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Kiezdeutsch (Hood German) – from interlanguage to multiethnolectal affected youth language

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Wiese (2012) claims a new German dialect which emerges in multiethnic urban areas. She calls this variety *Kiezdeutsch* (Hood German). She also states that Hood German reflects genuine tendencies in German language especially from spoken varieties like dialects. We claim that Hood German is neither a dialect nor reflects its innovations genuine German tendencies in language change. We take the position that Hood German emerged first as contact variety which reflects interlanguages from Turkish migrants in the first and second generation learning German as second language. Contact variety phenomena are here seen as a psycholinguistic phenomenon in respect to Weinreich (1953). This contact variety evolves as an ethnolect. Auer (2003: 257) terms it primary ethnolect (primärer Ethnolect). It is obvious that this variety transports socio-symbolic values in language use of third and fourth migrant generation. This ethnolectal variety was stylized in the media by the end of the 1990th. Deppermann (2007) argues that the variety henceforward becomes a resource which is used by adolescent with diverse ethnic backgrounds (medial-sekundärer Ethnolect). To understand Hood German, it is necessary to link the psycholinguistic perspective with a sociolinguistic and semiotic perspective. It is evident that especially adolescents (Turkish as well as Arabic or German) use this variety consciously to express certain features like ethnic and social affiliation.

This language phenomenon is also stylized in popular German film. Medial representations of Hood German can be described with methods of media semiotics. Thereby they can be traced back to filmic realizations of semantic structures within specific conceptions of society. In 2013, Bora Daktegin's *FACK JU GÖHTE* as a very successful German film production deals with Hood German as a central semantic aspect which is especially assigned to adolescents. Those are signified as deviant from socio-normative expectations, respectively as endangered of becoming involved in crime while living in precarious circumstances. The specific ethnic background of the shown characters in this example is no longer a material condition for the use of Hood German, since German characters as well as figures from a migrant background are using it. Through the analysis of the textual structure of those popular media products and the strategies for staging speakers of Hood German, empirically based propositions about predominant articulations and representations of it can be made. As a result, we want to point out, how our theoretical position finds adequate equivalents in filmic expressions and evaluations of the cultural embedment and evolution of Hood German.