

**B.A. thesis supervisor's review: "White, Blue, Red Flow? Analyzing the Role of English in Slovak Hip Hop" by Damir Daniel Demovič, Prague, Charles University, Faculty of Humanities, 73 pp.**

Damir Daniel Demovič's bachelor thesis deals with the utilization of the English language within Slovak hip hop music in relation to the notion of *authenticity construction*. Grounded in sociolinguistics and critical anthropology, it builds on, expands and, to some extent, contests the previous study of the same topic, which makes the thesis a valuable addition to the body of academic knowledge, regarding the discussed topic.

The thesis is based on the intersection of four theories concerning authenticity, appropriation, global Englishes and translocality, all of which are explicitly related to the topic – hip hop music among Slovak culture. The theoretical frame is appropriate for the thesis goal, which is even more praiseworthy, since all titles were sought out and chosen by the author himself. All discussed theories are clearly and thoughtfully explained, although I would suggest deemphasizing the authors to avoid serial citations as in "Watts concurs... Perry points to... Flores uses the example... Taylor employs..." (p. 19-20).

From a methodological point of view, the author's choices are generally suitable and reasonably well documented, even if they are all embedded only in one methodological title (Punch's handbook). The account is transparent and reflexive, taking the author's positionality into consideration. However, there are some minor issues I would like to point out, namely representative sample (mentioned in relation to rapper Zverina) (p. 30), triangulation (p. 31) and mixed methods (p. 32). I would like the author to explain, how he understands these concepts and discuss how they were actually used in his research.

The research results are divided into four subchapters, each presenting different utilization of English by the Slovak hip hoppers. Based primarily on an analysis of the lyrics of selected hip hop artists, the author skillfully presents interesting findings, which expand and, to some extent, contest previous works on the issue (Barrer). At the same time, he is able to contextualize his findings on a global level (Alim, Adjirakor). The first three subchapters are well thought through and present a clearly structured message, even if the third one is substantially shorter than the rest. The fourth subchapter, which is somewhat disorganized, lacks clear structure and presents several, only remotely related, themes that would be better presented separately (or at least divided by headings). It might be helpful, if the author could explain, how he decided what the content of each subchapter would be and what ideas hold them together.

Concerning formal requirements, the thesis meets all of them without reservation, including proper citations and references. From the very beginning, the author worked independently without a need for much guidance on my part, other than commenting on his early drafts of the thesis. It shows his intellectual maturity and academic skills, above the usual level of baccalaureate.

To sum up, most of the points of critique mentioned above are only minor issues and considering the thesis strong parts, I recommend it for the defense and suggest to grade it **excellent** (1).

Prague, 18th September 2022

Mgr. Martin Heřmanský, Ph.D.