

Vernacular Style of English Use in The Pariah (2011) Movie as The Portrayal of African American Identity

Agung Tri Wahyuningsih¹, Hadi Sampurna², Restu Dianasari³

^{1,2,3} English Department, Faculty of Humanities, Universitas Jember, Indonesia

ABSTRACT: This research is aimed at identifying linguistic patterns representing the vernacular style of African American identity used by the characters in the *Pariah* (2011) movie. The movie *Pariah* (2011), which portrays a black lesbian teenager (Alike), displays a middle-class family whose parents' marriage crumbles. Experiencing a dysfunctional family and heartbreak, Alike starts her journey to be a lesbian. This black lesbian identity corroborates the African American stereotype as Tyree (2011) has examined. Fortifying this stereotypical identity of the movie characters, this research employs Green's (2002) set of vernacular patterns, grouped into sound patterns, word and phrase patterns, and sentence patterns. The result shows that the characters in the movie speak exactly the vernacular style of AAVE. The simplicity found in their utterances clearly indicates its stereotype of African American identity. Thus, this movie reflects the African American community with their particular culture reflected in their use of specific language variety.

KEYWORDS: AAVE, identity, linguistic patterns, vernacular.

I. INTRODUCTION

The term 'vernacular' might be familiar to linguists but not to common people. This term was used since the Middle Ages to show different varieties of languages used in Europe concerning their prestige in use. Local European languages were considered low, while the Latin language was highly prestigious. This conception continued to grow and was employed to distinguish any non-standard variety of a language spoken by lower-status people. Thus, vernacular is defined as a mode of expression of a social dialect spoken by a lower-status community. This vernacular variety is considered non-standard since it has noticeable distinctions from the prestigiously perceived language ⁽¹⁾.

African American Vernacular English (AAVE) does not have its presumed record historically since the factual information used as the basis of reasoning is quite limited. Despite its uncertain origin, AAVE attracts some scholars to investigate further the development and rule-governed features. Even in a survey by Schneider conducted in 1996, this vernacular reached five times higher in the number of publications compared to other varieties of English ⁽²⁾. Thus, it proves that this particular non-standard variety is intriguing to research.

Some names referring to AAVE are variously termed. Some linguists label it as Black English, Black Vernacular English, and Afro-American English ⁽³⁾. Other scholars, concerning speakers' skin colour, embed some other terms following the word "Black", such as (Black) communication, (Black) dialect, (Black) folk speech, (Black) street speech, (Black) English Vernacular, and (Black) Vernacular English. Similar to this skin colour reference, another term, "Negro" which refers to people of Black African ancestry, is employed, and generates names such as Negro dialect, Nonstandard Negro English, Negro English, and American Negro speech. However, some scholars avoid mentioning colour since it is discriminative. They replace the words "Black" and "Negro" with African followed by American, thus (other than the aforementioned terms before) we know now African American Language (AAL) and African American English (AAE) ⁽⁴⁾.

AAVE has its special linguistic features that diverge from the white vernacular dialects in the US and appear to be a "divergence issue" ⁽⁵⁾. Regardless of the other issue (creole origins issue) that Rickford addressed, these features have been scrutinized by some linguists such as Labov and Harris (1986), Ash and Myhill (1986), Bailey and Maynor (1985, 1986, and 1989), etc. ⁽⁵⁾. They found that some features that AAVE has coexist with other co-territorial dialects of English ⁽⁶⁾. The coexistence in this case might be seen as merely emblematic features or as "bad" (or not) English ⁽⁷⁾. However, these features make a large number of researchers examine further to see their systematic patterns.

Some studious inquiries about AAVE patterns have resulted in some similar formulations. Rickford's research was focused on copula absence ⁽⁵⁾, and Mufwene, who acknowledged Rickford's study, claimed that lack of subject verb agreement, the structure of noun phrase, especially regarding the position of determiner, the use of plural with (-z), and the use of possessive pronoun

Vernacular Style of English Use in The Pariah (2011) Movie as The Portrayal of African American Identity

resemble other English dialects ⁽⁸⁾. Poplack compared some linguistic features between AAVE and the contemporaneous dialects of English, particularly on past-formed verb, along with other uses of copula formulation such as *ain't*, and contracted variant *'d* ⁽⁷⁾. More on the detailed analysis of AAVE was done by Alim. He analysed linguistic features in HipHop songs, which were identical to the black community. There were seven common features found comprising keeping “be”, copula absence, stressed “been” “gone” for future tenses, “they” for possessive, the absence of postvocalic “r”, and “-ank” for “ink” use such as “drank” for “drink” ⁽⁹⁾. Further, Alaa synthesized more current researches’ findings into a neat summary of phonological, grammatical, and syntactical features presenting the absence of copula, “be” deletion, double negatives, realization of /iŋ/ as /in/, etc. ⁽¹⁰⁾. All the previous researches give insight to the readers that some features performed consistently by AAVE indicates users’ ethnicity, culture, and identity.

AAVE patterns may not only be found in daily interaction but also in literary works, such as *Bulworth* (1998), *Bamboozled*, (2000), *Mantan: The New Millennium Minstrel Show* (2000), *Fresh* (1994) and *The Best Men* (1999) that were rich with in AAVE features, such as sentence patterns and verbal marker “be”. Besides, the acts of consuming drugs and committing violence vividly created the image of the black community. Combining the specific language features and the story directs the viewers to realize that the utterances or dialogues in the movie are ungrammatical compared to the perceived standard English. It shows that the films intentionally depict the culture and identity of this community through the use of non-standard variety, the vernacular style of African American English ⁽⁴⁾. Similar to that factual information, this current study is designed to portray the African American Identity through the use of the vernacular style of English in the *Pariah* (2011) movie. This movie tells about a girl named Alike who is experiencing a transformative experience of adolescence. This movie portrays a perceived racial and sexual difference of a young person (Alike) who lives with her middle-class family in Brooklyn. Alike finally chooses to be a lesbian and becomes a pariah in her family.

II. LITERATURE REVIEW

There are lots of scholarly propositions that set some features found in AAVE. Among some that have already been mentioned in the previous part. This research employs Green’s (2002) three collections of specific rules in AAVE. They are sound patterns, words and phrases, and sentence patterns. Green’s elaborations on this vernacular cover all aspects of linguistic features, which are initialized from the smaller units to the largest one ⁽⁴⁾.

A. Sound Patterns

In AAVE pronunciation, some restrictions are commonly found. The following table presents the restriction clearly.

Table 1. Some Restrictions in Sound Patterns

No	Pronunciation Restriction	Examples	Explanation
1	Certain combination of consonant sounds occurs at the end	pt (as in <i>kept</i>) ct (as in <i>act</i>) st (as in <i>best</i>) ft (as in <i>left</i>) ld (as in <i>cold</i>) nd (as in <i>spend</i>)	The words that are ended by the two consonants will be pronounced with the closest sound: <i>st</i> and <i>sk</i> → <i>s</i> → best (<i>bes</i>) and mask (<i>mass</i>) <i>nd</i> and <i>nt</i> → <i>n</i> → spend (<i>spen</i>), mint (<i>min</i>), went (<i>wen</i>) <i>n't</i> → <i>n</i> → can't (<i>can</i>), won't (<i>won</i>), ain't (<i>ain</i>)
2	Certain combination of consonant sounds occurs in the middle	nd (as in <i>spending</i>) nd (as in <i>kindness</i>) d (as in <i>building</i>) pt (as in <i>acceptable</i>)	The words that have the two consonants in the middle will be pronounced with the closest sound or will be dropped: <i>nd</i> → <i>n</i> → spending (<i>spening</i>) <i>nd</i> → ϕ → kindness (<i>kiness</i>) <i>d</i> → ϕ → building (<i>builing</i>) <i>pt</i> → <i>p</i> → acceptable (<i>acceable</i>)
3	The “th” sound occurs at the beginning, middle, and or end	th (as in <i>these</i>) th (as in <i>birth</i> day) th (as in <i>bath</i> and <i>smooth</i>)	The words that consist of “th” either at the beginning, in the middle, or at the end will be pronounced with the closest sound (d, f, t, v): <i>th</i> → <i>d</i> → these (<i>dese</i>) <i>th</i> → <i>f</i> → birthday (<i>birfday</i>) <i>th</i> → <i>t</i> → with (<i>wit</i>) <i>th</i> → <i>f</i> → with (<i>wif</i>) <i>th</i> → <i>f</i> → bath (<i>baf</i>) <i>th</i> → <i>v</i> → smooth (<i>smoov</i>)

Vernacular Style of English Use in The Pariah (2011) Movie as The Portrayal of African American Identity

B. Word and Phrase Patterns

AAVE might be seen as “bad” grammar or considered slang. AAVE consists of slang, but AAVE is not slang. Slang is commonly used by young adults or those who are coming of age, and is used to show solidarity. Concerning the vocabulary used, the following table presents restricted phenomena of words and phrases used.

Table 2. Restriction in Word and Phrase Patterns

No	Words and Phrases	Examples	Explanation
1	General Words and Phrases	<i>ashy</i> (adjective)	<i>Ashy</i> is used to show dry appearance of skin, for example <i>That lotion is good for ashy skin.</i>
		<i>call _self</i> (verb)	The reflexive pronoun <i>_self</i> is preceded by pronoun depending on the subject, for example: <i>He call hisself cooking.</i>
		<i>get over</i> (verb) <i>sadity</i> (adjective) <i>mannish</i> (adjective) <i>womanish</i> (adjective)	Semantically the meaning of the following words deviates from its standard used by the white. get over : take advantage of, succeed by using wit but little effort, for example: <i>The students tried to get over on the teacher.</i> sadity : conceited, uppity, for example: <i>Having confidence is one thing, but she is downright sadity.</i> mannish : 1) said of boys who are behaving inappropriately for their ages, 2) mature, for examples: 1) <i>Those three boys try to hang with those older guys; they are so mannish</i> , 2) <i>Look at the way that little two year old holds his pencil and thinks about what to draw. He's just mannish.</i> womanish : 1) said of girls who are behaving inappropriately for their ages, 2) mature, for examples: 1) <i>She stays out much later than a twelve-year-old should. That's just womanish.</i> 2) <i>Your little niece is so womanish. Yesterday, I watched her while she entertained all the guests at her tea party.</i>
2	Verbal Markers	<i>be</i>	The use of infinitive “be” indicates a recurring activity or state, for example: <i>Sometimes they be sitting in the conference room in the library.</i>
		<i>bin</i> (pronounced with stress)	The use of the word “bin” situates an activity or states in the remote past, for example: <i>They bin sitting in the conference room; they didn't just get there.</i>
		<i>dən</i> (pronounced without stressed)	The use of the word “dən” indicates a completed activity whose resultant state holds now, for example: <i>He dən read all the Little Bill books.</i>
3	Current Slang	<i>already</i> (adverb)	The use of “already” (with stress on the first syllable) is for expressing agreement, for example: A: <i>We should'a told the truth, not lied.</i> B: <i>'Already</i>
		<i>get my praise on</i> (verb)	This verb phrase is delivered to praise or worship, for example: <i>I'm going to early morning service where I can get my praise on.</i>
		<i>off the chain</i> (adjective)	This prepositional phrase is functioned as adjective, for example: <i>That party was off the chain.</i>
		<i>whoadie</i> (noun)	This noun is an addressing term which is used to greet or address a very close friends (comrade), for example: <i>What's up, whoadie?</i>

C. Sentence Patterns

Compared to perceived standard English, AAVE does not follow the standard rules. The following are examples of AAVE style.

Table 3. Some Sentence Patterns in AAVE

No	AAVE Sentence	General Description	Standard English
1	I never <i>be</i> looking for that.	Grammatical verbal marker “be” construction	I usually never look for that.

Vernacular Style of English Use in The Pariah (2011) Movie as The Portrayal of African American Identity

	I <i>be</i> never looking for that.	Ungrammatical because verbal marker “be” precede the adverb “never”	
2	They’a be <i>dən</i> got older.	Verbal markers consisting of “be” and “ <i>dən</i> ” show future resultant state	They will have gotten older.
3	They <i>bin</i> practicing for one hour.	The use of “be/been” indicates time phrases. The example does not mean that it really ends in an hour. “bin” refers to a long time.	They have been practicing for a long time.
4	She steady talking.	The absence of copula is the very common feature in AAVE. However, in this sentence, the use of the word “steady” is for showing an activity that is done consistently (nonstop). If the sentence is added “be” (<i>She be steady talking</i>), it means the habitual meaning (action).	She is talking nonstop.
5.	Dey <i>got</i> a fly messing with me	<i>Dey got</i> introduces a sentence that means something exists.	There is a fly bothering me. <i>Or</i> A fly is bothering me.

All the above patterns or styles are not the total characteristics of AAVE. There are some similar configurations found that resemble the patterns. This study investigates this vernacular style in the chosen object of study.

III. RESEARCH METHOD

This study applies a qualitative research method. The data to analyse is in the form of words, phrases, and clauses. The source of data is the script of the movie entitled *Pariah* (2011) which has been downloaded from <https://www.scripts.com/script-pdf/620>. The script consists of 110 pages. The data are selected based on the above characteristics proposed by Green (2002), focusing on the consistently formulaic style within phonological, morphological, and syntactical patterns. The collected data are grouped based on their linguistic properties and are analysed to prove that this vernacular style represents African American identity.

IV. RESULT AND DISCUSSION

A. Result

The analysis results have found 179 utterances containing specific characteristics of AAVE. Those 179 utterances are re-examined to check for some totally the same words or phrases that are not counted as data for this research. Ultimately, there are 86 data comprising words, phrases, and clauses. The same words that occur are considered as one. The following table presents the complete dataset.

Table 4. Linguistic Patterns Found in *Pariah* Movie Script

No	Linguistic Patterns	Formulaic Style	The Number of Occurrence	Total
1	Sound Patterns	the last two consonants (-ing) are pronounced into one (n')	40	147
		some consonant/vowel deletion (initial, middle, end)	29	
		sound (+word) adjustment and/or contraction	78	
2	Word or Phrase Patterns	slang	12	27
		swearing	12	
		interjection	3	
3	Sentence Patterns	double negatives	1	31
		verbal marker for the third singular person	3	
		verbal marker "been"	6	
		verbal marker "be"	1	
		copula absence	20	
Total				205

The above table presents the vernacular styles that are divided into three linguistic patterns based on Green’s classifications. Each pattern consists of several formulaic styles based on the data collected. The total number of occurrences among the three linguistic patterns clearly shows that the sound pattern dominates. Although the gap between sound patterns and the other two (words/phrases and sentences) is quite far, the fact implies that the characters in the *Pariah* (2011) movie are identified as African American identity since their usage of vernacular style has greater quantities, especially a peculiarity of style speaking which is represented in the sound patterns.

Vernacular Style of English Use in The Pariah (2011) Movie as The Portrayal of African American Identity

Sound Patterns

The analysis reveals that sound patterns make a greater contribution to vernacular style. Some sound patterns are represented in consonant cluster reduction, some consonant/vowel deletion, and sound (+word) adjustment and/or contraction. The following tables present them in detail.

Table 5. Sound Patterns Found in *Pariah* Movie Script

No	Sound Patterns	The Data and Number of Occurrence	Total
1	the last two consonants (-ing) are pronounced into one (n')	<i>beastin'</i> (2x), <i>blowin'</i> (1x), <i>comin'</i> (3x), <i>doin'</i> (1x), <i>eatin'</i> (1x), <i>frontin'</i> (1x), <i>fuckin'</i> (3x), <i>goin'</i> (1x), <i>kickin'</i> (1x), <i>makin'</i> (1x), <i>nothin'</i> (6x), <i>playin'</i> (1x), <i>sayin'</i> (4x), <i>somethin'</i> (1x), <i>talkin'</i> (2x), <i>tellin'</i> (6x), <i>trippin'</i> (3x), <i>waitin'</i> (1x), <i>workin'</i> (1x)	40
2	some consonant/vowel deletion	<i>'bout</i> – about (1x), <i>'em</i> – them (2x), <i>'kay</i> – okay (2x), <i>'till</i> – until (2x), <i>'preciate</i> – appreciate (2x), <i>C'mon</i> – come on(5x), <i>gon'</i> – gone (7x), <i>y'all</i> – you all (6x), <i>yo'</i> - your (1x), <i>ya</i> – you (1x)	29
3	sound (+word) adjustment and/or contraction	<i>coulda</i> – could have (1x), <i>shoulda</i> – should have (3x), <i>wanna</i> – want to (11x), <i>gonna</i> – be+going to (19x), <i>gotta</i> – be+going to (10x), <i>offa</i> – out of (3x), <i>kinda</i> – kind of (2x), <i>lemme</i> – let me (2x), <i>gimmie</i> – give me (1x), <i>ol</i> – all (1x), <i>wassup</i> – what's up (2x), <i>whaddja</i> – what do you (1x), <i>whatchu</i> – what are you (6x), <i>ain't</i> - is/are/was/were + not (7x), <i>I'ma</i> – I will / I am going to (9x)	78
TOTAL			147

Word or Phrase Patterns

On the morphological level, AAVE has its unique vocabulary. As it has already been mentioned that slang is part of AAVE, therefore when talking about this vernacular, slang is inevitable. Further, some swearing words are also common because historically the speakers of AAVE were experiencing myriad social injustices; therefore, swearing words are used to express their tension or to relieve their anger. Not only are swear words, but interjection is also used to express one's anger, burden, and other depressed feelings. This research found 27 occurrences which are distributed to slang, swearing, and interjection. The following table provides detail information.

Table 6. Words and Phrase Patterns Found in *Pariah* Movie Script

No	Word or Phrase Patterns	The Data and Number of Occurrence	Total
1	slang	<i>bruh</i> (1x), <i>holla</i> (2x), <i>nigga/niggas</i> (4x), <i>shortie</i> (1x), <i>incog-negro</i> (1x), <i>nope</i> (3x)	12
2	swearing	<i>bullshit</i> (1x), <i>dammit</i> (2x), <i>damn</i> (5x), <i>goddammit</i> (1x), <i>goddamn</i> (3x)	12
3	interjection	<i>yo</i> (3x)	3
TOTAL			27

Sentence Pattern

In AAVE, syntactical patterns contribute to this community's characteristics. Since the sentences are constructed through combining other smaller linguistic elements, some lexical deviations are also found within this pattern. This study found five sentence patterns which are detailed in the following table.

Table 7. Sentence Patterns Found in *Pariah* Movie Script

No	Sentence Patterns	The Data and Number of Occurrence	Total
1	double negatives	<i>...don't no</i> man want you? (1x)	1
2	verbal marker for the third singular person	<i>...he don't</i> know (2x), <i>he don't</i> mean (1x)	3
3	verbal marker "been"	I <i>been</i> to (1x), I <i>been</i> trying (2x), Where you <i>been</i> this late? (1x), Where you <i>been</i> ? (1x), You <i>been</i> shopping (1x)	6
4	verbal marker "be"	She better <i>be</i> cute.	1
5	copula absence	We goin' (1x), what you doing up? (1x), why you asking me (1x), Why you frontin' (1x), You a grown-ass (1x), You a man now? (1x), You okay? (1x), You alright (1x), You blowin' me (1x), You coming with us? (1x) You done? (1x), You grown! (1x), You late (1x), You listening? (1x) You not goin' take it off (1x), You still coming to..(1x), You sure (1x), You thanking (1x)	20
TOTAL			31

B. Discussion

The analysis shows that the dominant pattern is sound patterns. Historically, African Americans are the descendants of slaves. They were sent to the US from their homeland by force to work and were given limited rights and access to education. They communicated with their masters who were American by using English. Due to the differences from their mother tongue, English might be perceived and pronounced with some phonological adaptation or adjustment. Thus, some English words are pronounced differently from how they should be. The data show that the sound patterns seem to be simplified by deleting some consonants or vowels and combining two or more words into one. The first group of sound patterns confirms its simplicity. The simplification lies in the pronunciation of the last two consonants (-ng), which is pronounced /n'/, such as *doin'*, *eatin'*, *nothin'*, etc. The consistency of deleting the last consonant proves its persistent patterns. Additionally, deletion does not only happen in the last consonants but also in the middle or at the beginning. This way of omitting some consonants or vowels seems random. The data on this study present some various ways, such as deletion of the first vowel ('bout → **about** and 'kay → **okay**), deletion of the two first letters ('em → **them**, 'till → **until**, and 'preciate → **appreciate**), and deletion of the last either one or two letters (gon' → **gone**, yo' → **your**, and ya → **you**). The last group of sound patterns points out playful contraction. The contraction in this sound patterns produces new vocabularies, such as *coulda* (could have), *shoulda* (should have), *wanna* (want to), *gotta* (be+going to), *gonna* (be-going to), *offa* (out of), and *kinda* (kind of). Some other contractions that are derived from questions are *wassup* – (what's up), *whaddja* (what do you), and *whatchu* (what are you). All the data found in these sound patterns verify the claim of African American identity, as Green says that the rhythmic intonations, through some deletions, contractions, and phonological adjustments, are believed to be the key element in "sounding black" ⁽⁴⁾.

The following group of AAVE style is word/phrase patterns. In this research, there are three classifications comprising slang, swearing words, and interjections. Slang is identical to African American youth. They express their linguistic creativity and verbal virtuosity through slang. One of the most popular forms of pop culture representing slang is Hip Hop. This genre of music exists among the black community. The artists consciously create an image of identity by labelling themselves with "the street" ⁽⁹⁾. This identity may indicate that they are not rule-governed and may imply freedom. It can be seen from their linguistic creation of slang. Slang, as Eble says, "is an ever-changing set of colloquial words and phrases that speakers use to establish or reinforce social identity or cohesiveness within a group" ⁽¹¹⁾. This study found 6 slang words with 12 occurrences. Among 6 words, the five slang words (**bruh**, **holla**, **nigga/niggas**, **shortie**, **incog-negro**) are used to address or greet other black. The other slang word, **nope**, refers to a simple answer "**no**" which is modified by adding "**pe**" to give emphasis on the intention semantically. All slang used indicates the close relationship among the speakers. Slang represents their solidarity as well as their identity. Besides slang, swear words may also represent their identity. Since African Americans are not native to the US and they live under pressure, swear words are commonly used for expressing or relieving anger. The five swearing words (**bullshit**, **dammit**, **damn**, **goddammit**, **goddamn**) are similar and all serve to convey irritated feelings. The last interjection is used to emphasize the statement. Although it has no grammatical value, it contributes to strengthening the semantic meaning. Finally, confirming this word/phrase pattern, it can be concluded that the particular use of slang, swear words, and interjections can direct people to recognize African American identity.

The last and most complex identification of vernacular style is the sentence pattern. Sentence pattern covers sound and word/phrase pattern. When the first two occur within a sentence, it can be guaranteed that the speakers are indeed African Americans. Among those that have the most similar characteristics is the copula absence or zero copula. Some researchers who examine AAVE always mention or discuss this pattern. In this study, the absence of copulas results in a larger total number compared to others. Other than copula absence, verbal markers "be" and "been", verbal markers for the third singular person, and double negatives are the specific properties and very much resemble their habit. Some references use the term habitual "be" or "been," which denotes idiosyncratic semantic development that is only found in AAVE ⁽⁶⁾.

CONCLUSION

All three vernacular patterns or styles show that AAVE consists of a high degree of linguistic creativity and simplicity. Linguistic creativity is realized through the contraction which is not only derived from a word ('bout, 'kay, 'em), but also two words (shoulda, coulda, wanna) and even a clause (wassup, whaddja, whatchu). Besides, simplicity is represented by some processes of deletion. These deletions generate shorter and easy use of sentence formation. The speakers do not need to think about verbal markers for different pronouns because they keep using the same markers "be" or "been". They also do not need to be confused with a copula that should be adjusted or that should match with the subject and tenses, because they drop or do not use any copula in their constructed sentence. The analysis clearly proves that the vernacular style used in the *Pariah* (2011) movie surely represents African American identity.

REFERENCES

- 1) Yule, G. 2006. *The Study of Language*. Cambridge University Press.
- 2) Wolfram, W., & Thomas, E.R. 2002. *The Development of African American English*. Blackwell Publishers.

Vernacular Style of English Use in The Pariah (2011) Movie as The Portrayal of African American Identity

- 3) Wardhaugh, R., & Fuller, J.M. 2015. An Introduction to Sociolinguistics. John Wiley & Sons, Inc.
- 4) Green, L.J. 2002. African American English: A Linguistic Introduction. Cambridge University Press.
- 5) Rickford, J.R. 1998. The Creole Origins of African American Vernacular English: Evidence from Copula Absence. In Salikoko S. Mufwene, John R. Rickford, Guy Bailey and John Baugh. African American English. (pp. 154-200). Routledge
- 6) Labov, W. 1998. Coexistence System in African-American. In Salikoko S. Mufwene, John R. Rickford, Guy Bailey and John Baugh. African American English. (pp. 110-153). Routledge
- 7) Poplack, S. 2006. How English Became African American English. In Van Kemenade, A & Loss, B. The Handbook of the History of English. (pp. 452-476). Blackwell.
- 8) Mufwene, S.S. 2014. The English Origins of African American Vernacular English. In Buschfeld, S., Hoffman T., Huber M., & Kautzsch A. The Evolution of Englishes. The Dynamic Model and Beyond. (pp.345-364) John Benjamin Publishing Company.
- 9) Alim, H.S. 2003. "We are the Streets": African American Language and the Strategic Construction of a Street Conscious Identity. In Makoni S., Smitherman G., Ball A.F., & Spears A.K. Black Linguistics. Language, Society, and Politics in Africa and the Americas. (pp. 40-59). Routledge
- 10) Alaa, M. 2018. The History of African American Dialect and Its Features.
https://www.academia.edu/35784904/The_History_of_African_American_Dialect_and_its_Features or
<https://shams.academia.edu/MustafaAlaa>
- 11) Eble, C. 1996. Slang and Sociability: In-Group Language among College Students. The University of North Carolina Press.
- 12) Tyree, T. 2011 African American Stereotypes in Reality Television. Howard Journal of Communications, 22(4): 394-413, DOI: [10.1080/ 10646175.2011.617217](https://doi.org/10.1080/10646175.2011.617217)



There is an Open Access article, distributed under the term of the Creative Commons Attribution – Non Commercial 4.0 International (CC BY-NC 4.0) (<https://creativecommons.org/licenses/by-nc/4.0/>), which permits remixing, adapting and building upon the work for non-commercial use, provided the original work is properly cited.