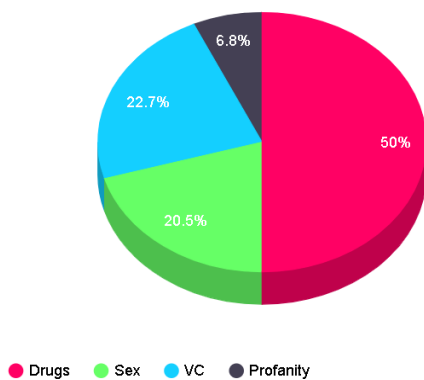
Hypothesis 3

My third hypothesis predicted that within different semantic fields of taboos, there would be different distributions of borrowings versus non-borrowings. So, I first

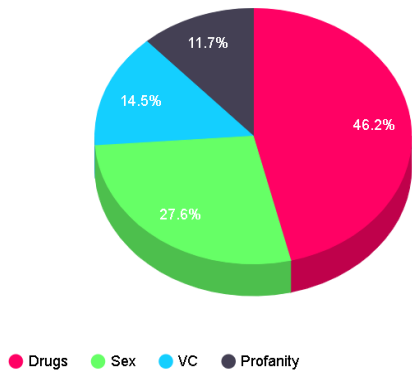
calculated the overall distribution of semantic fields including both borrowings and non-borrowings in each of the three albums to examine the major trends in MAYOT’s music regardless of the means of taboo expression. Then, I counted the number of borrowed taboo words in all 4 semantic fields (Drugs, Sex, Criminality, Violent and Criminal Acts, Profanity) separately and then, I calculated the number of borrowings and non-borrowings in each topic.

In all albums, around half of the chart of the taboo semantic fields is occupied by the semantic field of “Drugs” - 50% (66/132 words), 46.2% (67/145), and 48.7% (76/156) for ZK1, ZK2, ZK3, respectively. The remaining half in ZK1 is comprised of, in ascending order, “VC” - 22.7% (30/132), “Sex” - 20.5% (27/132), and “Profanity” - 6.8% (9/132). ZK2’s order is changed in one position and goes as follows: “Sex” - 27.6% (40/145), “VC” - 14.5% (21/145), Profanity - 11.7% (17/145). The order of the remaining three topics in ZK3 also differs from the first two albums: “VC” - 19.9% (31/156), “Profanity” - 16.7% (26/156), “Sex” - 14.7% (23/156).

Total Distribution of Taboo Semantic Fields in ZK1



Total Distribution of Taboo Semantic Fields in ZK2



Total Distribution of Taboo Semantic Fields in ZK3

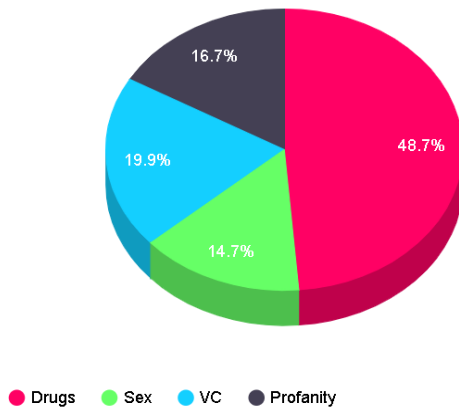
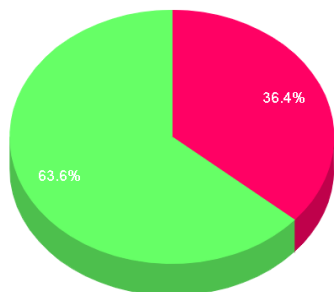


Figure 6. The Distribution of 5 Taboo Topics across the Albums

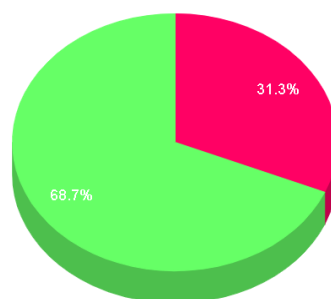
Within the semantic field of “Drugs,” the proportion of non-borrowed to borrowed words is around 65% to 35% (ZK1 - 63.6% (42) to 36.4% (24); ZK2 - 68.7% (46) to 31.3% (21); ZK3 - 61.8% (47) to 38.2% (29)).

Taboo Expression in "Drugs": Borrowed vs Non-Borrowed (ZK1)



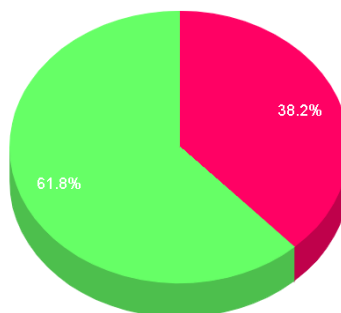
● Borrowed ● Non-Borrowed

Taboo Expression in "Drugs": Borrowed vs Non-Borrowed (ZK2)



● Borrowed ● Non-Borrowed

Taboo Expression in "Drugs": Borrowed vs Non-Borrowed (ZK3)

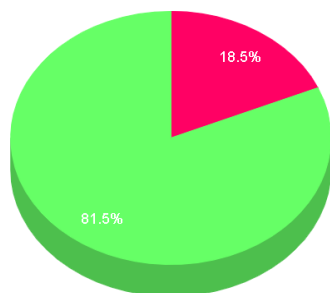


● Borrowed ● Non-Borrowed

Figure 7.1. Expression of Taboos in “Drugs” in Different Albums: Borrowed vs Non-Borrowed

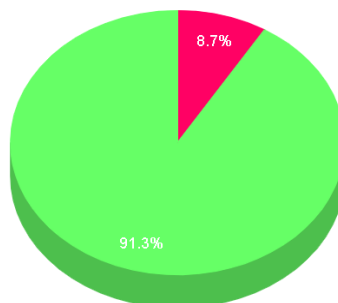
Within the semantic field of “Sex,” the proportion of non-borrowed to borrowed words is approximately 80% to 20% for ZK1 (81.5% (5) to 18.5% (22)), and in the remaining two albums, it becomes closer to 90% to 10% (ZK2 - 92.5% (37) to 7.5% (3); ZK3 - 91.3% (21) to 8.7% (2)).

Taboo Expression in "Sex": Borrowed vs Non-Borrowed (ZK1)



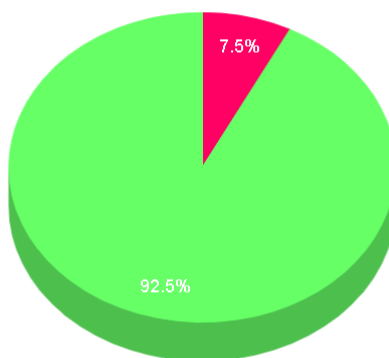
● Borrowed ● Non-Borrowed

Taboo Expression in "Sex": Borrowed vs Non-Borrowed (ZK3)



● Borrowed ● Non-Borrowed

Taboo Expression in "Sex": Borrowed vs Non-Borrowed (ZK2)

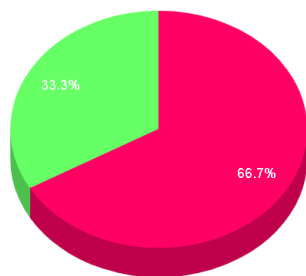


● Borrowed ● Non-Borrowed

Figure 7.2. Expression of Taboos in "Sex" in Different Albums: Borrowed vs Non-Borrowed

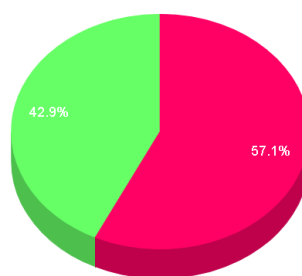
Within the semantic field of "VC," the proportion of non-borrowed to borrowed words is not consistent. Whilst ZK1 and ZK2's charts demonstrate a larger share of borrowed to non-borrowed words (ZK1 - 66.7% (20) to 33.3% (10); ZK2 - 57.1% (12) to 42.9% (9)), ZK3 witnesses the opposite trend (borrowed to non-borrowed - 32.3% (10) to 67.7% (21)).

Taboo Expression in "VC": Borrowed vs Non-Borrowed (ZK3)



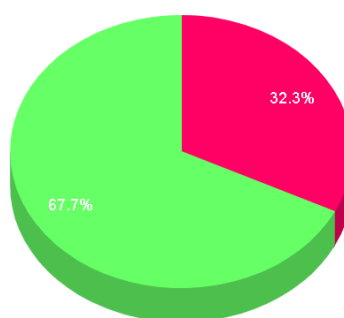
● Borrowed ● Non-Borrowed

Taboo Expression in "VC": Borrowed vs Non-Borrowed (ZK3)



● Borrowed ● Non-Borrowed

Taboo Expression in "VC": Borrowed vs Non-Borrowed (ZK3)

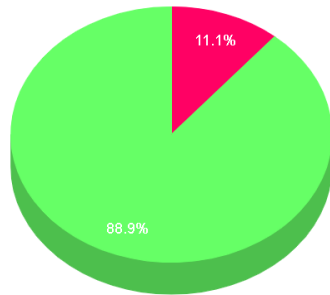


● Borrowed ● Non-Borrowed

Figure 7.3. Expression of Taboos in “VC” in Different Albums: Borrowed vs Non-Borrowed

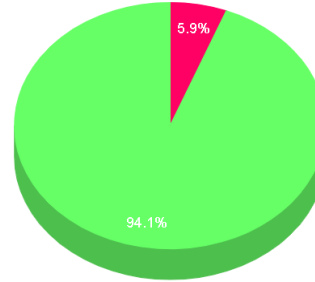
Within the semantic field of “Profanity,” taboos are mostly expressed with non-borrowed words (88.9% (8), 94.1% (16), 92.3% (24)) than by borrowings (11.1% (1), 5.9% (1), 7.7% (2)) in all three albums.

Taboo Expression in "Profanity": Borrowed vs Non-Borrowed (ZK1)



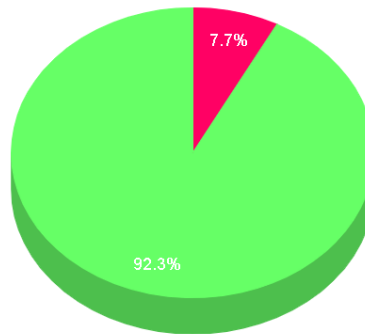
● Borrowed ● Non-Borrowed

Taboo Expression in "Profanity": Borrowed vs Non-Borrowed (ZK2)



● Borrowed ● Non-Borrowed

Taboo Expression in "Profanity": Borrowed vs Non-Borrowed (ZK3)



● Borrowed ● Non-Borrowed

Figure 7.4. Expression of Taboos in “Profanity” in Different Albums: Borrowed vs Non-Borrowed

In summary, we see that the results provided support for the third hypothesis. As expected, the dominating semantic field is “Drugs,” covering around half of all taboo words. Within this semantic field, borrowings constitute around 35% of all drug-related expressions. Thus, every sixth taboo-conveying word was a borrowed drug-related tabooism. A significant amount of borrowed drug-related words could be explained by

the fact that borrowed terms for drugs are more nuanced and have a sense that is difficult to explain in Russian. Besides, these relatively new borrowings do not yet carry negative connotations in Russian, allowing MAYOT to use them more freely. Consider the following line from MAYOT's song "Ёлки":

"Plug даёт товар и требует не ток"
["**Plug** gives the goods and requires no current"]

Here, the word "Plug" has a more nuanced meaning of someone who, just like a socket plug, "connects" people with what they need, mainly weed and not heavy drugs. Besides, the word "plug" in Russian does not have an overtly criminal connotation like the words "Барыга" or "Наркоторговец" do since it is a relatively new borrowing. In this line, it also performs a function of entertainment as MAYOT employs an amusing pun "Plug требует не ток," playing in Russian with its primary English meaning.

In general, I noticed that MAYOT often uses drug-related borrowings for bilingual puns. Here are two more examples:

"Курю громче грома и молний"
["I **smoke louder** than thunder and lightning"]

Here, "to smoke loud" is a borrowing that means "to smoke weed," and is used in a bilingual pun to compare MAYOT with natural elements.

"Чуешь запах? Я не газовщик"
["You smell that? I'm not a **gasman**"]

Here, the word "gas" is a borrowing that means "marijuana," and "gasman" consequently means "a marijuana smoker."

In short, as I said, an abundance of English drug-related borrowings could be explained by MAYOT's desire to avoid overtly criminal Russian counterparts, entertain the audience with bilingual puns, and carry more nuanced meanings with the borrowings that cannot be delivered with Russian words.

The next semantic field "Sex" consistently covers 20-25% of all taboo-expressing words, and the English borrowings are only used in 10% of cases (10 words across all three albums). I assume this is the case because the Russian language serves as a more natural means to communicate about sex in Russian discourse. MAYOT sometimes employs sex-related borrowings like "fuck'ать" or "давать мозги" (from English "to give brains" in the sense "to have oral sex"), but using them may sound weird for MAYOT and his Russian audience who are more familiar with harsh Russian sex-related words like "трахать" or "ебать". Not only are these words more familiar to MAYOT, but they can also help him sound more brutal and authentic within the norms of the rap genre rather than sounding awkward.

Within the semantic field of "VC," the distribution is opposite - more borrowings than non-borrowings are used in the first two albums, and in the third album, there is still a large portion (30%) of VC-related tabooisms that are conveyed through borrowings. However, upon closer examination, I noticed that almost all borrowings falling under this category are either onomatopoeias referring to gun sounds (e.g. "Крау-пау," "Пау," or "Баньг") or the words establishing the relationship among people in the criminal world (e.g. "Snitch" or "Опп" (from English "Opponent" meaning "A rival gang member")). Whilst borrowing onomatopoeias for gunshots could be a useful tool for talking about

criminal activities without direct reference, borrowing terms like “snitch” and “opp” could help MAYOT show his affiliation with the American hip-hop culture, where these terms appear frequently. In addition, by substituting English borrowings for Russian terms for criminal relationship labels, MAYOT can distance himself from legal liability associated with criminality.

Overall, borrowing less frequent VC-related terms could serve functions of risk avoidance and establishing credibility. However, since there were not many terms in this semantic field and most of them were repetitive, the analysis here is limited and a broader sample is needed to draw more definite conclusions.

The least frequently appearing semantic field was a domain of “Profanity,” constituting only 10-15% of all taboo words in the three albums. Within this field, the situation is rather transparent - approximately 95% of all profanity-related taboos are expressed in Russian words. That is not surprising because Russian profanities, just like sex-related terms, can resonate better with MAYOT’s local audience, who are highly familiar with vulgar profanities frequently used in Russian informal speech. Borrowing profanities like “Факбой” (Fuckboy) or “Бих” (from “Bitch”) can sound artificial and alien to Russian linguistic traditions, that was probably why only 4 cases of borrowed profanities, including the two borrowings I have just mentioned, appeared in MAYOT’s three albums. Besides, unlike talking about drugs, using profanities is informally normalized in Russian culture, so there is no need to borrow them to avoid censorship from authorities.

In short, Russian profanities might have seemed more natural to MAYOT and his audience because of well-established sociocultural norms, and as a result, no self-censorship through borrowings was necessary.

To summarize the distribution of borrowings in the four semantic fields of taboos - Drugs, Sex, VC, and Profanity - in MAYOT's songs, the fields of Drugs and VC include more anglicisms because these topics are more sensitive in the Russian context and are often censored. Tabooisms in the remaining semantic fields of Profanity and Sex are more often expressed with Russian words because whilst the former topic is normalized in Russian culture, the latter, though not openly discussed, still utilizes vulgar words that are very familiar with many Russian people. Of course, there might be other possible factors that affect the usage of borrowed and non-borrowed terms for taboo topics, and the different distribution of borrowings in different taboo categories, but I tried to consider what I thought of as the most probable reasons for the trends I observed.

Hypothesis 4

As for my fourth hypothesis, I performed a diachronic analysis to see whether the use of non-standard language, which includes taboos and borrowings, would increase with time. To do so, I calculated the total number of borrowings, taboo words, and borrowed taboos for 2020, 2021, and 2022. In addition, I calculated their percentages in relation to the total word count in the albums. According to the performed calculations, MAYOT's first album in the ZK series consists of 8 songs that include 1328 words of which 7.53% (100) are borrowed, 9.9% (132) cover taboo topics, and 3.7% (50) express

taboo-related meanings with borrowings. The consequent 2 albums featured more songs, and the total number of words slightly increased each year (ZK2 - 11 songs, 1504 words; ZK3 - 14 songs, 1705 words). The percentage of borrowed tokens for ZK2 was 7.5% (114/1504), taboos - 9.6% (145/1705), borrowed taboos - 2.5% (38). Finally, in ZK3, borrowings constituted 6.1% (105) of all words, tabooisms - 9.1% (156), and borrowed taboos - 2.5% (43).

Album (Year)	No. of Tokens	No. of Borrowed Words / Taboo Words / Borrowed Taboo Words	Proportion of Borrowed Words	Proportion of Taboo Words	Proportion of Borrowed Taboo Words
ZK1 (2020)	1328	100 / 132 / 50	7.5%	9.9%	3.7%
ZK2 (2021)	1504	114 / 145 / 38	7.5%	9.6%	2.5%
ZK3 (2022)	1705	105 / 156 / 43	6.1%	9.1%	2.5%

Figure 8. Number of Borrowings and their Proportion (rounded to 1 decimal place) in MAYOT’s Albums in 2020, 2021, 2022.

Overall, the numbers did not support my last hypothesis. Whilst there was little increase in absolute values for the category “Borrowings” (the number of borrowings in ZK1, ZK2, ZK3 was 132, 145, 156, respectively), the percentages only declined across all types of non-standard language in all years. Sometimes, even absolute values decreased with time. In other words, MAYOT used less non-standard language as his career progressed. A key limitation of this hypothesis was a short span of time under consideration. Whilst Verbeke (2017) conducted the analysis of French rap for the period

of 20 years, I only studied the period of 2 years, but a longer duration might have been necessary for long-term effects to become apparent. This limitation could become an idea for potential further research on MAYOT's long-term use of non-standard language. Apart from considering a short span of time, I might not have received the expected results because hip-hop cultures could differ cross-culturally and what was a trend in one hip-hop environment did not necessarily have to hold true in another. Sociopolitical context of Russia with increasing restrictions from authorities on what can be said in the media might also have played its role, and MAYOT could have decided to self-censor by using fewer tabooisms in his songs.

Regarding MAYOT's less frequent use of borrowings, I assume it could be explained by his emphasis on lyrical depth as his career progressed. Having attracted his fanbase with the fresh sound of English borrowings in his music, MAYOT could have become more confident with his use of Russian to explore deeper lyrical themes requiring fewer borrowings to be used. In general, I could make many predictions as to why the trend found by Verbeke (2017) was not detected in MAYOT's music; however, as I suggested, a broader sample would be necessary to draw more definitive conclusions.

Summary

When I started writing this paper, my main idea was that by frequently borrowing from English, Russian rappers created a "secret" language in their songs to rap about what could not be openly talked about in Russia or at least was not comfortable to talk about. Hypothesis 3 implicitly supported this prediction - uneven distribution of

borrowings within different semantic fields of taboo could suggest that different taboo topics are banned on different levels in the Russian culture. Topics that are more closely related to the law, such as Drugs, Criminality, and Violence, were shown to be more actively hidden with borrowings, whilst communicating Sex and Profanity, which does not seem to go against the law, required fewer borrowings from MAYOT. Hypothesis 4 complements Hypothesis 3 in this view because whilst the former shows that the number of borrowings decreased with time, we could still observe in the latter's tables that the field of Drugs witnessed an increase in borrowings from 2021 to 2022, suggesting that borrowing drug-related terms could be directly related to MAYOT's concerns about safety before Russian laws. Indeed, in 2022, one of the political changes in Russia was the introduction of stricter control of online drug propaganda that also affected rappers streaming their music on online platforms like Spotify (Frolova, 2022). So, safety, among others, could be a good reason for rappers to include borrowings in their music.

Hypothesis 2 shows to us that the use of borrowings to cover taboo meanings is only partially connected with political changes. We saw in the pie charts that most taboo words came from the Russian language with MAYOT obscuring taboo language with the help of other linguistic tools such as regionalisms, euphemisms, and jargonisms. Fewer borrowings were used with each year, which could have reflected MAYOT's confidence in his use of Russian and independence of creative poetic language. By looking at the results of Hypothesis 1, we see that there emerged many more semantic fields of borrowings, which could show to us that MAYOT could have improved his English to explore other topics where borrowings could also be used. To conclude it all, there is not

a single factor affecting the use of taboos and borrowings, and different forces can affect a rapper's use of them, such as political changes, poetic creativity or acquired confidence in the use of one's native language.

Conclusion

This study was one of the first studies on the role of English borrowings in conveying taboo-related meanings in Russian hip-hop music. Based on the analysis of the corpus of 3 music albums released by the rapper MAYOT in 2020, 2021, and 2022, I found out that even though the total number of non-taboo borrowings was larger than the number of borrowed taboo words, the mean number of borrowings per taboo-related semantic field was on average 3 times more than that of non-taboo. I also found out that borrowings were not the main tool of talking about taboos - most taboo-related meanings were conveyed using other linguistic means, including regionalisms, euphemisms, and jargonisms. Borrowings, in their turn, were used not only to cover taboo meanings, but also to establish MAYOT's credibility in the international hip-hop scene and entertain the listeners by being included in amusing bilingual puns. In addition, I discovered that the tabooisms within the semantic fields of Drugs and VC tended to be borrowed more frequently than the taboo words in the domains of Profanity and Sex. Finally, I did not observe any correlation between an increase in time and a more frequent use of borrowings and taboo words in MAYOT's songs.

This study was limited to the analysis of a single artist and of a short time span of 3 consecutive years. Further research could compare MAYOT with other Russian rap

artists to provide a more definite explanation of whether the differences in borrowings' use could be attributed to the genre or rappers' individual preferences. By the same token, a more longitudinal study of at least 5 years could reveal long-term trends in MAYOT's use of borrowings to talk about taboos.

Despite the limitations I have just mentioned, this pilot study could be used to stimulate a further discussion on linguistic borrowings and taboos in the Russian hip-hop context. It offers a sample dataset and an annotation scheme to be used for a large-scale analysis of pragmatic functions of English borrowings in Russian rap. And finally, this study was able to show that rap music could serve as valuable data for cross-disciplinary research in the fields of linguistics and cultural studies.

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Appendices

Appendix 1 - Song lyrics and transcriptions

A. ЗАПРАВКА КИД (2020)

1. Ёлки

Я сорвал это с ёлки (Банъг [+**borrowed**][+**taboo**][+**SF:VC**])
Я газую [+**borrowed**][+**taboo**][+**SF:drugs**], как на гонке (Врум-врум
[+**borrowed**][+**non-taboo**])

Если ты базаришь криво, ТТ [+**borrowed**][+**taboo**][+**SF:VC**] может спеть тебе не хуже Ёлки (Крау-пау [+**borrowed**][+**taboo**][+**SF:VC**])

Кручу [+**non-borrowed**][+**taboo**][+**SF:drugs**] большой, он размером с бивень (Big [+**borrowed**][+**non-taboo**])

На улице — на мне капли, но не ливень (Дыни)

Курю [+**non-borrowed**][+**taboo**][+**SF:drugs**] грязь , выдыхаю облако [+**non-borrowed**][+**taboo**][+**SF:drugs**] пыли (Фух)

Хожу с палочкой [+**borrowed**][+**taboo**][+**SF:VC**] и речь не о костыле (Стика [+**borrowed**][+**taboo**][+**SF:VC**])

Опп [+**borrowed**][+**taboo**][+**SF:VC**], знакомься, это со мной Мистер Glizzy [+**borrowed**][+**taboo**][+**SF:VC**]

Если на моём районе, или вблизи (Рядом)

Дерьмо [+**non-borrowed**][+**taboo**][+**SF:drugs**] в моём косом [+**non-borrowed**][+**taboo**][+**SF:drugs**], зови это высер (Фу)

Низко, почти до кроссовок, висят джинсы (Джинсы)

В карманах пакеты [+**borrowed**][+**taboo**][+**SF:drugs**], не стою на углу (А)

Plug [+**borrowed**][+**taboo**][+**SF:drugs**] даёт товар и требует не ток (Не ток)

Раньше были в самом низу, как ковёр (А)

А теперь я высоко [+**borrowed**][+**taboo**][+**SF:drugs**], как полёт (Высоко [+**borrowed**][+**taboo**][+**SF:drugs**])

Скинули кэш [+**borrowed**][+**non-taboo**] за то, что несу хуйню [+**non-borrowed**][+**taboo**][+**SF:profanity**] (Ха-ха-ха)

Ща буду дуть, я конкурент Дудю (Дудь)

Fake [+**borrowed**][+**non-taboo**] MC [+**borrowed**][+**non-taboo**], ваш потенциал равен нулю (Ноль)

У меня есть влага, хочешь я налью?

Я любитель плодов ёлки [+**non-borrowed**][+**taboo**][+**SF:drugs**]

У нас есть колющие, как иголки (Чик-чик-чик [+**non-borrowed**][+**taboo**][+**SF:VC**])

Курю громче [+**borrowed**][+**taboo**][+**SF:drugs**] грома и молний (Фух)

Мусорам [+**non-borrowed**][+**taboo**][+**SF:VC**] место на помойке (Мусор [+**non-borrowed**][+**taboo**][+**SF:VC**])

Курю [+**non-borrowed**][+**taboo**][+**SF:drugs**] чистоган, как после мойки (Чистый)

Стало сухо, странно, я ведь курил [+**non-borrowed**][+**taboo**][+**SF:drugs**] мокрый (Сухо)

Зовут меня странным, значит я модный (Ха-ха-ха)

У меня грязный нал, его надо отмыть

2. Фагаю

Сижу в комнате и фагаю [+borrowed][+taboo][+SF:drugs] (Фух)
Панчюю [+borrowed][+non-taboo] так, что всю игру fuck'аю
[+borrowed][+taboo][+SF:sex] (А, панчи [+borrowed][+non-taboo])
Каждую строчку в соус [+borrowed][+non-taboo] макаю (Соус [+borrowed][+non-taboo])
Знахарь дал мне травы [+non-borrowed][+taboo][+SF:drugs], они помогают (Вау)
Заранее скажу, наш текст — он аморален (Аморален, р-р)
Покурил Гар [+borrowed][+taboo][+SF:drugs], это не Харламов Гарик (Гарик)
Он унес меня выше [+borrowed][+taboo][+SF:drugs], чем был Гагарин (Гагарин)
Джинсы на жопе висят, еле шагаю (У, очень низко)
Я придаю swag [+borrowed][+non-taboo] всему чего касаюсь (А, а, прикосновение)
Могу научить на битых [+borrowed][+non-taboo] также лихо базарить (А, а, лихо)
Я прикрыл zenki — они цветом солнца на заре (У, у, красненькие, у)
В одной руке косой [+non-borrowed][+taboo][+SF:drugs], с другой я стреляю
[+non-borrowed][+taboo][+SF:VC] прямо (Пау-пау [+borrowed][+taboo][+SF:VC])
Да, я джанк [+borrowed][+taboo][+SF:drugs], это зелёная яма (Фух)
Послушал твой трек [+borrowed][+non-taboo], для меня он вялый (А, хуйня [+non-borrowed][+taboo][+SF:profanity])
Со своим дерьмом [+borrowed][+taboo][+SF:profanity] к цели иду упрямо
(Упрямо)
Штанишки низко, их магнитит к кроссам (У, низко)
Дерьмо [+borrowed][+taboo][+SF:drugs] в косом [+non-borrowed][+taboo][+SF:drugs], зови это навозом (Фу)
Курю [+non-borrowed][+taboo][+SF:drugs] копьё, пока куришь [+non-borrowed][+taboo][+SF:drugs] занозу (Длинный)
Ледышки [+borrowed][+non-taboo] на мне, зови лютым морозом (Ice [+borrowed][+non-taboo])
Сижу в комнате и фагаю [+borrowed][+taboo][+SF:drugs](Хапаю [+non-borrowed][+taboo][+SF:drugs] жестко, ха-ха)
Панчюю [+borrowed][+non-taboo] так, что всю игру fuck'аю
[+borrowed][+taboo][+SF:sex] (Выдаю панчули [+borrowed][+non-taboo], пау-пау
[+borrowed][+taboo][+SF:VC])
Сижу в комнате и фагаю [+borrowed][+taboo][+SF:drugs] (Да, я сейчас тут фэйрю
[+borrowed][+non-taboo])
Каждую строчку в соус [+borrowed][+non-taboo] макаю (Соус [+borrowed][+non-taboo], ха-ха-ха, пау-пау [+borrowed][+taboo][+SF:VC])

3. Дерьмо

Дерьмо [+borrowed][+taboo][+SF:drugs] в косой [+non-borrowed][+taboo][+SF:drugs] — он обосранный
В карманах шуршат бабосики (Кэш [+borrowed][+non-taboo])
На мне капли, как бывают осенью
Микрофон теперь как родственник (У)
Как верблюд, дуло плюётся пулями [+non-borrowed][+taboo][+SF:VC] (Крау [+borrowed][+taboo][+SF:VC])
В оппов [+borrowed][+taboo][+SF:VC], что решили мериться хуями [+non-borrowed][+taboo][+SF:sex]
Думали, что могут читать лучше, с хуя [+non-borrowed][+taboo][+SF:profanity] ли?
Но на деле они оказались нулями (Ноль)
Глаза, и они краснее [+non-borrowed][+taboo][+SF:drugs] краба (А)
Красней, чем солнце на закатах
Красней, чем у суки [+non-borrowed][+taboo][+SF:sex] помада
Такой не один, со мной таких команда (Банда [+non-borrowed][+taboo][+SF:VC])
За мной нет косяков, кроме тех, что в зубах
Сердце холодное, я как будто дубак
Тёлки [+non-borrowed][+taboo][+SF:sex] услышали меня — я их охомутил [+non-borrowed][+taboo][+SF:sex]
Во мне дым [+non-borrowed][+taboo][+SF:drugs], я высоко [+borrowed][+taboo][+SF:drugs], как кроссы на проводах (Фух, у-у)

4. Не ЗОЖ

Скуриваю этот водный с утра, похуй [+non-borrowed][+taboo][+SF:profanity] — не ЗОЖ (Кхем-кхем, водник [+non-borrowed][+taboo][+SF:drugs])
Ненавижу фейков [+borrowed][+non-taboo], и никогда не перестану любить бабло (Бабосик, у)
От дрипа [+borrowed][+non-taboo] (Дрип [+borrowed][+non-taboo]), футболка намокла так сильно (Мокрый)
Как одна в комнате тёлочка [+non-borrowed][+taboo][+SF:sex] от вибро [+non-borrowed][+taboo][+SF:sex] (У, а)
Постоянно капаю, но не плаксивый (А, слёзы)
Сею панчи [+borrowed][+non-taboo], потом я курю [+non-borrowed][+taboo][+SF:drugs] посева (Ха-ха-ха, природа)

Брызги во все стороны, нужен тазик (Брызги)
Теперь у меня цвета клюквы глазик (Красный)
Или вот ещё, цвета как мокасин (У, ха-ха-ха)
Веду счёт нала, не стою на кассе (Я, кэш [+borrowed][+non-taboo])
Заварил травы [+non-borrowed][+taboo][+SF:drugs] в водный [+non-borrowed][+taboo][+SF:drugs] себе, как шаман (А, травы [+non-borrowed][+taboo][+SF:drugs])
Липосакцию требует мой карман (Толстый)
Курю [+non-borrowed][+taboo][+SF:drugs] много, мне не наносит дамаг [+borrowed][+non-taboo] (А-а)
На битых [+borrowed][+non-taboo] я отец, называй пахан (Батя)
А, да, я знаю, что вредно (Фух)
Хах, МАУОТ

5. Колпак

Мои глаза цветом как борщик
Чуешь запах? Я не газовщик [+borrowed][+taboo][+SF:drugs] (Газ [+borrowed][+taboo][+SF:drugs])
У меня колпак [+non-borrowed][+taboo][+SF:drugs] как День Рождения (Колпак [+non-borrowed][+taboo][+SF:drugs])
Посыпал его, скурил [+non-borrowed][+taboo][+SF:drugs] и в горле жжение
Нарушаю за рулём, это тянет на лишение (Skrrt-skrrt-skrrt [+borrowed][+non-taboo])
У меня суперсила — это бабла притяжение (Бабосик)
Если ты опп [+borrowed][+taboo][+SF:VC], даже не думай о приближении (Не думай)
Как кинетическая энергия, я навожу движение (Движуха)
Жизнь — не повидло (У)
Захотел поднять кэш [+borrowed][+non-taboo] — наебал [+non-borrowed][+taboo][+SF:profanity] лоха на Авито (Спеши)
С микро завис, на мне лаги [+borrowed][+non-taboo] там
Опп [+borrowed][+taboo][+SF:VC] не вывез за базар, схавал его как фахитос (А-ам)
Зови меня G.O.A.T. [+borrowed][+non-taboo], не путай с овечкой (Не путай)
Соприкасаюсь со льдом [+borrowed][+non-taboo], как Овечкин (Лёд [+borrowed][+non-taboo])

Я дымлю [+non-borrowed][+taboo][+SF:drugs] много, бро [+borrowed][+non-taboo], ты куришь [+non-borrowed][+taboo][+SF:drugs] поменьше (Фух)
 Псевдорэперов хочу, чтобы поменьше (Нахуй [+non-borrowed][+taboo][+SF:profanity] их)
 Со мной сука [+non-borrowed][+taboo][+SF:sex], у неё горло, как у жирафа
 После двух капов [+borrowed][+taboo][+SF:drugs], мне хочется прилечь в кроватку (А)
 Так много дерьма [+borrowed][+taboo][+SF:drugs], поэтому нужна лопата
 Рацион питания зеленью богатый (Фух, кушай)

6. Накипь

Со мной суки [+non-borrowed][+taboo][+SF:sex] — они грязные, как на кастрюле накипь (Грязь, а)
 Хоть сколько мой — они всегда будут грязные (Ха-ха-ха)
 Забрали у них бошки [+borrowed][+taboo][+SF:sex], но речь не идёт про драги [+borrowed][+taboo][+SF:drugs] (Drugs [+borrowed][+taboo][+SF:drugs])
 Они дают нам бошки [+borrowed][+taboo][+SF:sex], прям как барыги [+non-borrowed][+taboo][+SF:drugs] (Ха-ха, а)
 Зарабатываем это баблишечко на угаре (Бабос)
 Мне пришли бабки, за то, что угораем (Кэш [+borrowed][+non-taboo]), а
 Я флексил [+borrowed][+non-taboo] уже с того момента, когда ещё был элементарен (Сперма [+non-borrowed][+taboo][+SF:sex])
 Карманы такие толстые, думаю, им нужна операция (Бэ)
 Когда город засыпает, просыпаемся (Спит) мы — мафия (Мафия)
 Когда я долго не вижу микрофон, у меня апатия (Микро)
 Капли капают с меня постоянно, как будто в бане я (Е, дрипчик [+borrowed][+non-taboo])
 Купюры в карманах у меня рыжего цвета, как тыква (Пятёрки, у)
 Ощущаю себя печной трубой — в моих лёгких полно дыма [+non-borrowed][+taboo][+SF:drugs] (Фух), е
 Деньги за строчки приходят ко мне, я кричу: «Бинго» (Бинго), е
 Убило [+non-borrowed][+taboo][+SF:drugs] жёстко (А, а), на мне сейчас зелень [+non-borrowed][+taboo][+SF:drugs], как веноч (Убило [+non-borrowed][+taboo][+SF:drugs])
 Да, я кручусь постоянно, как вентилятор (Кручусь)
 Да, я пришёл в эту игру навести порядок (А, о)
 Хочешь так же складывать строчки? Это вряд ли (Ха-ха-ха, вряд ли)

Я поменял этих сучек [+non-borrowed][+taboo][+SF:sex], как наряды (Быстро поменял)

(Я поменял этих сук [+non-borrowed][+taboo][+SF:sex], как наряды, а)

7. 21

И мне двадцать один, как будто очко (Очко)

За музон получаю большой расчёт (А)

Хочешь покажу кто тут крутой эмси [+borrowed][+non-taboo]? Начнём (Ха-ха, погнали, итак, let's go [+borrowed][+non-taboo])

Мои пацаны просто пишут фристайлы [+borrowed][+non-taboo] и трахают [+non-borrowed][+taboo][+SF:sex] игру рачком [+non-borrowed][+taboo][+SF:sex](Fuck [+borrowed][+taboo][+SF:sex])

Пишут о том, что вокруг, хоть о чём

Говорят то, что их друг косячок [+non-borrowed][+taboo][+SF:drugs] (Фух)

Е, у меня есть этот дрип [+borrowed][+non-taboo] (Дрип [+borrowed][+non-taboo]), и с меня капает сильно как с конца [+non-borrowed][+taboo][+SF:sex] (Брызги)

Делаю брызги, как будто фонтан

Я намочился, как после дождя (Дождь)

Е, моя память как у рыб, поэтому мне нужна влага

Могу поделиться, если надо

Могу затопить их своим водопадом (Пау [+borrowed][+taboo][+SF:VC])

Во мне ТГК [+non-borrowed][+taboo][+SF:drugs], но не Vibe [+borrowed][+non-taboo] и Jahmal [+borrowed][+non-taboo] (ТГК [+non-borrowed][+taboo][+SF:drugs])

Краснота [+non-borrowed][+taboo][+SF:drugs] ударила мне по шарам (У)

Палево, чё поделаешь, но всё равно иду уверенно куда и шаггал (Похуй [+non-borrowed][+taboo][+SF:profanity])

Чтоб так стелить душу дьяволу продал (А)

Раньше мне говорили, что я погнал (Что я погнал)

Ща деньги выпирают из штанов так, как будто я взял оппа

[+borrowed][+taboo][+SF:VC] и положил в карман (Пау [+borrowed][+taboo][+SF:VC])

8. Попкорн

Зерна в магаз и я делаю попкорн (Крау-пау [+borrowed][+taboo][+SF:VC])
 Если ты крыса [+non-borrowed][+taboo][+SF:VC] — получи спрей
 [+borrowed][+taboo][+SF:VC] в лицо (Крыса [+non-borrowed][+taboo][+SF:VC])
 Раньше мне деньги снились, а щас это не сон (А-а, не сон, кэш [+borrowed][+non-
 taboo]), е
 На мне водичка — зови меня весло (Вода)
 Сегодня я курю [+non-borrowed][+taboo][+SF:drugs] твёрдый, как бетон (Гашиш
 [+non-borrowed][+taboo][+SF:drugs])
 Грязный, как Луи и стильный, как Витон (Л-В [+borrowed][+non-taboo], ай), е (Е)
 Глаза алые, как будто цветок (Цветочки)
 Я в полный кал [+non-borrowed][+taboo][+SF:drugs], и виновато дерьмо
 [+borrowed][+taboo][+SF:drugs] (Фу)
 Унесло вверх пиздец как высоко [+borrowed][+taboo][+SF:drugs] (High
 [+borrowed][+taboo][+SF:drugs]), а (Ха-ха-ха)
 Сука [+non-borrowed][+taboo][+SF:sex] села на меня, как зарядка телефона (У)
 Выебу [+non-borrowed][+taboo][+SF:sex] жёстко, чтобы ноги свело (Выебу [+non-
 borrowed][+taboo][+SF:sex])
 Буду жарить [+non-borrowed][+taboo][+SF:sex], как яичницу с беконом (Жарить
 [+non-borrowed][+taboo][+SF:sex], у, а-ай, у)
 Разъёбываю [+non-borrowed][+taboo][+SF:profanity] бит [+borrowed][+non-
 taboo], не поможет ремонт (А-а)
 Вдыхаю этот дым [+non-borrowed][+taboo][+SF:drugs], краснеет глаза, белок
 (Фух)
 Стримы [+borrowed][+non-taboo] собрали уже не один лимон (У, не один)
 Пусть у меня нет крыльев, но у меня есть перо [+non-borrowed][+taboo][+SF:VC]
 (А, э, пёрышко [+non-borrowed][+taboo][+SF:VC])
 Радуюсь, во мне ща лирика (Ха-ха-ха)
 Уберу своим скиллом [+borrowed][+non-taboo], я не дилетант (А)
 Туман [+non-borrowed][+taboo][+SF:drugs] в потолок, каждый день недели так
 (У)
 Со мной ща чехи, ты не путай берега (А-а)
 Твоя сука [+non-borrowed][+taboo][+SF:sex], она мой хуй [+non-
 borrowed][+taboo][+SF:sex] примерила (Она)
 Также хуй [+non-borrowed][+taboo][+SF:sex] под стволом, так что, имей в виду
 (О)
 Наши треки [+borrowed][+non-taboo] мелькают даже на теликах (А)
 В этой музыке раскрылся как мидия (Как мидия)
 Ха-ха, а-а-а

У, пау-крау-крау-пау [+borrowed][+taboo][+SF:VC]
МАУОТ, 2020

В. ЗАПРАВКА КИД 2 (2021)

1. Абонент

Двадцать первый

Дыни

В касание забрал дерьмо [+borrowed][+taboo][+SF:drugs] — экскремент (Фух,
кха-кха-кха)

Обкурился [+non-borrowed][+taboo][+SF:drugs], я торможу, как ABS

[+borrowed][+non-taboo] (Skrrt-skrrt-skrrt-skrrt-skrrt [+borrowed][+non-taboo])

Эти рэперы — мои дети, не плачу алименты (Дети, у-а-а)

Также у меня таблетки [+non-borrowed][+taboo][+SF:drugs] — пациент (Таблы
[+non-borrowed][+taboo][+SF:drugs], ай)

Опять торможу — у меня высокий пинг [+borrowed][+non-taboo] (Бля [+non-
borrowed][+taboo][+SF:profanity], лагает [+borrowed][+non-taboo] пиздец [+non-
borrowed][+taboo][+SF:profanity], м)

У меня есть связи, да, абонент (На связи, блять [+non-
borrowed][+taboo][+SF:profanity])

Много зелени [+non-borrowed][+taboo][+SF:drugs], я — планета Земля

Со мной пацы, они сипуют [+borrowed][+taboo][+SF:drugs] зелье [+non-
borrowed][+taboo][+SF:drugs]

Со мной всегда дым [+non-borrowed][+taboo][+SF:drugs] — это моя семья

Много грязных сук [+non-borrowed][+taboo][+SF:sex] и денег — я свинья

Кто не верил в меня, поменял мнение

Этому способствует моё рвение

Я вижу лучи — эмси [+borrowed][+non-taboo] потерял зрение

С самого низа, как сырая земля

С самого низа, как нижнее бельё (У)

2. Калека

Разъебал [+non-borrowed][+taboo][+SF:profanity] бит [+borrowed][+non-taboo],
теперь он калека (Искалечен)

Показываю идеал русского свэга [+borrowed][+non-taboo] (Свэг
[+borrowed][+non-taboo], ещё раз)

Да, я сытый, у меня котлеты (Про бабос)

Твои строчки — неправда, будто про зубную фею (Это сказки)

Меня унесло вверх [+borrowed][+taboo][+SF:drugs], я забыл гравитацию (Ху-у)

Собираю пазл, строчки ложатся пластом (Ага)

Ты запомнишь мой звук, он зараза, как насморк (Запомнишь)

Со мной моя шайка, защищают, как панцирь (Панцирь)

Грязные вдохи во мне [+non-borrowed][+taboo][+SF:drugs] и я выше
[borrowed][+taboo][+SF:drugs] Гималаев (Ху-у, ху-у)

Панчи [+borrowed][+non-taboo] за панчами [+borrowed][+non-taboo], и я в ударе
(В ударе)

Чувствуешь флоу [+borrowed][+non-taboo]? Горячее, чем паяльник

Зелёный кустарник [+non-borrowed][+taboo][+SF:drugs] мне помогает

Гуляю по биту [+borrowed][+non-taboo], как рванина [+non-
borrowed][+taboo][+SF:profanity] (Чё?)

Надутый [+non-borrowed][+taboo][+SF:drugs] не хуже пуховика (Пуха)

Рожаю панчи [+borrowed][+non-taboo] — панч[+borrowed][+non-taboo] вагина
[+non-borrowed][+taboo][+SF:sex] (Рожаю)

Уебал [+non-borrowed][+taboo][+SF:profanity] битос [+borrowed][+non-taboo],
вырыта могила (Крау [+borrowed][+taboo][+SF:VC])

В моём репертуаре быть объёбанным [+non-borrowed][+taboo][+SF:drugs] (В
говно [+non-borrowed][+taboo][+SF:drugs])

Твои строчки воспринимаю с хохотом (Ха-ха)

Сука [+non-borrowed][+taboo][+SF:sex] на коленях играет с хоботом [+non-borrowed][+taboo][+SF:sex] (Слон)

Если стонет [+non-borrowed][+taboo][+SF:sex], то я беру её за локоны (Сквирт [+borrowed][+taboo][+SF:sex])

3. Форсаж

Ты не форсаж, но в своих треках ты гонишь (Ты пиздишь [+non-borrowed][+taboo][+SF:profanity])

Меня не остановить, отсутствует тормоз

У неё эти связи, зови меня «Сотик» (Телефон)

Выдаю панчи [+borrowed][+non-taboo], лови моё комбо [+borrowed][+non-taboo] (Удары)

Я на рахате, во мне по два [+non-borrowed][+taboo][+SF:drugs] (Кайфую)

Как помпа качается толпа (Качаю)

Как задыхаюсь и копать [+non-borrowed][+taboo][+SF:drugs] на бронхах

Я жара, меня называют «топка» (Жара)

У меня трап [+borrowed][+taboo][+SF:drugs] головного мозга (Мозг)

Суке [+non-borrowed][+taboo][+SF:sex] предоставил возможность отсоса [+non-borrowed][+taboo][+SF:sex]

У неё нет выбора, отсосала [+non-borrowed][+taboo][+SF:sex] боссу [+borrowed][+non-taboo] (Боссу [+borrowed][+non-taboo])

Крошу кирпичи [+non-borrowed][+taboo][+SF:drugs], потом я раздаю жару как в печи (Жара)

Запускаю изо рта очереди (Крау [+borrowed][+taboo][+SF:VC], пау [+borrowed][+taboo][+SF:VC])

Я ударник, и тут жёсткие панчи [+borrowed][+non-taboo] (Удары)

Работаю языком, но не куни [+non-borrowed][+taboo][+SF:sex]

Спальное место у меня на студии (Студийка)

Fuckboy [+borrowed][+taboo][+SF:profanity], как краска, разложил на полотне
(Полотно)

Затянуло, как трясина в болоте (Болото)

4. Двойники

(У, у) Суки [+non-borrowed][+taboo][+SF:sex] мне пишут в Direct

[+borrowed][+non-taboo], они предлагают интим [+non-

borrowed][+taboo][+SF:sex] (Бэйба [+borrowed][+non-taboo])

Да, я убитый [+non-borrowed][+taboo][+SF:drugs] и одновременно я невредим (В
порядке, а)

Не люблю крыс, если ты snitch [+borrowed][+taboo][+SF:VC], то мы тебе
навредим (Пау-крау [+borrowed][+taboo][+SF:VC])

Эти рэперы копируют меня — двойники (Двойники, а)

У меня зелень [+non-borrowed][+taboo][+SF:drugs], я молод

Кручу косой [+non-borrowed][+taboo][+SF:drugs], он очень ровный (Ху-у)

Заставляю суку [+non-borrowed][+taboo][+SF:sex] стать голой [+non-

borrowed][+taboo][+SF:sex]

Если она сама икона (Ха-ха)

Из меня выхлоп, плачет эколог (Выхлоп)

У меня обжигает горло (Кх-кх)

Из-за меня у неё в ахуе [+non-borrowed][+taboo][+SF:sex] горло, в ахуе [+non-
borrowed][+taboo][+SF:sex] горло (Отсос [+non-borrowed][+taboo][+SF:sex])

5. Приятного аппетита

Мой район — это бетонный холм, е (Холм, холм)

Семь два — любимое число, е (Тюмень)

Приходит кэш [+borrowed][+non-taboo] — это большая бумага, е (Кэш
[+borrowed][+non-taboo])

На битах [+borrowed][+non-taboo] раздаю жару как Ростов, е (Жаришка)

Мой текст тебе не понять — он без субтитров, е (А-а)
Со мной малышка, она явно выкупает, е (Она меня знает)
Её глаза у ремня, я снимаю видео (На камеру, съёмка)
Держи моё блюдо, приятного аппетита (Шеф [+**borrowed**][+**non-taboo**], а)
У неё во рту мой конец [+**non-borrowed**][+**taboo**][+**SF:sex**] — это мой эпилог, е
(Конец)
Жадная дама, она высосала [+**non-borrowed**][+**taboo**][+**SF:sex**] весь белок (Белок)
Слёзы в обмен на то, что она так хотела, е
И речь не о цитрусах, но я пошёл делать лимон (Лимон)
Благо на мне целый бидон (Бидон)
Курю [+**non-borrowed**][+**taboo**][+**SF:drugs**] лук и теперь я тупей угла (Угол)
У меня во рту плановая [+**non-borrowed**][+**taboo**][+**SF:drugs**] засуха
Автотюн [+**borrowed**][+**non-taboo**] встроен в мой голос, и я будто
Нашёл при себе перо, но я про металл
Е, е

6. Лондон

Я (А), двадцать-очковый год (Е), я (Е)
Бля [+**non-borrowed**][+**taboo**][+**SF:profanity**] , чё-то напасик [+**non-borrowed**][+**taboo**][+**SF:drugs**] был пиздец [+**non-borrowed**][+**taboo**][+**SF:profanity**] жёсткий
Зови меня «телефон» — у меня есть связи (А), е (Е)
Мои бабки грязные, я достал их из грязи (Грязь)
Оседлал облако, сдохну от злоупотребления [+**non-borrowed**][+**taboo**][+**SF:drugs**]
(Ху)
Явно больше этого во мне, а в тебе менее
Е, копы [+**borrowed**][+**non-taboo**] хотят посадить, испытываю гонение
Е, у них тоже есть мнение, а я имею их мнение (Ебу [+**non-borrowed**][+**taboo**][+**SF:sex**])

Тучи в моей комнате напоминают Лондон (Пасмурно)
Это я их выдохнул и изменил погоду (Ха)
Мои глаза сегодня вернули красный в моду (Red [+borrowed][+non-taboo])
Прекратил лечить косой [+non-borrowed][+taboo][+SF:drugs], зови меня «доктор»
(Док [+borrowed][+non-taboo])
На сцене настолько горячий, тебе придется вызывать пожарных (Fire
[+borrowed][+non-taboo])
В рэпе, как в воде плаваю легко, у меня уже отросли жабры (Водичка)
Не могу делать беспонтово, поэтому в моих треках лишь понты (Понтуюсь)
Дую [+non-borrowed][+taboo][+SF:drugs] как нарды, лучшие реперы страны, все с
моей банды [+non-borrowed][+taboo][+SF:VC] (Бандосы [+non-
borrowed][+taboo][+SF:VC] , а-а)
Я ебу [+non-borrowed][+taboo][+SF:sex] их уши прямо в перепонку (Ебу [+non-
borrowed][+taboo][+SF:sex] , р-р)
Искренние поцелуи даю только бонгу [+borrowed][+taboo][+SF:drugs] (Mya)
Пыль глотают эти MC [+borrowed][+non-taboo], если это гонка (Врум-врум)
Надутым [+non-borrowed][+taboo][+SF:drugs] встречаю очередное утро (Надутым
[+non-borrowed][+taboo][+SF:drugs])
Линусик [+borrowed][+taboo][+SF:drugs] во мне, он заставляет меня мыслить
мудро (Мудрец)
Мне не холодно, ведь я дыма [+non-borrowed][+taboo][+SF:drugs] пеленой окутан
Пишет микрофон, я в этом деле гуру
Мой стилёк поставил на колени дуру [+non-borrowed][+taboo][+SF:sex] (Ха-ха)
Бассы [+borrowed][+non-taboo] долбят, я сломал аппаратуру (Грязь)
Раньше собирали деньги на граммулю [+non-borrowed][+taboo][+SF:drugs]
Теперь у нас просят, чтобы ломанули (Хотят)

7. MJ

Е, во (Ебать [+non-borrowed][+taboo][+SF:profanity])

На, а

Я на студийке Мороженка

А, а

Двадцать – двадцать один

Е, Тюмень, е

Я — паук, у меня есть Мэри Джейн [+borrowed][+taboo][+SF:drugs] (ТЬ-ТЬ)

Да, я много читаю [+non-borrowed][+taboo][+SF:drugs], я знающий (Даю знания,

а)

Послушал твой рэп, бро [+borrowed][+non-taboo], ты — начинающий (Ха-ха, начинающий)

А я поднял кэш [+borrowed][+non-taboo] с музона, накопил вещей (Кэш [+borrowed][+non-taboo], бабосик)

Астролог — я предсказываю себе успех (Астрология)

Всегда мыслю нетрезво, я трачу кэш [+borrowed][+non-taboo] на смех (Ха-ха-ха)

Пыхнул [+non-borrowed][+taboo][+SF:drugs] очень жёстко и разьебал [+non-borrowed][+taboo][+SF:profanity] бит [+borrowed][+non-taboo] насмерть [+non-borrowed][+taboo][+SF:VC] (Насмерть [+non-borrowed][+taboo][+SF:VC])

Копы [+borrowed][+non-taboo] всегда ищут повод выдать нам браслет (Двенадцатый [+borrowed][+non-taboo])

У меня больше свежести, чем у Orbit'a [+borrowed][+non-taboo] (Жвачка)

Мой голос, как сэмпл [+borrowed][+non-taboo], лежит на этих битах [+borrowed][+non-taboo] (Сэмпл [+borrowed][+non-taboo])

В моём косом [+non-borrowed][+taboo][+SF:drugs] как всегда ща испражнения [+borrowed][+taboo][+SF:drugs] (Фу)

Серьёзный музон, как вам моя симфония? (Симфония)

Жига передаёт пламенный поцелуй (Ма)

Бита [+borrowed][+non-taboo] убийство [+non-borrowed][+taboo][+SF:VC], битмарь [+borrowed][+non-taboo] кричит: «Помилуй» (Убил [+non-borrowed][+taboo][+SF:VC])

Украл её сердце — слышу: «Жулик, не воруй» (Не воруй бит [+**borrowed**][+**non-taboo**])

Выдохнул тучу [+**non-borrowed**][+**taboo**][+**SF:drugs**], теперь небо негодует (И)

Играю соло [+**borrowed**][+**non-taboo**] на микрофоне (Соло [+**borrowed**][+**non-taboo**])

Тебя не слышу, ты — микроб на фоне (На фоне)

Наших пацанов, их работа — наркотик [+**non-borrowed**][+**taboo**][+**SF:drugs**]

Наш музон — это тоже полный наркотик [+**non-borrowed**][+**taboo**][+**SF:drugs**]

(На)

8. Киллер

Плавно опускаются веки

Я скольжу, у меня котлеты на обед

Дерьмо [+**borrowed**][+**taboo**][+**SF:drugs**] взял, со своими пацами, но я не гей
[+**non-borrowed**][+**taboo**][+**SF:sex**]

Запустили по кругу зеленую [+**non-borrowed**][+**taboo**][+**SF:drugs**] леди (А)

На крыс у меня аллергия, чешется мой курок [+**non-borrowed**][+**taboo**][+**SF:VC**]
(Крау [+**borrowed**][+**taboo**][+**SF:VC**])

Спрею [+**borrowed**][+**taboo**][+**SF:VC**] прямо в лицо — это очень большой урон
(Пщ-пщ)

Лазер [+**borrowed**][+**taboo**][+**SF:VC**] на твоём ебале [+**non-borrowed**][+**taboo**][+**SF:profanity**], как акне, ты урод (Урод)

Если ты сдаёшь людей — это за всех пацанов (Snitch

[+**borrowed**][+**taboo**][+**SF:VC**] ебанный [+**non-borrowed**][+**taboo**][+**SF:profanity**])

Что ещё? Окей (А)

Я ебу [+**non-borrowed**][+**taboo**][+**SF:sex**] этот бит [+**borrowed**][+**non-taboo**], как
будто я ебу [+**non-borrowed**][+**taboo**][+**SF:sex**] блядей [+**non-borrowed**][+**taboo**][+**SF:sex**]
(Ебу [+**non-borrowed**][+**taboo**][+**SF:sex**])

И поэтому мои карманы стали жирней (Бабки)

Я учу читать их рэп — лицей (Лицей)

Горячий пацан, как сковородочка на плите (Пш, а)

Выдыхаю тучи [+non-borrowed][+taboo][+SF:drugs] в своей комнате, как Питер (Ху, а)

Меня поднимает очень высоко [+borrowed][+taboo][+SF:drugs], как в лифте (Высоко [+borrowed][+taboo][+SF:drugs])

Я с самых низов — оттуда, где ша висят джинсы (Низко)

Да, я могу хвастаться, я это трудом добился (Труд)

Так много фейков [+borrowed][+non-taboo], они выглядят как актрисы (Актёры)

Показывать свой скилл [+borrowed][+non-taboo] на битках [+borrowed][+non-taboo] — это мой прин...

9. May Wave\$

Создаю свою волну — May Wave\$ [+borrowed][+non-taboo]

Рожаю панчи [+borrowed][+non-taboo], их не приносит аист (Нет)

Постоянно кручу палку [+borrowed][+taboo][+SF:drugs] (С палец)

Убиваю [+non-borrowed][+taboo][+SF:VC] бит [+borrowed][+non-taboo], он не выдержит натиск (А-а)

Я слушал твой трек [+borrowed][+non-taboo], бро [+borrowed][+non-taboo], походу ты малец (Ха-ха)

У меня панчи [+borrowed][+non-taboo] и я тот ещё боец (P-p-p, ещё один)

Моя мания — это запись (Ха-ха, давай ещё раз)

Создаю свою волну — May Wave\$ [+borrowed][+non-taboo]

Рожаю панчи [+borrowed][+non-taboo], их не приносит аист (Нет)

Постоянно кручу палку [+borrowed][+taboo][+SF:drugs] (С палец)

Убиваю [+non-borrowed][+taboo][+SF:VC] бит [+borrowed][+non-taboo], он не выдержит натиск (А-а)

Я слушал твой трек [+borrowed][+non-taboo], бро [+borrowed][+non-taboo], походу ты малец (Ха-ха)

У меня панчи [+borrowed][+non-taboo] и я тот ещё боец (P-p-p, ещё один)
Моя мания — это запись
Да, я убитый [+non-borrowed][+taboo][+SF:drugs], это намеренно
Это работает, это проверено (Стопудово)
Не пишу текст, а фристайлю [+borrowed][+non-taboo] уверенно
Стафф [+borrowed][+taboo][+SF:drugs] не вредит мне, я сам большой вредина
(Ху-ху)
Заебали [+non-borrowed][+taboo][+SF:profanity] крысы, одни сволочи (Сволочи)
Сто пудов сейчас поймают их булочки (Пау-пау-пау
[+borrowed][+taboo][+SF:VC])
Запомни, это дыни, а не овощи (He-a)
Продвинулись в топы [+borrowed][+non-taboo] пацаны с улочки (Я голос улиц, у)

10. Шрамы

Я (Я), оппы [+borrowed][+taboo][+SF:VC] хотят прибавить шрамы (Шрамы)
Е, мне нужен бронезилет вместо пижамы (Пижамы)
Е, сука [+non-borrowed][+taboo][+SF:sex] со мной, она слышит мой голос, и в
штанах влага [+non-borrowed][+taboo][+SF:sex] (Ха, влажность [+non-
borrowed][+taboo][+SF:sex], ха)
Е, размазал ей на спине [+non-borrowed][+taboo][+SF:sex] — это боди-арт
[+borrowed][+non-taboo] (Кончил [+non-borrowed][+taboo][+SF:sex])
Я плановой [+non-borrowed][+taboo][+SF:drugs], но не строю планов (А-а)
Раскуриваю [+non-borrowed][+taboo][+SF:drugs] косой [+non-
borrowed][+taboo][+SF:drugs] громче[+borrowed][+taboo][+SF:drugs] балагана
(Ху-у)
Разьебал [+non-borrowed][+taboo][+SF:profanity] бит [+borrowed][+non-taboo],
как будто это моя база (Разьебал [+non-borrowed][+taboo][+SF:profanity])
Мои панчи [+borrowed][+non-taboo] жёстче, чем у амбала (Панчи
[+borrowed][+non-taboo])

У меня эта жара, как у напалма

Мой звук необходим этому рэпу, как воздух (Дыхание)

У меня в дыму [+non-borrowed][+taboo][+SF:drugs] ротовая полость (В дыму
[+non-borrowed][+taboo][+SF:drugs])

Меня убило [+non-borrowed][+taboo][+SF:drugs], я из мёртвых восстал (Восстал)

Постоянно палю, нет ли за мной хвоста? (Хвост)

Со мной суки [+non-borrowed][+taboo][+SF:sex], я — обладатель их мозга
[+borrowed][+taboo][+SF:sex] (Мозг [+borrowed][+taboo][+SF:sex])

Каждый хейтер [+borrowed][+non-taboo] — наблюдатель роста (Ха-ха)

Микрофон плавится не хуже воска (Плавится)

Значит, я для этого дерьма [+borrowed][+taboo] создан (А, а)

11. Dope

МАУОТ — молодой кискоёб [+non-borrowed][+taboo][+SF:sex]

Она подсела на меня — я и есть dope [+borrowed][+taboo][+SF:drugs] (Dope
[+borrowed][+taboo][+SF:drugs], а)

Передача в уши — я забиваю гол (А)

Подорвал косой [+non-borrowed][+taboo][+SF:drugs], я двигаюсь, как сапёр (Бум
[+borrowed][+taboo][+SF:VC])

Обрати внимание на бит [+borrowed][+non-taboo], его размазало [+non-
borrowed][+taboo][+SF:drugs], ведь у него dope [+borrowed][+taboo][+SF:drugs]
(Dope [+borrowed][+taboo][+SF:drugs])

Тебе не нравится — я ложу болт [+non-borrowed][+taboo][+SF:sex] (Ха-ха)

Я с самого низа, пониже, чем пол (Куда ещё ниже?)

С малышкой я высоко [+borrowed][+taboo][+SF:drugs], чувствую себя
стюардессой — на мне пилотка [+non-borrowed][+taboo][+SF:sex] (Киска [+non-
borrowed][+taboo][+SF:sex])

Начитало [+non-borrowed][+taboo][+SF:drugs] как от «Войны и мира», поэтому я
кайфую от полёта [+non-borrowed][+taboo][+SF:drugs]

Совсем недавно был на полном broke'e [+**borrowed**][+**non-taboo**], а теперь у меня есть большая валюта (Валюта)

В игре не чувствую этих маляток, плаваю в drip'e [+**borrowed**][+**non-taboo**], не покинув каюту (Drip [+**borrowed**][+**non-taboo**], а-а-а)

С. ЗАПРАВКА КИД 3 (2022)

1. FLOWMASTER

Узоры на моей коже — это не фломастер (Это тату)

Я свободный, но таких, как я, не любит власть (Не любят)

Рэперы завидуют мне, потому что я флоу-мастер [+**borrowed**][+**non-taboo**] (Флоу-мастер [+**borrowed**][+**non-taboo**])

Я выше [+**borrowed**][+**taboo**][+**SF:drugs**] всего этого, как бы мне не упасть (Высоко [+**borrowed**][+**taboo**][+**SF:drugs**])

Курю [+**non-borrowed**][+**taboo**][+**SF:drugs**] чётное количество цветов — это убийство [+**non-borrowed**][+**taboo**][+**SF:VC**] (Фух)

Трачу купюры оранжевых цветов, и подниму быстро (Наличка)

Чувствую, что мой успех уже рядом, он близко (Близко)

Малышка думает, что я люблю её, она одна из списка (Одна)

Я дую [+**non-borrowed**][+**taboo**][+**SF:drugs**] сильнее, чем дует Dyson [+**borrowed**][+**non-taboo**] (Dyson [+**borrowed**][+**non-taboo**])

Мои пацаны — амбалы, накачены даже пальцы (Жёсткие)

Так что не кидайся на нас, и даже не ругайся (Не варик)

Ты потеряешь зубы [+**non-borrowed**][+**taboo**][+**SF:VC**], будто у ты мало кальция (Минус зубы [+**non-borrowed**][+**taboo**][+**SF:VC**])

Руки вверх на концертах, будто бреешь подмышки (What? [+**borrowed**][+**non-taboo**])

Спиздил [+**non-borrowed**][+**taboo**][+**SF:profanity**] таблы [+**non-borrowed**][+**taboo**][+**SF:drugs**] у пациентов, они их до сих пор ищут (Где они?)

Зацени мой панч [+**borrowed**][+**non-taboo**] — тыщ! (Ха-ха)

Платите мне за него пятаки и тыщи (Платите, сука [+**non-borrowed**][+**taboo**][+**SF:profanity**])

2. На моём месте

Знаю, ты бы хотел быть на моём месте (whysee; На моём месте, ага)

Знаю, ты бы хотел быть на моём месте (На моём месте, эй)

Знаю, ты бы хотел быть на моём месте (Ты бы хотел, у)

Знаю, ты бы хотел быть на моём месте (На моём месте, let's go [+**borrowed**][+**non-taboo**])

Полюбил деньги, теперь мы вместе (Купюры)

Раньше делал слабо, а теперь вообще песня (Вообще песня)

Каждый может базарить, но я люблю действия (Люблю)

На мне таблетка [+**non-borrowed**][+**taboo**][+**SF:drugs**], потому что действует (Таблы [+**non-borrowed**][+**taboo**][+**SF:drugs**])

Могу навесить [+**non-borrowed**][+**taboo**][+**SF:drugs**] и закрутить [+**non-borrowed**][+**taboo**][+**SF:drugs**], мне надо в сборную (Футбол)

Принял ещё одну таблетку [+**non-borrowed**][+**taboo**][+**SF:drugs**] — я принял повторную (Ещё)

Во вторник я ебу [+**non-borrowed**][+**taboo**][+**SF:sex**] суку [+**non-borrowed**][+**taboo**][+**SF:sex**], я скучаю по вторнику (Скучаю)

Потом ебу [+**non-borrowed**][+**taboo**][+**SF:sex**] индустрию и опять скучаю по вторнику (По вторнику, эй)

3. Вандализм

Вандализм на теле только украшает (Тату)

Так же и стены (Стены)

Наркоту [+non-borrowed][+taboo][+SF:drugs] ежедневно в себя помещаю (Drug [+borrowed][+taboo][+SF:drugs])

Но я против системы (Против, а)

Представитель фауны, в моём косом шаит [+non-borrowed][+taboo][+SF:drugs] (Фух)

Что-то типа растений (Зелень [+non-borrowed][+taboo][+SF:drugs])

Люблю наличку, хочу малыша (Baby [+borrowed][+non-taboo]) от своих денег (А-а-а)

Я сейчас high [+borrowed][+taboo][+SF:drugs] (Полёт), занял бизнес (Занял)

МАУОТ разьёбывает [+non-borrowed][+taboo][+SF:profanity] — занял бизнес (МАУОТ)

Пишут так (Пишут) много принцесс (Принцесс)

Как будто я являюсь для них принцем (На коне)

Сплю под ксаном [+borrowed][+taboo][+SF:drugs], деньги — будильник

Секс [+non-borrowed][+taboo][+SF:sex] с Оксаной, мы с ней не мутили (А-а)

Ты до сих пор броук [+borrowed][+non-taboo] — это причина почему ты в тильте [+borrowed][+non-taboo] (Тильт [+borrowed][+non-taboo])

Косые [+non-borrowed][+taboo][+SF:drugs] я для них утиль (Вдул [+non-borrowed][+taboo][+SF:drugs]), с моего пути уйди (Ушёл)

Кручу [+non-borrowed][+taboo][+SF:drugs] себе ногу, пока рэпера курят [+non-borrowed][+taboo][+SF:drugs] шпильки (Кручу [+non-borrowed][+taboo][+SF:drugs], у-у-у)

4. Дел нету

(Ага) Моё питание — дым [+non-borrowed][+taboo][+SF:drugs], поэтому дел нету (Эй, нет)

Начал повторяться в текстах, других тем нету (Других)

Научи меня, звезду, понимать планеты (Научи)

По расписанию дым [+non-borrowed][+taboo][+SF:drugs] (Фух), поэтому дел нету (А-а-а)

Прибыльно базарю, посмотри на мой счёт — он биги-биги [+borrowed][+non-taboo] (Большой)

Присмотришься (А?), вдруг рядом с тобой мыши [+non-borrowed][+taboo][+SF:VC], как Микки-Микки (Крысы [+non-borrowed][+taboo][+SF:VC])

Возьми их и вычеркни из своей жизни, выкинь-выкинь (К чёрту)

Эй, разговариваю с соусом [+borrowed][+non-taboo] за жили-были (Только правду, ага)

Не гоняю воздух (Let's go [+borrowed][+non-taboo]), как кон-ди-ционер (He-a)

Я зависим, поздно при-ня-тие мер (Junkie [+borrowed][+taboo][+SF:drugs])

Мне даётся просто за-пи-сывать демо [+borrowed][+non-taboo] (Просто)

Это так просто, damn [+borrowed][+taboo][+SF:profanity] (А-а-а)

5. Насморк

Сегодня болею, у меня Колум— (А)

Сегодня болею, у меня Колумбийский насморк (Болею)

Прилетел в бизнесе, выгляжу дорого и классно (Бизнес)

Эй, красные вееры на мне, и мне с ними прекрасно (Пятаки)

Знаю, опасно, но в моём носу сейчас целая трасса [+non-borrowed][+taboo][+SF:drugs] (У-у-у)

Это Колумбийский насморк (У-а)

Это Колумбийский насморк (Кокос [+non-borrowed][+taboo][+SF:drugs])

Это Колумбийский насморк (У-у)

Это Колумбийский насморк (У)

Баунти сделал gunboost [+borrowed][+non-taboo] в этом раунде (Быстро)

В ахуе [+non-borrowed][+taboo][+SF:profanity], типы глотают пыль — я на Ауди (Врум-врум)

Пакует вещи рэпер, от меня в ауте (ОМОН)

Смакует слушатель, мой звук — в sauce'e [+borrowed][+non-taboo]

Газует [+borrowed][+taboo][+SF:drugs], MAYOT — ускоренный, пока весь мир на паузе (Let's go [+borrowed][+non-taboo])

6. ИЗО

Я только проснулся

Утро, муд [+borrowed][+non-taboo]: положите мне дерьма
[+borrowed][+taboo][+SF:drugs] в wood [+borrowed][+taboo][+SF:drugs] (Фух)

Покажите, кто ещё так крут (А?), плаг [+borrowed][+taboo][+SF:drugs] окрыляет
лучше, чем Red Bull [+borrowed][+non-taboo] (Высоко
[+borrowed][+taboo][+SF:drugs])

Пьер Вуд (Ага) — ебусь [+non-borrowed][+taboo][+SF:sex] с этим дерьмом [+non-
borrowed][+taboo][+SF:profanity] (Жёстко)

Знаю грязь, могу попасть в тюрьму (Решётка), знаю, могу поднять бунт (Let's go
[+borrowed][+non-taboo])

ИЗО, MAYOT научит рисовать денежки (Бабки)

Шутер [+borrowed][+taboo][+SF:VC] спускает курок (Крау
[+borrowed][+taboo][+SF:VC]), если нам дорогу перешли (Пиздец [+non-
borrowed][+taboo][+SF:profanity] вам)

Бурлится бонг [+borrowed][+taboo][+SF:drugs], я втягиваю верхушки [+non-
borrowed][+taboo][+SF:drugs] (Верха [+non-borrowed][+taboo][+SF:drugs])

Сука [+non-borrowed][+taboo][+SF:profanity], до сих пор живу по принципу
«бери — не жди» (Бери своё, у)

Champagne crew [+borrowed][+non-taboo], я разьёбываю [+non-
borrowed][+taboo][+SF:profanity] в нём в соло [+borrowed][+non-taboo] (Один)

Теперь я, как Золо, во мне зола [+non-borrowed][+taboo][+SF:drugs] (А-а)

Снова экс [+borrowed][+non-taboo] пишет, хочет снова (Ещё раз)

Я поднялся, но помню тех, кто с пола (Не забываю)

7. 4

Алко— Алко, трава [+non-borrowed][+taboo][+SF:drugs], заны [+borrowed][+taboo][+SF:drugs], никотин — во мне все четыре (Всё вместе)

Эй, в зубы палку [+borrowed][+taboo][+SF:drugs] закрутил, взрыв, как С4 [+borrowed][+taboo][+SF:VC] (Бум [+borrowed][+taboo][+SF:VC])

Слышу у эмси [+borrowed][+non-taboo] мои строчки — они чё, тырят? (Пиздят [+non-borrowed][+taboo][+SF:profanity])

Сука [+non-borrowed][+taboo][+SF:sex] делает хорошо мне, садись, четыре (Четвёрка)

Эй, четыре (Эй, wait [+borrowed][+non-taboo])

Эй, четыре (Сколько?)

Эй, четыре (Ага)

Четыре (Four [+borrowed][+non-taboo])

Эй, четыре (Ага)

Эй, четыре (Четыре)

Эй, четыре (Эй)

Четыре (Четыре)

Туплю, будто удалили зубы мудрости (Тупой)

Люблю flip'ать [+borrowed][+non-taboo] в купюры, доставляет счастье (Кэш [+borrowed][+non-taboo])

Я участник той банды [+non-borrowed][+taboo][+SF:VC], что курит [+non-borrowed][+taboo][+SF:drugs] через пластик (Фух)

Эй, двигаюсь с наганом [+borrowed][+taboo][+SF:VC], и я не о Басте (Гр-р)

8. PUSH

(Ага) МАУОТ у микро, нахуй [+non-borrowed][+taboo][+SF:profanity] пунш (Нахуй [+non-borrowed][+taboo][+SF:profanity] это)

Эй, быстро разьебал [+non-borrowed][+taboo][+SF:profanity] игру — это пуш [+borrowed][+non-taboo] (Это пуш [+borrowed][+non-taboo])

Эй, слова из души капают — это душ (Капают)

Эй, неожиданно был сорван куш

Если снаружи секси [+borrowed][+taboo][+SF:sex] — хочу побывать внутри [+non-borrowed][+taboo][+SF:sex] (Побывать внутри [+non-borrowed][+taboo][+SF:sex])

У меня кореш со Стечкиным делает шоты [+borrowed][+taboo][+SF:VC], как Рутин (Тр-р, тр-р)

Я видел сук [+non-borrowed][+taboo][+SF:sex] этих рэперов, они из десяти на три (На три)

Сделал бабки из воздуха, каждая купюра парит (Пари)

Ебу [+non-borrowed][+taboo][+SF:sex] игру — она кричит моё имя (А)

Проблемы с дикцией — пять таблеток [+non-borrowed][+taboo][+SF:drugs] принял (Да)

Готовлю мясо, добавил дыню (А)

Я на радио играю de_nuke [+borrowed][+non-taboo] (А-а)

Много сук [+non-borrowed][+taboo][+SF:sex], девочки, успевайте, есть вакансии (Вакансии)

Где бы я ни был — дым [+non-borrowed][+taboo][+SF:drugs] по всей локации (Локации)

Эй, все мои текста подсказывают ситуации (Ситуации)

Эй, истина: деньги не дороже репутации (Репутации)

9. JAKE PAUL

Хлопья навверх — FEDUK (Эй)

Зацени счёт, я веду

Твоя сука [+non-borrowed][+taboo][+SF:sex] может уйти ко мне (Ха-ха-ха) — это тоже имей в виду (На, сука [+non-borrowed][+taboo][+SF:profanity])

На их мнение положил болт [+non-borrowed][+taboo][+SF:sex] (Пох [+non-borrowed][+taboo][+SF:profanity]) — занимаюсь игроимением [+non-borrowed][+taboo][+SF:sex] (Эй)

Всем похуй [+non-borrowed][+taboo][+SF:profanity] на корону — я занял трон (В топе)

Огненный нал, наломал дров (Пятёрки)

Я на микро устроил шоу (Шоу)

Я показал им свои панчи [+borrowed][+non-taboo] (P-p) — чувствую себя, как Джейк Пол (А?)

Везучий, на мне джекпот [+borrowed][+non-taboo] (Выиграл)

Я курю [+non-borrowed][+taboo][+SF:drugs] этот вещдок (Фух)

Суки [+non-borrowed][+taboo][+SF:sex] мне отдаются [+non-borrowed][+taboo][+SF:sex] (Ага), то что я рэпер — предлог (Рэпер)

Зиплока [+borrowed][+taboo][+SF:drugs] опустошение (Эй), я иду на повышение [+borrowed][+taboo][+SF:drugs] (Вверх [+borrowed][+taboo][+SF:drugs])

Я больше не хочу быть броуком [+borrowed][+non-taboo], сука [+non-borrowed][+taboo][+SF:profanity] (А-а), это моё решение (У)

Сила внушения, поэтому создаю движение (Суета)

Я люблю шайенье [+non-borrowed][+taboo][+SF:drugs] , для МАУОТ'а — это украшение (Ага)

Пепел вокруг — это извержение (Вулкан)

Заражение всех вокруг (Всех), как недуг

Уши поражает звук (What? [+borrowed][+non-taboo])

Заставляет голову качаться, записав дома на MacBook [+borrowed][+non-taboo]

Хлопья наверх — FEDUK (Эй)

Зацени счёт, я веду (Веду)

Твоя сука [+non-borrowed][+taboo][+SF:sex] может уйти ко мне (Ха-ха-ха) — это тоже имей в виду (На, сука [+non-borrowed][+taboo][+SF:profanity])

10. Оппонент не вывез

Оппонент [+**borrowed**][+**taboo**][+**SF:VC**] не вывез, я заставил его бегать

Приготовьте чек [+**borrowed**][+**non-taboo**], и он заставит меня делать

Дороги [+**non-borrowed**][+**taboo**][+**SF:drugs**] в носу заставляют меня ехать

После чтобы не отъехать бошка [+**non-borrowed**][+**taboo**][+**SF:drugs**], но на ней не перхоть

Братья следят за моей спиной — они не массажисты

Думаешь это цветочки? Нет, у них есть реальный пистик [+**non-borrowed**][+**taboo**][+**SF:VC**]

Грязные деньги сводят с ума, как оставаться чистым?

Постоянно внутри вещества [+**non-borrowed**][+**taboo**][+**SF:drugs**], как оставаться чистым?

Курю АК-47 [+**borrowed**][+**taboo**][+**SF:drugs**], я не курю Galil [+**borrowed**][+**taboo**][+**SF:drugs**]

Прибыльные догонялки за бабками, я галил

Индустрии столько музыкантов подарил

MAYOT их вдохновил, но не на то, чтоб каждый пил

Вырубил бошку [+**non-borrowed**][+**taboo**][+**SF:drugs**] где-то пятак, походу это эйс [+**borrowed**][+**non-taboo**] (Фух)

Это заправка — топливо [+**borrowed**][+**taboo**][+**SF:drugs**], лейся

Столько драгов [+**borrowed**][+**taboo**][+**SF:drugs**] в моей жизни, я говорю сердцу: «Бейся»

Голоса в моей голове — бесы, они меня бесят

Деньги как страницы — я читаю [+**non-borrowed**][+**taboo**][+**SF:drugs**]

Мой блок [+**borrowed**][+**non-taboo**] может мной гордиться, я считаю

Дорогие камни на мне лучи дают

Платят за мой голос, что идеально с битом [+**borrowed**][+**non-taboo**] совпадает (Эй)

11. Nakuna Matata

Эй, её колени трогали пол (Пол), а рот горлышко от бутылки

В неё наливается MAYOT [+**borrowed**][+**non-taboo**] (MAYOT [+**borrowed**][+**non-taboo**])

Я вижу своё отражение, водник [+**non-borrowed**][+**taboo**][+**SF:drugs**] целует меня в лоб (Муа)

Я зависим от умножения, это то, что меня прёт (Бабки)

Я на правонарушение, подо мною тонкий лёд (Бандит [+**non-borrowed**][+**taboo**][+**SF:VC**])

Если я сделаю погружение, кто меня спасёт? (Кто?)

Дыня а.к.а. [+**borrowed**][+**non-taboo**] Баунти Женья — это тот, кто ща поёт (Ага)

Мой звук доводит до опьянения даже того, кто не пьёт (Даже их)

Эй, Nakuna Matata [+**borrowed**][+**non-taboo**], я двигаюсь с кабанами (Хр-р)

В наших текстах много матов, мы могли бы быть борцами (Борцухи)

Бесконечно считаю налик, я попал под Изанами (Wait [+**borrowed**][+**non-taboo**])

MELON MUSIC [+**borrowed**][+**non-taboo**] лидирует в гонке, остальные за нами (Мы первые)

Под занами [+**borrowed**][+**taboo**][+**SF:drugs**] я не помню как выступил (Чё?)

Концерт прошёл заебись [+**non-borrowed**][+**taboo**][+**SF:profanity**], но говорят я жесь тупил (Тупица)

Организатор говорит: «Не кури в гримёрке», он вайб [+**borrowed**][+**non-taboo**] убил (Похуй [+**non-borrowed**][+**taboo**][+**SF:profanity**])

Но я на это забил хуй [+**non-borrowed**][+**taboo**][+**SF:profanity**], потом забил косой [+**non-borrowed**][+**taboo**][+**SF:drugs**] и себя убил [+**non-borrowed**][+**taboo**][+**SF:drugs**] (Фух)

12. Воскресенье

Эй (Фух)

Ебать [+non-borrowed][+taboo][+SF:profanity], меня убрало [+non-borrowed][+taboo][+SF:drugs] (У-у-у)

Эй

Эй-я (Это ЗАПРАВКА, эй)

Убило [+non-borrowed][+taboo][+SF:drugs] в субботу, нужно воскресенье (Воскресенье)

Я вдохнул бошку [+non-borrowed][+taboo][+SF:drugs] — устроил облысение (Лысый)

Я этой игре устроил потрясение (Потрясение)

Спасибо, что жив, несмотря на опасения (Спасибо)

Лёгкие — Газгольдер [+borrowed][+taboo][+SF:drugs], бля [+non-borrowed][+taboo][+SF:profanity], я двигаюсь с Наганом [+borrowed][+taboo][+SF:VC](Пре)

Заебали [+non-borrowed][+taboo][+SF:profanity] меня фоткать, говорю: «Не надо» (А-а)

Я приманиваю девочек своим карманом (Карман)

В этом море рэперов у нас своя армада (Let's go [+borrowed][+non-taboo])

Мне овации, а фейкам [+borrowed][+non-taboo] звук руки об лицо

Выше [+borrowed][+taboo][+SF:drugs] авиации с хэша [+borrowed][+taboo][+SF:drugs] за тыща пятьсот

Парадокс — я вдохнул растения [+non-borrowed][+taboo][+SF:drugs], а выдал мяцо

Мне в директ [+borrowed][+non-taboo] пишет твоя bitch [+borrowed][+taboo][+SF:sex], я ща не про песок

Вдохнул кусок [+non-borrowed][+taboo][+SF:drugs], закончилась линия жизни (Да)

Горит брусок [+non-borrowed][+taboo][+SF:drugs] — он довёл меня до шизы (Сошёл с ума)

Из стопок сложу пирамиды ещё выше Гизы (Пачки)

Из оппа [+borrowed][+taboo][+SF:VC] вытекает сок — пинаю ногой гильзу [+non-borrowed][+taboo][+SF:VC] (Кровь [+non-borrowed][+taboo][+SF:VC], ага)

13. Ножевое

Алло?

Ножевое [+non-borrowed][+taboo][+SF:VC]

Совершит покушение [+non-borrowed][+taboo][+SF:VC] на живое

Не лезь на рожон, и в твой животик не влетит рожок [+non-borrowed][+taboo][+SF:VC] (Туловище)

Наши к бою всегда готовы и легко нашинкуют [+non-borrowed][+taboo][+SF:VC] (Чик-чик-чик [+non-borrowed][+taboo][+SF:VC])

Пришёл и войну разжёт, и тебя никто не нашёл (Где ты?)

Ножевое [+non-borrowed][+taboo][+SF:VC]

Совершит покушение [+non-borrowed][+taboo][+SF:VC] на живое (На жизнь)

Не лезь на рожон, и в твой животик не влетит рожок [+non-borrowed][+taboo][+SF:VC] (Пау-пау [+borrowed][+taboo][+SF:VC])

Наши к бою всегда готовы и тебя нашинкуют [+non-borrowed][+taboo][+SF:VC] (Готовы)

Пришёл и войну разжёт, и тебя никто не нашёл (Никто)

Рэперы вокруг как шмотки с рынка (Bih' [+borrowed][+taboo][+SF:profanity])

Мне нужна грязная сука [+non-borrowed][+taboo][+SF:sex], чтоб была как свинка (Грязь)

Я похож на Фараона, постройте мне сфинкса

Высоко [+borrowed][+taboo][+SF:drugs] как птица, сыр [+borrowed][+non-taboo] в карманах — это пицца (А-у)

Я охочусь за баблом — это браконьер-флоу [+borrowed][+non-taboo]

Меня мажет [+non-borrowed][+taboo][+SF:drugs] очень жёстко — это Кержаков
Доре [+borrowed][+taboo][+SF:drugs]

Сука [+non-borrowed][+taboo][+SF:sex] хочет моих денег, может пососать [+non-borrowed][+taboo][+SF:sex] в долг (Ага)

В моих фразах есть толк, ведь это Chandon [+borrowed][+non-taboo] talk
[+borrowed][+non-taboo]

Долблю [+non-borrowed][+taboo][+SF:drugs] зелёную башку [+non-borrowed][+taboo][+SF:drugs], вдохнул Фрэнка Оушена

Рэперы завидуют видя моих stack'ов [+borrowed][+non-taboo] толщину

Ты базаришь на нас, что это за чертовщина?

Будет обстрел [+non-borrowed][+taboo][+SF:VC] твоей жопы или будет поножовщина [+non-borrowed][+taboo][+SF:VC]

14. У нас

Эй, МАУОТ, у-уа

Эй

Ты знаешь

Лучшие суки [+non-borrowed][+taboo][+SF:sex] у нас (У нас)

Длинные деньги [+borrowed][+non-taboo] у нас (Реально длинные
[+borrowed][+non-taboo])

Это моя жизнь, я другой не хочу (А-а)

Фанат говорит: «Я тобой быть хочу» (Тобой)

Намочил шею — это пристань (Water [+borrowed][+non-taboo])

За пару лет только представь (Пару)

Нахуй [+non-borrowed][+taboo][+SF:profanity] заметки, — это фристайл
[+borrowed][+non-taboo] (Фристик [+borrowed][+non-taboo])

Курю шумно [+borrowed][+taboo][+SF:drugs], слышит все здание

Биторазъёб [+non-borrowed][+taboo][+SF:profanity], трекосоздание

Розетка [+**borrowed**][+**taboo**][+**SF:drugs**], не разъём

Туманит сознание

Знаю всё (У-у-у)

Бошка [+**non-borrowed**][+**taboo**][+**SF:drugs**] дала знаний

Знаю как поднять кэш [+**borrowed**][+**non-taboo**]

Хочешь с нами? (Пойдём)

Appendix 2 - Tags calculations

1. ЗАПРАВКА КИД (МАУОТ, 2020)

Word = 1328

STUDY 1:

[+borrowed] = 100

[+borrowed][+non-taboo] = 50

[+borrowed][+taboo] = 50

SFs of [+borrowed][+non-taboo]:

Cars, Size, Money, Rap, Imitation, Fashion, Jewelry, Video Games, Authority,
Encouragement, Friendship, Proper Names, Competence

Total: [+borrowed][+non-taboo]: 50; SFs:13

STUDY 2:

[+taboo] = 132

[+non-borrowed][+taboo] = 82

[+borrowed][+taboo] = 50

STUDY 3:

SFs of [+borrowed][+taboo]:

[+SF:drugs] = 24

[+SF:VC] = 20

[+SF:sex] = 5
[+SF:profanity] = 1
Total: [+borrowed][+taboo] = 50

SFs of [+non-borrowed][+taboo]:
[+SF:drugs] = 42
[+SF:sex] = 22
[+SF:VC] = 10
[+SF:profanity] = 8
Total: [+non-borrowed][+taboo]: 82

Total SFs ([+borrowed][+taboo] AND [+non-borrowed][+taboo]):
[+SF:drugs] = 66
[+SF:sex] = 27
[+SF:VC] = 30
[+SF:profanity] = 9
Total: [+taboo] = 132

2. ЗАПРАВКА КИД 2 (МАЙОТ, 2021)

Words = 1504

STUDY 1:

[+borrowed] = 113
[+borrowed][+non-taboo] = 76
[+borrowed][+taboo] = 37

SFs of [+borrowed][+non-taboo]:

Cars, Video Games, Rap, Fashion, Combination, Authority, Love, Social Networks, Money, Cooking, Police, Colors, Medicine, Combustion, Friendship, Proper Names, Imitation, Expertise, Music Charts, Criticism, Jewelry

Total: [+borrowed][+non-taboo]: 76; SFs: 21

STUDY 2:

[+taboo] = 145
[+non-borrowed][+taboo] = 108
[+borrowed][+taboo] = 37

STUDY 3:

SFs of [+borrowed][+taboo]:

[+SF:drugs] = 21

[+SF:VC] = 12

[+SF:sex] = 3

[+SF:profanity] = 1

Total: [+borrowed][+taboo] = 37

SFs of [+non-borrowed][+taboo]:

[+SF:drugs] = 46

[+SF:sex] = 37

[+SF:profanity] = 16

[+SF:VC] = 9

Total: [+non-borrowed][+taboo]: 108

Total SFs ([+borrowed][+taboo] AND [+non-borrowed][+taboo]):

[+SF:drugs] = 67

[+SF:sex] = 40

[+SF:VC] = 21

[+SF:profanity] = 17

Total: [+taboo] = 145

3. ЗАПРАВКА КИД 3 (МАЙОТ, 2022)

Words = 1705

A. STUDY 1:

[+borrowed] = 105

[+borrowed][+non-taboo] = 62

[+borrowed][+taboo] = 43

SFs of [+borrowed][+non-taboo]:

Curiosity, Rap, Proper Names, Encouragement, Kids, Money, Emotions, Size, Fashion, Video Games, Love Relationships, Interruption, Infrastructure, Providing Additional Information, Mood, Social Networks, Imitation

Total: [+borrowed][+non-taboo]: 62; SFs: 17

B. STUDY 2:

[+taboo] = 156

[+non-borrowed][+taboo] = 113

[+borrowed][+taboo] = 43

C. STUDY 3:

SFs of [+borrowed][+taboo]:

[+SF:drugs] = 29

[+SF:VC] = 10

[+SF:profanity] = 2

[+SF:sex] = 2

Total: [+borrowed][+taboo] = 43

SFs of [+non-borrowed][+taboo]:

[+SF:drugs] = 47

[+SF:profanity] = 24

[+SF:sex] = 21

[+SF:VC] = 21

Total: [+non-borrowed][+taboo]: 113

Total SFs ([+borrowed][+taboo] AND [+non-borrowed][+taboo]):

[+SF:drugs] = 76

[+SF:profanity] = 26

[+SF:sex] = 23

[+SF:VC] = 31

Total: [+taboo] = 156