



**A SOCIOLINGUISTIC STUDY ON AFRICAN AMERICAN SLANG WORDS  
FOUND IN 8 MILE MOVIE**

**THESIS**

**SUGIHARTO SETIONO  
090110101100**

**ENGLISH DEPARTMENT  
FACULTY OF LETTERS  
JEMBER UNIVERSITY  
2015**



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**THESIS**

A thesis presented to English Department,  
Faculty of Letters, Jember University,  
as one of the requirements to obtain  
the award of Sarjana Sastra Degree  
in English Study

**SUGIHARTO SETIONO  
090110101100**

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**DEDICATION**

**This thesis is dedicated to :**

1. My father, Tio Wie Ngay.
2. My mother, Lilis Wiriyani.
3. My aunt, Tio Sioe Gin.
4. My brother, my sister, my little sister.
5. All of my friends in English Department and others especially Anwar S, Bagus, Arya, Alvian, Imam, Ifit, Fifin, Ayu, Tita, Lenny, Vela, Icha, Rio.
6. My Alma Mater.

**MOTTO**

Things happen, keep the circle positive, peaceful, and loving.

(Sugiharto Setiono)



**DECLARATION**

I hereby state that the thesis entitled **A Sociolinguistic Study on African American Slang Words Found in 8 Mile Movie** is an original piece of writing. I certify that the analysis and the research described in this thesis have never been submitted for any other degree or any publications.

I certainly certify to the best of my knowledge that all sources used and help received in the preparation of this thesis have been acknowledged.

Jember, September 18 , 2015

The Candidate,

Sugiharto Setiono

090110101100

**APPROVAL SHEET**

Approved and received by the examination committee of English Department, Faculty of Letters, Jember University.

Jember, September 18, 2015

Chairman,

Secretary,

Drs. Syamsul Anam, M.A  
NIP. 195909181988021001

Indah Wahyuningsih, S.S., M.A  
NIP. 196801142000122001

The Members:

1. Dr. H. Sukarno, M.Litt (.....)  
NIP. 196211081989021001
2. Sabta Diana, S.S., M.A (.....)  
NIP. 197509192006042001

Approved by the Dean,

Dr. Hairus Salikin, M.Ed.  
NIP. 196310151989021001

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Sugiharto Setiono

## SUMMARY

**A Sociolinguistic Study on African American Slang Words Found in *8 Mile* Movie;** Sugiharto Setiono; 090110101100; 2015; 64 pages; English Department, Faculty of Letters; Jember University.

This thesis discusses African American slang words that are spoken by African American people. This thesis discusses how the slang words are formed and distinguished from the standardized language and how African American slang words can be understood by common people. In discussing the data, some theories are conducted. One, Mattiello's (2008) theory about slang from sociological and linguistic point of view is used to describe and explain slang words formed and distinguished from the standardized language. Two, Rickford and Rickford's (2000) theory about African American Language (AAL) grammar are used to explain how AAL can be understood by common people.

This thesis is qualitative and quantitative research. Qualitative research is used in this research because the data are in the form of the words. Quantitative research is used to obtain information about the amount of African American slang words in the movie. In method of collecting data, the researcher applies documentary technique. The source of the data is the *8 Mile* movie. The form of data is the *8 Mile* movie's subtitles. The movie's subtitles are obtained from *www.subscene.com*.

The result after research finding shows that African American slang words are different from the standard language in both its sociological point of view and linguistic point of view. From the sociological point of view, slang words are mostly spoken as informality and debasement. From the linguistic point of view, slang words are mostly formed as semantic words. Furthermore, the researcher finds grammatical characteristics which are spoken by African American people in the *8 Mile* movie.



The grammatical characteristics are the absence of third person *-s* marking, zero copula, the use of negative *ain't* for negation, and negative concord. These grammatical characteristics of AAL can be used by common people to understand African American slang words.



TABLE OF CONTENTS

	Pages
<b>FRONTISPIECE</b> .....	<b>i</b>
<b>DEDICATION</b> .....	<b>ii</b>
<b>MOTTO</b> .....	<b>iii</b>
<b>DECLARATION</b> .....	<b>iv</b>
<b>APPROVAL SHEET</b> .....	<b>v</b>
<b>ACKNOWLEDGEMENT</b> .....	<b>vi</b>
<b>SUMMARY</b> .....	<b>vii</b>
<b>TABLE OF CONTENTS</b> .....	<b>ix</b>
<b>LIST OF ABBREVIATIONS</b> .....	<b>xii</b>
<b>CHAPTER 1. INTRODUCTION</b>	
<b>1.1 The Background of Study</b> .....	<b>1</b>
<b>1.2 The Research Problems</b> .....	<b>4</b>
<b>1.3 The Research Questions</b> .....	<b>4</b>
<b>1.4 The Scope of the Study</b> .....	<b>5</b>
<b>1.5 The Purposes of the Research</b> .....	<b>5</b>
<b>1.6 The Organization of the Thesis</b> .....	<b>5</b>
<b>CHAPTER 2. LITERATURE REVIEW</b>	
<b>2.1 Previous Researches</b> .....	<b>6</b>
<b>2.2 The Review of Related Theories</b> .....	<b>7</b>
2.2.1 Slang.....	7
2.2.2 Speaker Oriented Properties.....	8

2.2.2.1 Group and Subject Restriction.....	8
2.2.2.2 Secrecy and Privacy.....	9
2.2.2.3 Informality and Debasement.....	10
2.2.2.4 Vulgarity and Obscenity.....	10
2.2.2.5 Time Restriction, Ephemerality and Localism.....	11
2.2.3 Hearer Oriented Properties.....	12
2.2.3.1 Playfulness and Humor.....	12
2.2.3.2 Freshness and Novelty.....	12
2.2.3.3 Desire to Impress and Faddishness.....	13
2.2.3.4 Colour and Musicality.....	13
2.2.3.5 Impertinence, Offensiveness, and Aggressiveness.....	14
2.2.4 Slang Word-Formation.....	14
2.2.4.1 Clipping.....	14
2.2.4.2 Compounding.....	15
2.2.4.3 Blending.....	15
2.2.5 The Distinctive Features of African American Language.....	15
2.2.5.1 African American Language Grammar.....	15

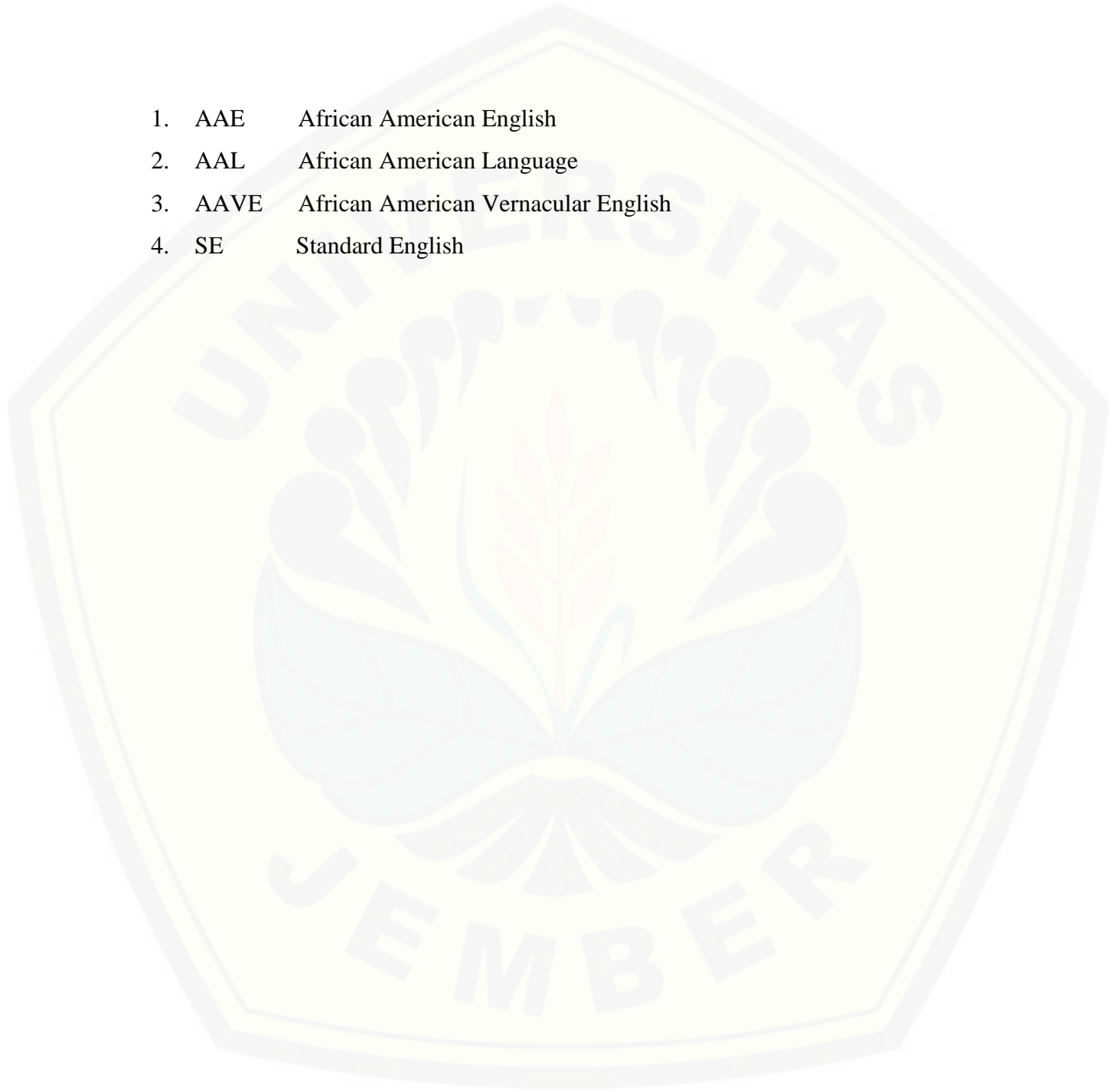
**CHAPTER 3. RESEARCH DESIGN AND METHODOLOGY**

<b>3.1 Type of Research.....</b>	<b>19</b>
----------------------------------	-----------

3.2 Research Strategy.....	19
3.3 Method of Collecting Data.....	20
3.4 Data Processing.....	20
3.5 Data Analysis.....	20
<b>CHAPTER 4. RESULT AND DISCUSSION</b>	
4.1 The Result after Research Finding.....	22
4.2 The Discussion of How African American Slang Words are Formed and Distinguished from the Standardized Language.....	24
4.3 The Discussion of How Can African American Slang Words be Understood by Common People.....	56
<b>CHAPTER 5. CONCLUSION.....</b>	<b>64</b>
<b>REFERENCES</b>	
<b>APPENDICES</b>	

**LIST OF ABBREVIATIONS**

1. AAE African American English
2. AAL African American Language
3. AAVE African American Vernacular English
4. SE Standard English



## CHAPTER 1. INTRODUCTION

This chapter gives information about why the researcher does this research. It is arranged into the background of study, the research problems, the research questions, the scope of the study, the purposes of the research, and the organization of the thesis.

### 1.1 The Background of Study

A language cannot be separated from human being. The connection between language and society is closely immovable. A language performs various functions in the society and the society does the same way. If one will not exist, the other one will be affected. Society, however, controls our language by giving us choices as what are acceptable or not, because each one of us has our own perception. A group of people may accept our language, but for others, our language can be a kind of offence or insult. We must know how, when and where to say it and for what purpose we say it.

The language changes are influenced by social changes. Language combines social values. However, social values are only the same as linguistic values when the society is a stable and unchanging one. Once society starts changing, then language change produces special effects. Language changes and spreads quickly around the world. The change of languages is used by people in daily life. People tend to interact with other people in their life. In the interaction, they use languages to communicate with others. The languages use can be standard language and non-standard one. Standard language is used in printing and speaking which are normally taught in a school. On the other hand, non-standard language is properly used in a particular situation such as in streets and it should not be used in a formal situation for instance talking with a lecturer. The example of non-standard language is slang words.

From the sociological approach, Mattiello (2008:32) states that:

“Slang is viewed as an in-group vocabulary that certain subclasses in society (e.g. criminals or drug addicts) cultivate to keep the content of their conversation private, or which such specific subgroups as adolescents or college students adopt to keep the older generation at a distance”

Slang words are spoken by people in a group to keep their conversation secret among them. The slang words are often related to show solidarity among them in a group. They feel closer while they use slang words. There are many kinds of slang spoken by people or groups around the world. One kind of slangs is African American slang words. People consider that language is the most effective communication tool for them who are representative for the group.

Slang is the restricted speech of marginal or distinct subgroups in society (Mattiello, 2008:31). Slang is spoken by people in a specific group and slang distinguishes them from other. The use of a special language, i.e. slang, is a means of excluding oneself from others (Remes, 1991:139). Slang is spoken to signal identities by people who use it. The identity can be ethnic identity. People belong to many social groups and have many social identities. Each group has its own language variety. A group of African American people will have their own slang words in their group, thus African American slang words signify African American people identity.

From the linguistic point of view, Mattiello (2008:34) states that:

“Within the linguistic approach, slang is distinguished from the standard language in both its morphology and its semantics. In morphology, it is characterized by clear insubordination as regards the standard word-formation rules, and in semantics, it not only renames everyday objects, but also enriches, qualifies and complexities them”.

Slang words are created and spoken by people in a specific group. And those slang words are different from the standard language in both its morphology and its semantics. African American Language (AAL) has different features with other languages. The features can be grammatical features. Green (2002:200) states that AAL features play a significant role in the presentation of black characters, including

grammatical forms (e.g., multiple negation, habitual *be*), phonological forms (stress on the first syllable of *police*) and lexical items, particularly those associated with adolescents or young adults such as *dawg* (close acquaintance) and *cheese* (money). The use of AAL can represent black identity of the speakers who they are. Their identity can be seen by their features of AAL.

AAL is a variety language spoken by many African Americans in the USA which shares a set of grammatical and other linguistic features that distinguish it from other various American dialects (Fought, 2006:46). The forms and structures of AAL are spoken by African American people of different backgrounds to create their ethnic identity. The forms and structures can be AAL grammar. Some examples of grammatical features of AAL include:

- 1) The use of *ain't* for negation (Rickford and Rickford, 2000:109)

For example, I *ain't* lying. This form is very common in dialects other than African American Vernacular English (AAVE), as a variant for forms of *is not* or *has not*.

- 2) The use of unstressed *been* (Rickford and Rickford, 2000:109)

The use of unstressed *been* is similar to *have been* or *has been* in other dialects, as in I *been* playing cards since I was four.

- 3) The absence of plural *-s* marking (Rickford and Rickford, 2000:109)

For example, four *girl*. The absence of plural *-s* marking is not a very common feature overall. Based on a survey of existing studies, Rickford and Rickford report that *-s* absence occurs from 1 to 10 percent of the time.

- 4) The absence of third person singular *-s* marking (Rickford and Rickford, 2000:109)

For example, It *seem* like. Rickford and Rickford report that this feature is very frequent. This feature occurs at percentages that range from around 50 percent to up to 96 percent or 97 percent.



The use of African American slang words can be found in movies. The *8 Mile* movie is used as the source of data of research. The movie tells about African American people who speak African American slang words in their daily activities and their rapping activity. The examples of the slang words are *Dawg* (close acquaintance) and *Nigga* (friend). Some of the slang words can be understood directly and some can not. African American slang words are one of the language varieties around the world. The development of African American slang words cannot be separated from the society. The society grow and the use of slang words becomes more universal among them as well.

This research discusses AAL from sociolinguistic point of view therefore a sociolinguistic study of African American slang words is required to know more about African American slang words, in order to achieve a better understanding of AAL.

## **1.2 The Research Problems**

AAL is spoken by African American people in the *8 Mile* movie. One example of AAL is African American slang words. The problems are that not all people understand those slang words except African American people in their groups. Then, African American slang words are different from the standard language in both its morphology and its semantics.

## **1.3 The Research Questions**

Based on the research problems above, some questions are expressed to discuss. They are:

- 1.3.1 How the slang words are formed and distinguished from the standardized language?
- 1.3.2 How can African American slang words be understood by common people?

#### **1.4 The Scope of the Study**

This research discusses about African American slang words that are spoken by African American people in the *8 Mile* Movie. Those slang words are discussed according to the morphology of African American slang and the grammatical characteristics of AAL.

#### **1.5 The Purposes of the Research**

There are some purposes of the research:

- 1.5.1 To describe how slang words are formed and distinguished from the standardized language.
- 1.5.2 To explain how African American slang words can be understood by common people.

#### **1.6 The Organization of the Thesis**

This thesis is divided into five chapters. Chapter one discusses introduction. It is arranged into the background of the study, the research problems, the research questions, the scope of the study, the purposes of the research, and the organization of the thesis. Chapter two is about theories of the study. Chapter three is a research design and methodology. It concerns with the type of research, the research strategy, method of collecting data, data processing, and data analysis. Chapter four is about result and discussion. Chapter five is conclusion.

## CHAPTER 2. LITERATURE REVIEW

This chapter discusses what has been published on a topic by credible researchers and theories related to problems to discuss.

### 2.1 Previous Researches

There are some previous researches about AAL. The first previous research of AAL is an article written by Remes (1991). The research was about the language use of young African American community especially in a group of a rap. He collected material, talked to people, learnt about the social and cultural context of rap performance. The data were gathered through the transcription of recorded rap performances. In his research, the researcher found some characteristics of language use of ghetto youth. The characteristics were syntactic structures. The syntactic structures are used in this study to describe and classify AAL so common people can understand AAL by discussing syntactic structures of AAL.

The second previous research of AAL is an article written by Ezgeta (2012). This article examined grammatical variability of the selected AAVE features in interviews with African American celebrities in order to explore the influence of internal grammatical mechanism. He found that the speech of African American people carried specific grammatical features. This article is influential because the article provides a better understanding and a wider acknowledgement of AAVE grammar. The features of AAVE grammar are used in this study for explaining how AAL can be seen from the grammatical condition of AAVE.

The third previous research of AAL is an article written by Green (2002). This article presented a linguistic description of some of the lexical, phonological, and semantic/syntactic patterns/features of African American English (AAE) and

discussed the educational importance of understanding that speakers followed to well-defined rules when they used them. He found that understanding the rules of AAE did not mean becoming fluent in the variety. It would be sufficient to understand some of the ways in which AAE differed systematically from Standard English. The article contributes knowledge about lexical, phonological, and semantic/syntactic features of AAE which are not the same from Standard English, therefore the article is needed in this study for describing how African American slang words are distinguished from the standardized language.

## **2.2 The Review of Related Theories**

In this section, theories and relevant background knowledge are presented to describe how slang words are formed and distinguished from the standardized language and to explain how African American slang words can be understood by common people.

### **2.2.1 Slang**

Slang is variety of words spoken widely in every language, especially in English. Slang can be found in movies, songs, and magazines. The usage of slang is often a problem to both native and non-native people. A problem is that slang words are different from the standard language in both its morphology and its semantics. There are some discussions about the accurate definition of slang. People seem difficult to distinguish slang from other sorts of words.

Hornby (2010) describes slang is very informal words and expressions that are more common in spoken language, especially used by a particular group of people. Slang words mean non-standard words or expressions spoken by a particular group of people. Slang words are spoken by people because they have some reasons, for instance, they want to create their closeness among people in their group, they make their secret slang words, and they express informal words in their group.

From the sociological approach, Mattiello (2008:32) states that:

“Slang is viewed as an in-group vocabulary that certain subclasses in society (e.g. criminals or drug addicts) cultivate to keep the content of their conversation private, or which such specific subgroups as adolescents or college students adopt to keep the older generation at a distance”

Slang means that words are spoken by people in a group to keep their conversation secret among people in their group.

Futhermore, Mattiello (2008:34) states about slang from the linguistic point of view in his idea:

“Within the linguistic approach, slang is distinguished from the standard language in both its morphology and its semantics. In morphology, it is characterized by clear insubordination as regards the standard word-formation rules, and in semantics, it not only renames everyday objects, but also enriches, qualifies and complexities them”.

Slang means that words are created and spoken by people in a specific group, and those words are different from the standard language in both its morphology and its semantics.

Based on the definitions above, it is concluded that slang can be described as shorter, informal, non-standard words which tend to be created in a society. Slang has no societal boundaries as it can exist in all cultures and classes of society.

## **2.2.2 Speaker Oriented Properties**

There are many reasons why people speak slang words. From the speaker oriented properties, the reasons will be explained as follows:

### **2.2.2.1 Group and subject restriction**

Slang is described as a special vocabulary (*joint, coke*) of some profession such as drug addicts in society to create cohesiveness within their group. In line with idea about group and subject restriction, Mattiello (2008:214) states:

“Group and subject restriction go hand in hand, since speakers who adhere to a specific group certainly share the other member’s interest, concerns, values, pastimes and habits, which presuppose similar conversational topics and related areas for discussion”.

Group and subject restriction mean that people speak slang words in their group to create their closeness among people in their group. The examples are:

1. Kenickie : How was the action at the beach?  
Danny : It was *flipping*.  
Sonny : Yeah, crazy, huh?  
Danny : I did meet this one *chick*, she was sort of *cool*.  
Sonny : You mean she *puts out*?  
Danny : Come on, Sonny, is that all you ever think about? (Mattiello, 2008: 214).

In the examples, in-group distinctiveness and cohesion are proclaimed by derogatory taboo words (e.g, *flipping* ‘a substitute for a strong expletive’, *put out* ‘offer oneself for sexual intercourse’) as well as by creating meaning association (e.g, *chick* ‘girls’, *cool* ‘excellent’) (Mattiello, 2008: 215) which express the boys need for differentiation from adult society and vocabulary. They change their own language to show off and gain status as young people within society.

#### **2.2.2.2 Secrecy and privacy**

Secrecy and privacy are especially peculiar to criminals and drug dealers, who tend to use secret slang words in their clandestine traffic. Yet private slang words are also spoken by young drug addicts, who exploit them to minimize the potential intrusion of non-users, especially to hide confidential information from public or parental authority (Mattiello, 2008:217). Secrecy and privacy mean that slang words are spoken in a specific group such as criminals and drug dealers in order to make their secret slang words among people in their group. The examples are:

1. Sick Boy : There's a mate of Swanney's. Mikey Forrester – you know the guy. He is come into some *gear*. A lot of *gear*.

Renton : How much?

Sick Boy : About four kilos. (Mattiello, 2008:216)

2. Renton : So, we have just come from Tommy's funeral and you are telling me about a *skag* deal?

Begbie : Yeah.

Renton : What was your price?

Sick Boy : Four Grand. (Mattiello, 2008:216)

Marginal or isolated subgroups in society especially, drug dealers/takers use specific slang words to name 'drug' (*gear*, *stuff*, and *substance*) or types of drugs *hash* 'hashish', *skag* 'heroin' (Mattiello, 2008:217). In this way, they try to produce a new restricted language code which assumes a high degree of shared contextual experience between a speaker and a listener, but at the same time slang words preserve secret talks from being decoded by outsiders.

### 2.2.2.3 Informality and debasement

Informality and debasement are chiefly evident in general slang words which are deliberately used by speakers to break with the neutral standard language and to reduce the level of discourse to familiar or low speech. (Mattiello, 2008:217). Informality and debasement mean that slang words are spoken by people in a group to express informal new easier words to their close friends in their group. People tend to show their closeness and equality.

### 2.2.2.4 Vulgarity and obscenity

Vulgarity and obscenity spread through the language of adolescents, known and referred to as "pubilect" (Mattiello, 2008:218). Vulgarity and obscenity mean that young people speak dirty, swear and taboo slang words to express their anger, insult and boast to their friends. The examples are:

1. Josie : Like you, Shell, what's your favorite swear word.  
 Saira : Do we want to?  
 Shelley : (*bastard*)  
 Josie : I like *cunt*. I like the way it comes out. *Cunt!* And *up your bum!* ...  
 And *cock off!* And *Bloody, bastard, buggery, bum* and *balls and holes*. (laugh) Oh! That is stupid girl. *Up your bum!*  
 (Mattiello, 2008:219).

Most of the rude slang words and expressions above have sexual meanings (*balls and holes, (up your) bum, cock off, cunt*). Others are rough terms of abuse used to insult or express irritation or anger (*bastard, bloody, and buggery*).

#### 2.2.2.5 Time-restriction, Ephemerality and Localism

Time-restriction, Ephemerality and Localism are properties which deal with the collocation of slang words in time and space. As for time-restriction, some slang words are typical of a generation or age group (Mattiello, 2008:220). The examples are *chick, babe, and gals*. Some slang words are associated with the speaker's age. While people grow older and no longer belong to this age group, they stop using them. Ephemerality means that slang words are not recorded in dictionaries. Localism means that slangs are associated with a specific region. The examples of localism are:

1. Boy : What are the Scorpions doing here? This ain't their *turf*.  
 Danny : Think they wanna *rumble*. Well, if they do, we're gonna be ready for it.  
 (Mattiello, 2008:221)

The word of *turf* is the streets controlled by a juvenile street-gang and regarded by them as 'their territory', and the word of *rumble* ('have a gang fight') is American English slang (Mattiello, 2008: 221).



### 2.2.3 Hearer Oriented Properties

Slang words may be distinguished from the standard language vocabulary because slang words normally produce some effects upon the hearer. There are many reasons why people speak slang words. From the hearer oriented properties, the reasons will be explained as follows:

#### 2.2.3.1 Playfulness and Humor

Playfulness and Humor are typical features of metaphorical slang words (Mattiello, 2008:222). Playfulness and Humor mean that slang words sounds amusing, unfamiliar, and odd. Therefore slang words are out of the ordinary. The humor and playfulness of such expressions are got by means of indirect play of figurative extensions, which assumes the hearer's knowledge of the circumstances to identify the actual meanings implied. The examples are:

1. Greg : I forgot, I am not supposed to let the *snake* out of my cage.  
Pam : You what?  
Greg : I told you that I would not touch you for seventy-two hours.

The metaphor *snake* refers to 'the male sexual organ' (Mattiello, 2008:223).

2. Sonny : Hey Marty, what's up?  
Marty : Rizzo's pregnant, don't tell anybody.  
Sonny : Rizzo got *a bun in the oven*.

The metaphorical expressions *a bun in the oven* for 'a child conceived' will be funny to the reader (Mattiello, 2008:223).

#### 2.2.3.2 Freshness and Novelty

Freshness and Novelty are distinctive features of slang words, since teenagers and young people in general, tend to be up to date and innovative in their speech (Mattiello, 2008:224). Freshness and Novelty mean that slang words are created, modified and spoken by young people. The example is the word *Fags* (Mattiello, 2008:225). The word *fags* are used for 'cigarette' in Standard English.

### 2.2.3.3 Desire to impress and Faddishness

Some slang words show the speaker's desire to impress the hearer, and they actually do, because of their faddishness (Mattiello, 2008:225). People speak slang words to impress the hearer. The examples of the numerous expressions are coined for 'homosexual male or female':

1. Danny : He is a *bender*.  
Matthew : He is gay *bent* bastard.
2. Kath : *Queer* bastard.  
Claire : Who is a *queer*?  
Kath : Mm.  
Claire : I'm not *queer*!

Those slang words can impress the hearer, because of their eccentric character of figurative sense. Faddishness is that slang words collocate with unpleasant adjective (*fucking stupid, bloody right, and flaming*) (Mattiello, 2008:227).

### 2.2.3.4 Colour and Musicality

Slang words often play with sounds or may display an onomatopoeic colour. Musicality may be obtained by way of reduplicative formations or rhyming phrases (Mattiello, 2008:227). The examples are:

1. Samantha : a *boo boo*, got my voice, too big  
Dawn : You are telling me. (Mattiello, 2008:227).  
Samantha uses a copy reduplicates the words of *boo boo* to a foolish mistake or blunder. Rhyme is another common source of musicality, as the examples follow:
2. Betty : Okay. So you guys think this is a *gang-bang*?  
Doody : You wish! (Mattiello, 2008:228).
3. Willian : Oh. Well, great. Fantastic. That is er... Oh...*shittity brickitty*. It's my sister's birthday. Shit. We are meant to be having dinner.  
Anna : Okay, that's fine. (Mattiello, 2008:228).
4. Detective Stabler : First tell us why you did it.

Ted : Why I did it? Um, I do not know. Boredom? The guy turns out to be a *blabbermouth*. Just would not shut up. I mean with the, just... (Mattiello, 2008:228).

The compound *gang-bang* ('a sexual orgy') and the interjection *shittity brickitty*, from *shit a brick* ('expressing surprise or amazement'), make the hearers aware of slang echoic character, which mostly emerges when the speakers modulate the force of their speech act. An additional source of musicality is onomatopoeia. *Blabbermouth* is a colorful expression used to indicate 'one who blabs: a tell-tale' thus evoking the sound one produces when 'blabbing' via the /b/ consonant reiteration. (Mattiello, 2008:228).

### 2.2.3.5 Impertinence, Offensiveness, and Aggressiveness

The impertinence and aggressiveness of some slang words have offensiveness as an inevitable consequence. Insolent terms of address or strong, even cruel slang words may be used to insult other people, in impolite conversations, or to show one's disapproval and condemnation of the hearer's behavior, way of life (Mattiello, 2008:229). Hearers hear some slang words from the speakers to show speaker's impertinence, offensiveness, and aggressiveness.

### 2.2.4 Slang Word-Formation

The word-formation mechanisms of slang include regular phenomena, such as clipping, compounding, and blending. These phenomena will be explained as follows:

#### 2.2.4.1 Clipping

Clipping is a process which abbreviates a word to one of its parts (Mattiello, 2008:141). The term of clipping already suggests that this word-formation process produces new words by simply shortening of parts of existing words. Within the process of shortening, clipping is very simple as it can be applied to a range of words.

The usage of clippings is often restricted to a particular social group within society. The use of clippings displays a speaker's familiarity with the subject matter as well as it expresses and strengthens the speaker's belonging into a certain social group. The examples are *doc* for *doctor* and *lab* for *laboratory*.

#### **2.2.4.2 Compounding**

Compounding is a common morphological mechanism which obtains new words consisting of "two elements, the first of which is a root, a word or a phrase, the second of which is either a root or a word" (Mattiello, 2008:72). Compounding is the word-formation process in which two or more lexemes combine into a single new word. The words can be noun + noun, adjective + noun, verb + preposition, and preposition + verb. The examples are such as *notebook*, *blueberry*, *breakup*, and *outrun*.

#### **2.2.4.3 Blending**

Blending is a common derivational process in English. Blending is formed by merging parts of words into one word, as in *smog*, from *smoke* and *fog* (Mattiello, 2008:138). Blending is the word-formation processes in which parts of two or more words combine to create a new word whose meaning is often a combination of the original words.

### **2.2.5 The distinctive features of African American Language**

AAL has another name such as African American Vernacular English (AAVE), Black English, Ebonics, Black English Vernacular and African American English (AAE). In this chapter some of the grammatical features of AAL are demonstrated.

#### **2.2.5.1 African American Language Grammar**

Rickford and Rickford (2000:109) describe some morphological and syntactic features of AAL:

1. Existential *it*

AAL speakers often use *it* as the empty subject where speakers of other dialect will use *there*, as in *It's some coffee in the kitchen*. Often *it's* is pronounced as *i's*.

2. The absence of plural *-s* marking

For example, *four girl*. The absence of plural *-s* marking is not a very common feature overall. Based on a survey of existing studies, Rickford and Rickford report that *-s* absence occurs from 1 to 10 percent of the time.

3. The absence of possessive *'s* marking

For example, *at my mama house*. Rickford and Rickford note that this is more frequent than plural *-s* absence, and it occurs at a rate of over 50 percent in a number of studies.

4. The absence of third person singular *-s* marking

For example, *It seem like*. Rickford and Rickford report that this is very frequent, it occurs at percentages that range from around 50 percent to up to 96 percent or 97 percent.

5. Zero copula (either *is* or *are*)

For example, *She Ø in the same grade*. The first person singular and copula (*I am*) cannot be deleted. Rickford and Rickford note that deletion is also very unusual in the form *it's*, *that's*, and *what's*, which tend to have a phonological process that delete the [t] instead.

6. Invariant (or habitual) *be*

For example, *Your phone bill be high*, meaning “*Your phone bill is usually or often high*.” Most frequent with *-ing* forms as in *He be getting on my nerves*.

7. The use of unstressed *been*

The use of unstressed *been* is similar to *have been* or *has been* in other dialects, as in *I been playing cards since I was four*.

8. The use of stressed (remote-past or emphatic) *been*

The use of stressed (remote-past or emphatic) *been* indicates an action that has been true for a long time or is emphatically true. For example, *She been tell me that*, meaning “*She told me that a long time ago.*”

9. Completive *done*

An aspect marker signals completion, as in *I done already finished that*. Rickford and Rickford note that it may differ slightly from perfective forms in other dialects, in that speakers report that the word ‘*done*’ has a higher degree of intensity.

10. Future perfect *be done*

For example: *I be done did your hair before you know it*, meaning “*I will have finished doing your hair before you know it.*”

11. The use of *ain’t* for negation

For example, *I ain’t lying*. This form is very common dialects other than AAL, as a variant for forms of *isn’t* or *hasn’t*. *He ain’t go no futher than third or fourth grade.*

12. Negative concord

For example, *I don’t want nothing nobody can’t enjoy*. Again, this (which may also be referred to as “multiple negation”) is common to other dialects as well. Negative inversion, though, seems to be more specifically characteristic of AAL, as in *Can’t nobody beat them.*

13. Preterite *had*

The use of *had* + past tense verb to refer a simple past event, as in *I had slipped and fell* to mean “*I slipped and fell.*” (Rickford and Rickford suggest that preterite *had* may be age-graded, so that speakers stop using it as they get older.)

14. Steady

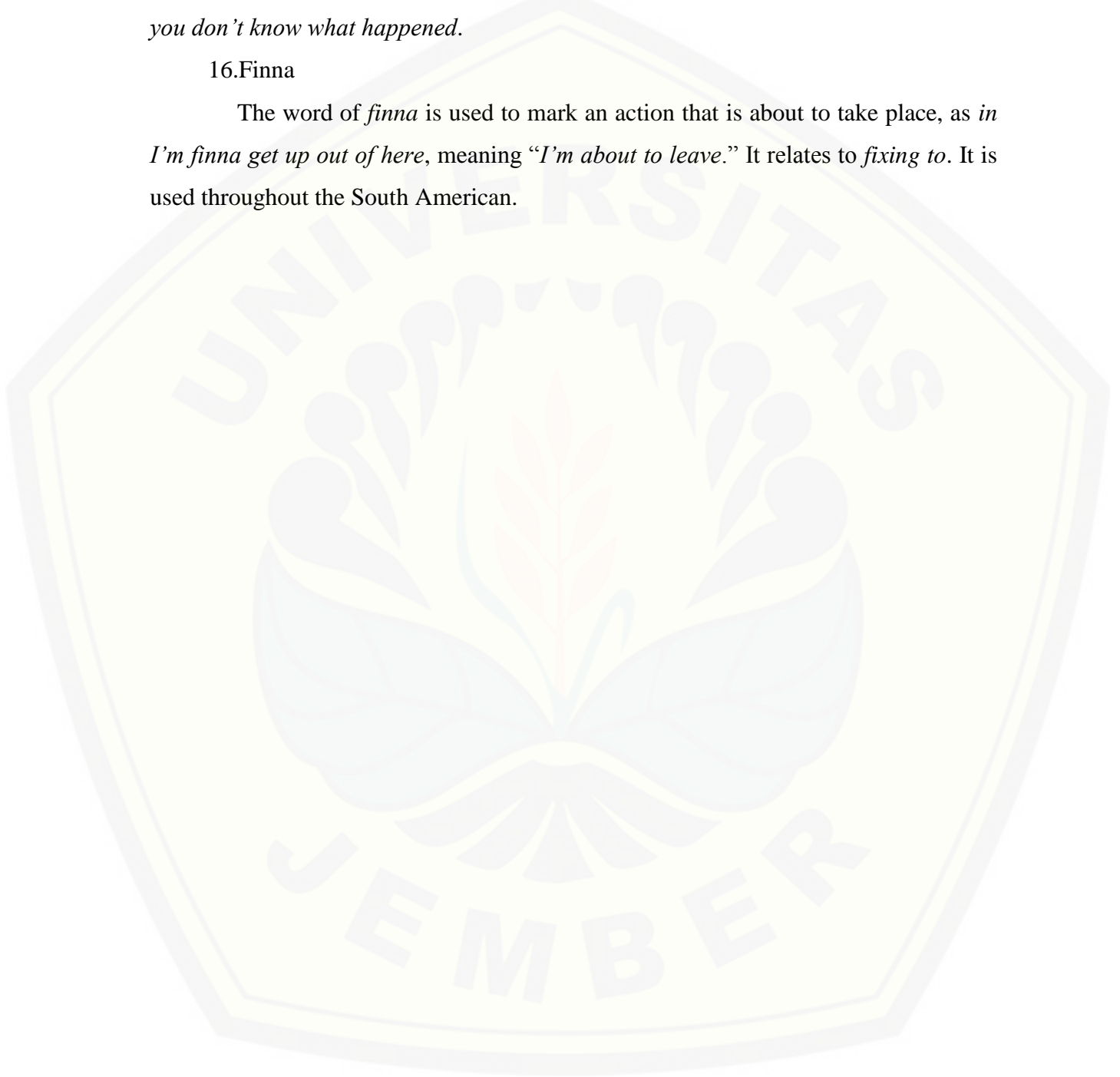
The word of *steady* is used to emphasize the intense or persistent nature of an action, as in *the students be steady trying to make a buck.*

15. Come

The word of *come* is used to express indignation, as in *don't come acting like you don't know what happened.*

16. Finna

The word of *finna* is used to mark an action that is about to take place, as in *I'm finna get up out of here*, meaning “*I'm about to leave.*” It relates to *fixing to*. It is used throughout the South American.



## CHAPTER 3. RESEARCH DESIGN AND METHODOLOGY

This chapter discusses type of method, the strategy of doing this research, the ways data are collected, how the data are processed, and the ways of how data are discussed. They are arranged into type of research, research strategy, method of collecting data, data processing, and data analysis.

### 3.1 Type of Research

The type of research in this study is qualitative and quantitative. Denscombe (2007:286) states that qualitative research takes the form of words (spoken or written) and visual images (observed or creatively produced). This research uses qualitative method because the data of this research are in form of words. The form of the words in this research is movie's subtitles. Denscombe (2007:254) states that quantitative research takes the form of numbers. Quantitative research is a systematic process in which numerical data are used to obtain information about the amount of African American slang words in the movie.

### 3.2 Research Strategy

Documentary is used by the researcher for this research. Denscombe (2007:227) tells that the documentary sources are written sources. There are, though, alternative types of documents for research, which take the form of visual sources (pictures, artefacts) and even sounds (music). Documentary research involves the use of texts and documents as source materials such as movies, videos, novels and innumerable other written, visual and pictorial sources in paper. This research also uses online media for searching some theories, books and journals.



### 3.3 Method of Collecting Data

In method of collecting data, there are some steps done by the researcher. First, the *8 Mile* movie is obtained from the internet. Second, the researcher watches the *8 Mile* movie. After watching the *8 Mile* movie, the researcher classifies African American slang words spoken by African American people. The researcher applies documentary technique in this research. Denscombe (2007:230) states that documents, as a form of data, include material obtained via the internet. The source of the data is the *8 Mile* movie. The form of data is *8 Mile* movie's subtitles. The movie's subtitles are obtained from [www.subscene.com](http://www.subscene.com).

### 3.4 Data Processing

Denscombe (2007:14) states that a stratified sampling can be defined as one in which every number of the population that has an equal chance of being selected in relation to their proportion within the total population. There are 308 African American slang words spoken by African American people in the *8 Mile* movie. The data are processed as follows. First, the data are classified into all African American slang words spoken by African American people. Second, the data are rechecked using oxford dictionary and [www.urbandictionary.com](http://www.urbandictionary.com). The last one, the data are identified into how many different slang words spoken by African American people. The amounts of African American slang words are more than one hundred slang words so that the researcher discusses one fourth of total slang words. From the number of those slang words, 75 words of slang words are discussed.

### 3.5 Data Analysis

In analyzing the data, some steps are conducted. One, Mattiello's theory about slang from sociological and linguistic point of view is used to describe and to explain slang words formed and distinguished from the standardized language. Those African American slang words are different from Standard English in both its morphology and its semantics. Two, Rickford and Rickford's theory about AAL Grammar are

used to explain how AAL can be understood by common people. There are some grammatical features of AAL that will explain how AAL is different from other language.



**CHAPTER 4. RESULT AND DISCUSSION**

This chapter discusses the result after research finding and the discussion of the data. The data are discussed using Mattiello’s theory about slang from sociological and linguistic point of view to describe and to explain how slang words formed and distinguished from the standardized language. Then, Rickford and Rickford’s theory about AAL Grammar are used to explain how AAL can be understood by common people.

**4.1 The Result after Research Finding**

There are 75 African American slang words discussed in the table 4.1.1. Those slang words are discussed according sociological and linguistic point of view of African American slang words. From the sociological point of view, slang words are classified into informality and debasement, vulgarity and obscenity, and group and subject restriction. From the linguistic point of view, slang words are classified into clipping words, compound words, a blending word, and semantic words.

Table 4.1.1 The sociological and linguistic point of view of African American slang words in the *8 Mile* movie.

			Percentages	
Slang Words	Sociological Point of View	Informality and Debasement	49	65,40%
		Vulgarity and Obscenity	19	25,30%
		Group and Subject Restriction	7	9,30%
		Total	75	100%
	Linguistic Point of View	Clipping Words	26	34,70%
		Compound Words	4	5,30%
		A Blending Word	1	1,30%
		Semantic Words	44	58,70%
		Total	75	100%

In the *8 Mile* movie, African American slang words are formed and distinguished from the standardized language. From sociological point of view, the numbers of informality and debasement are 49 (65,40%), vulgarity and obscenity are 19 (25,30%), and group and subject restriction are 7 (9,30%). From linguistic point of view, clipping words are 26 (34,70%), compound words are 4 (5,30%), a blending word is 1 (1,30%), and semantic words are 44 (58,70%) . This description tells that African American slang words are different from the standard language because those slang words are mostly spoken as informality and debasement. From linguistic point of view, African American slang words are mostly spoken as semantic words. It also shows that African American slang words are indeed different from standard language.

There are some grammatical characteristics of African American slang words in the *8 Mile* movie. From 75 African American slang words are found grammatical characteristics of African American slang words such as the absence of plural *-s* marking, zero copula, the use of *ain't* for negation, and negative concord.

Table 4.1.2 The grammatical characteristics of African American slang words in the *8 Mile* movie.

No	The Grammatical Characteristics	Total	Percentages
1	The absence of third person singular <i>-s</i> marking	5	6,7%
2	Zero Copula (either is or are)	17	22,6%
3	The use of <i>ain't</i> for negation	18	24%
4	Negative Concord	5	6,7%
	No grammatical characteristics found	30	40%
	Total	75	100%

AAL (African American slang words) can be understood by common people. From 75 African American slang words, there are 45 grammatical characteristics which are spoken by African American people in the *8 Mile* movie. The absence of third person singular –s marking is 5 (6,7%). The use of zero copula is 17 (22,6%). The use of *ain't* for negation is 18 (24%). The last one, negative concord is 5 (6,7%). This description tells that AAL has grammatical characteristics. These grammatical characteristics of AAL can be used by common people to understand slang words. In this research, it is found that the grammatical characteristics are the absence of third person singular –s marking, the use of zero copula, the use of *ain't* for negation, and negative concord that make common people easier to understand African American slang words.

#### **4.2 The Discussion of How African American Slang Words are Formed and Distinguished from the Standardized Language.**

The discussion of slang words describes how African American slang words in the movie's subtitles of the *8 Mile* movie are formed and distinguished from the standardized language. The forms and the meanings of the slang words are discussed by using dictionary, Mattiello's theory about slang from sociological and linguistic point of view, and the context of the situation. The slang words are discussed below in alphabetical order.

- *Ain't*

The speech of African American people carries specific negation type. The type is the use of '*ain't*'. The standard form of *ain't* should be '*be + not*' (Hornby, 2010:31). *Ain't* is a clipping word from the standardized language '*am not*', '*is not*', '*are not*', '*has not*', and '*have not*'. The word of *ain't* is described as an informal word. In line with idea about informality, Mattiello (2008:217) states:

“Informality and debasement are chiefly evident in general slang words which are deliberately used by speakers to break with the neutral

standard language and to reduce the level of discourse to familiar or low speech. They signal the speakers' intention to refuse conventions and their need to be informal, to ease social exchanges, and induce friendliness"

There are eighteen words of *ain't* spoken by African American people in the movie.

Those slang words are explained as follows:

1. Future 00:06:18 --> 00:06:22 -Come on, bring your asses onstage.  
-We *ain't* got all day. (Daejang, 2009:11)

Future is a jury. He tells the rappers to go up onstage. He says that he has not got all day. Future speaks *ain't* to soften the formality of the dominant tone. He needs an informal speech.

2. Wink 00:15:24 --> 00:15:27      -How are you, man?  
- I *ain't* even been to bed.  
-I come to talk to you...  
(Daejang, 2009:30)

Jimmy tells that Wink gets up early. Wink says that he has not even been to bed. He comes to talk to Jimmy. The word of *ain't* is spoken by Wink to break the standard language to be a relaxed speech.

3. Wink 00:15:48 --> 00:15:51      -There is nobody there but clowns  
-who *ain't* got deals and never will.  
(Daejang, 2009:31)

Wink says that there is nobody in the shelter but clowns have not got deals and never will. The word of *ain't* is spoken by Wink to reduce the standard language.

4. Manny 00:19:05 --> 00:19:08      -It *ain't* never your fault.  
-I don't want to hear it.  
(Daejang, 2009:36)

Jimmy says that his car cannot start. He comes late to New Detroit Sampling. Manny says that it is never your fault. He does not want to hear it. The word of *ain't* is described as informality and debasement because Manny speaks *ain't* to reduce the standard language to be non-standard language.

5. Future 00:20:31 --> 00:20:34 -Because he *ain't* got no place to go  
(Daejang, 2009:39)

Future says that Jimmy moves in his mother's house because he has not got a place to go. Future speaks *ain't* because he needs an informal speech.

6. Sol George 00:26:52 --> 00:26:55 -I *ain't* getting back in that piece of shit.  
-It is a death-trap (Daejang, 2009:56)

Sol George says that he is not getting back in that piece of shit. It is a death-trap. Sol George says *ain't* because he needs a conversational speech.

7. Sol George 00:30:05 -This *ain't* a game (Daejang, 2009:66)

Sol George plays rap song with his friends. In his lyrical rap song, he says *ain't* to induce friendliness among them.

8. Sol George 00:30:08 -And making something cool *ain't* easy  
(Daejang, 2009:66)

Sol George plays rap song with his friends. In his lyrical rap song, he says *ain't* to induce friendliness among them.

9. DJ Iz 00:34:18 --> 00:34:20 -*Ain't* that Janeane? (Daejang, 2009:78)

DJ Iz and his friends are in a club. They speak each other. DJ Iz sees Janeane in that club. He says that 'is not that Janeane?' to Jimmy. The word of *ain't* is spoken by DJ Iz to soften the formality of dominant tone.

10. Future 00:59:12 --> 00:59:13 -*Ain't* nobody here. (Daejang, 2009:137)

Future and his friends go to Cheddar's house. There is no person in that house. Future says '*ain't* nobody here' because he needs to be friendly language with his friends.

11. Paul 01:23:05 --> 01:23:07 -She *ain't* waiting on me. (Daejang, 2009:183)

Paul is Jimmy's worker friend. They work together in New Detroit Sampling. Jimmy's couple comes to them when they work. Paul says that 'she is not waiting on him'. Paul says *ain't* to reduce the convention and he desires a lower speech.

12. Lyckety-Splyt 01:29:57 --> 01:29:59 -You *ain't* Detroit, I am the Detroit

-You the New Kid on the Block

(Daejang, 2009:200)

Lyckety-Splyt battles rap performance with Jimmy. In his lyrical rap song, he says that Jimmy is not Detroit. Jimmy is the new kid on the block. The word of *ain't* is spoken by Lyckety-Splyt because he makes his spontaneous speech in his rap performance.

13. Lyckety-Splyt 01:30:02 --> 01:30:04 -Fucking Nazi,

-your squad *ain't* your type

(Daejang, 2009:200)

Lyckety-Splyt battles rap performance with Jimmy. In his lyrical rap song, he says that Jimmy squad is not his type. The word of *ain't* is spoken by Lyckety-Splyt because he makes his spontaneous speech in his rap performance.

14. Lyckety-Splyt 01:30:09 --> 01:30:12 -This guy is a hillbilly

-This *ain't* Willie Nelson music

(Daejang, 2009:201)

Lyckety-Splyt battles rap performance with Jimmy. In his lyrical rap song, he says that Jimmy is an American folk who lives in a country. And the rap song is not Willie



Nelson music. The word of *ain't* is spoken by Lyclely-Splyt because he makes his spontaneous speech in his rap performance.

15. Sol George 01:34:34 --> 01:34:35 -That *ain't* shit.  
(Daejang, 2009:214)

Lotto battles rap song with Jimmy. Lotto does rap song in the second performance. He is done. Then, Sol George as Jimmy's friend says that Lotto's performance is not bad. Sol George says *ain't* to refuse conventions and he needs to be easygoing.

16. Sol George 01:38:06 --> 01:38:08 -Yeah, he *ain't* nothing. You got it!  
(Daejang, 2009:214)

Jimmy battles rap song with Lotto. Jimmy wins and gets lot of love. Sol George as Jimmy's friend says that Lotto is nothing and Jimmy goes to next round. The word of *ain't* is spoken by Sol George to make an easier speech with his friend.

17. Sol George 01:43:56 --> 01:43:59 -Get out of here.  
-You *ain't* going to work.  
(Daejang, 2009:239)

In the final battle, Jimmy wins the rap performance. He beats Papa Doc. Therefore, Jimmy is going back to work. Sol George says that Jimmy does not need to work. The word of *ain't* is spoken by Sol George because he needs to be friendly with his friend.

18. DJ Iz 01:43:59 --> 01:44:01 -You the man now. You *ain't* got to work.  
(Daejang, 2009:239)

DJ Iz is a friend of Jimmy. He says that Jimmy is awesome. And Jimmy does not need to work. The word of *ain't* is spoken by DJ Iz because he needs to be friendly with his acquaintance.

- *Ass*

The word of *ass* means the part of the body that someone sits on (Hornby, 2010:73). The word of *ass* contains a bad word and a dirty word.

Young people tend to speak *ass* in their communication. The example is:

19. Papa Doc 01:18:44 --> 01:18:48 (Daejang, 2009:175)

-I could end your shit right now and nobody would even miss your *ass*.

Mattiello (2008:50) states that slang has been associated with bad language. Papa Doc says that he can end Jimmy and no one will miss Jimmy's *ass*. In this conversation, the word of *ass* has same meaning as bottom. It is clearly a bad word spoken by Papa Doc. It is described as vulgarity and obscenity.

- *Asshole*

Slang is claimed as same ordinary words building processes that give to the general vocabulary also shape slang expressions (Mattiello, 2008:43). The word-formation processes can be compounding. The word of *asshole* is exactly said as slang. It is compound words. The compound is between '*ass(n) + hole(n)*'. The example is:

20. Lyckety-Splyt 00:30:55 --> 00:30:58 -I kick you in the chest.

-Pork chops fall out your *asshole*.

(Daejang, 2009:68)

Lyckety-Splyt says that he wants to beat Sol George who has fat ass as if pork chops fall out into Sol George's bottom. The meaning of *asshole* is the anus. (Hornby, 2010:73). It relates to excretion. The word of *asshole* is additionally felt as vulgar/obscene swear word of American use (Mattiello, 2008:233). From the explanation, the word of *asshole* is vulgar and obscene words spoken by Lyckety-Splyt.

- *Beaver*

*Beaver* is an area around a woman's sex organs (Hornby, 2010:116). It is another word for vagina or pussy. According to Mattiello (2008:48) slang is rich in dirty words and obscenities which are related to sex, especially female genitalia. The example is:

21. Lotto 01:34:00 --> 01:34:03 -I feel bad I gotta murder  
-that dude from leave him to *Beaver*.  
(Daejang, 2009:213)

Lotto battles rap song with Jimmy. In his lyrical rap song, he feels bad that he desires to leave Jimmy to *Beaver*. The word of *beaver* is considered as vulgarity and obscenity because *beaver* is a vulgar word which is related to social or religious custom which does not allow people to talk about a particular thing as people find that it is embarrassing.

- *Bitch*

The word of *bitch* is a vulgar word. It means someone who is often stupid, ridiculous, and unimportant (urbandictionary). *Bitch* has more than one meaning. It depends on the context of the situation. The examples are:

- Future 00:50:24 --> 00:50:26  
-I know what you're trying to do to our group. (Daejang, 2009:120)  
Wink 00:50:27 --> 00:50:28 -Suck a dick! (Daejang, 2009:120)  
22. Future 00:50:28 --> 00:50:29 -You little *bitch*!(Daejang, 2009:120)  
DJ lz 00:50:30 --> 00:50:31 -Back down! (Daejang, 2009:120)

Slang has often been associated with bad language (Mattiello, 2008:50). Slangs are considered as a bad word. Many slang derogatory words characterizing certain groups of people on the basis of negative stereotypes are inherently offensive (Mattiello, 2008:52). Future says that Wink tries to disband Future's group. Wink is surprised in what Future says. He says *dick* to Future. Future replies by saying *bitch* to Wink. The

word of *bitch* is a vulgar and obscene word spoken by Future. Wink as the hearer is angry in what Future says. They fight each other. DJ Iz tries to stop them. The word of *bitch* is supposed as an aggressive or offensive word by the hearer. And the word of *bitch* is described as vulgarity and obscenity by the speaker.

23. Papa Doc 01:17:27 --> 01:17:29      -What up, *bitch*?  
(Daejang, 2009:174)

Papa Doc calls ‘what up, *bitch*?’ to Jimmy. Many slang derogatory words characterizing certain groups of people on the basis of negative stereotypes are inherently offensive (Mattiello, 2008:52). The word of *bitch* is heard as a rude word to challenge the hearer.

24. Lotto      01:18:31 --> 01:18:33      -Fight me, you punk-ass *bitch*!  
(Daejang, 2009:175)

Slang has often been associated with bad language (Mattiello, 2008:50). Lotto tells Jimmy to fight with him. He calls Jimmy as punk-ass *bitch*. The word of *bitch* is described as a vulgar word.

25. Papa Doc 01:39:15 --> 01:39:17  
-That *bitch* go first.      (Daejang, 2009:227)  
Future      01:39:19 --> 01:39:22  
-I can't believe my ears. A lot of hostility. (Daejang, 2009:227)

This conversation is between Papa Doc, Future, and Jimmy. Papa Doc will battle rap song with Jimmy. Future is as a jury. Papa Doc speaks *bitch* to Jimmy. The word of *bitch* has meaning as someone who refuses to fight, or is scared to fight and someone who is scared of something, often stupid, ridiculous, and unimportant (urbandictionary). Many slang derogatory words characterizing certain groups of people on the basis of negative stereotypes are inherently offensive (Mattiello,

2008:52). The word of *bitch* is normally supposed as an aggressive or offensive word by the hearer. And the word of *bitch* is described as vulgarity and obscenity by the speaker.

26. Sol George 01:43:41 --> 01:43:45

-We are gonna get that big deal soon!

-Then we'll get all the *bitches*!

(Daejang, 2009:238)

The word of *bitches* is attractive, slutty women (urbandictionary). *Bitches* refer to women who sleep around. Sol George says that he and his friends will get big deal soon. Then, they will get all bitches. Slang has often been associated with bad language (Mattiello, 2008:50). The word of *bitches* is a vulgar word spoken by Sol George.

- *Bullshit*

The word of *bullshit* means nonsense, lie, and exaggeration (Hornby, 2010:187).

*Bullshit* is considered as slang word. The example is:

Future 00:03:50 --> 00:03:53 (Daejang, 2009:3)

-Come on. You are crazy, trying to fight bouncers.

Jimmy 00:03:53 --> 00:03:56 (Daejang, 2009:3)

-The guy's obviously got something against me. I go to the bathroom.

27. Future 00:03:57 --> 00:03:59 (Daejang, 2009:3)

-Rise above that *bullshit*.

Jimmy wants to come in the backstage but the bouncers stop him to enter. Jimmy has desire to fight the bouncers then Future comes and tries to convey that Jimmy is his close acquaintance to the bouncers. Then, Jimmy goes to the backstage and he still complains about the bouncers. Future says that he should end that *bullshit*. Mattiello (2008:46) states that slang is commonly viewed as a colloquial level of speech that

signal speaker's desire to soften the seriousness or formality of the dominant tone, and to assume instead a more familiar or conversational tone. The word of *bullshit* is a conversational word spoken by Future.

- *Cheese*

The word of *cheese* is not cheese in standard language. It has other meaning in the *8 Mile* movie. *Cheese* is a slang term to mean 'money' (urbandictionary). The example is:

Future 00:24:06 --> 00:24:08 (Daejang, 2009:49)

-We gotta make our own sound. Fuck everybody else.

28. Sol George 00:24:08 --> 00:24:13 (Daejang, 2009:49)

-Yeah, then we get a deal, go platinum, get *cheese* out,

Sol George 00:24:13 --> 00:24:15

-and get all the bitches! (Daejang, 2009:49)

The noun of *cheese* is spoken in familiar context to mean 'money'. Future, Sol George, and their group have to make their sound. They want to get a deal, sell much copies of an album, get the money, and get all bitches. Mattiello (2008:217) states that slang words are deliberately used by speakers to break with the neutral standard language and to reduce the level of discourse to familiar or low speech. The word of *cheese* is spoken as an informal level of speech that signals the speaker's wants to refer in familiar context to mean 'money'.

- *Clica*

Young African American people often speak slang words in their group. There are many slang words. One of the examples is *clica*. It is similar to English word 'clique'. It means gang, your group, and your close group of friends (urbandictionary). The example is:

29. Sol George 00:04:20 --> 00:04:24 (Daejang, 2009:5)

-Our *clica* will be on the map after you whup some asses tonight.

From the example, the word of *clica* has a meaning as group. Sol George and his group will be on the map after Jimmy beats some asses tonight. Slang is described as an in-group vocabulary that identifies people of a common age and experience, and facilitates their group solidarity (Mattiello, 208:46). The word of *clica* belongs to group and subject restriction. They speak it in their group which spends their time together and they create cohesiveness within their group.

- *Crackhead*

From linguistic point of view, slang words can be seen by the form of the words. It can be compound words. One of the examples is *crackhead*. The word of *crackhead* is compound words from 'crack(n) + head(n)'. *Crackhead* means one who is addicted to crack cocaine. *Crack* is a type of *coke* and *head* is a drug addicts (Mattiello, 2008:74). The example is:

30. DJ Iz 00:26:36 --> 00:26:38

-Did you care, when the *crackhead* raped that girl? (Daejang, 2009:55)

DJ Iz asks the care of his friends about the *crackhead* rapes a girl. Mattiello (2008:48) states that slang sometimes is described as a special vocabulary (*crack*) of some activity in society. *Crackhead* is described as group and subject restriction that a special vocabulary of some occupation or activity in society. This makes slang peculiar to groups of people who are identified by their specific terminology, they use within group members. *Crackhead* is related to the topic of drugs.

- *Damn*

The meaning of *damn* is an expression of dismay or disappointed (Hornby, 2010:366). The word of *damn* is considered as slang word. The example is:

Wink 00:34:05 --> 00:34:06

-Why you got to push me? (Daejang, 2009:77)

31. Wink 00:34:06 --> 00:34:08

-*Damn*, Future. (Daejang, 2009:77)

Wink 00:34:08 --> 00:34:10

-What the hell is his problem? (Daejang, 2009:77)

Wink has a talk with Future. Wink always gets dishonesties from Future. He feels disappointed by saying '*damn*, Future'. Slang is commonly viewed as a colloquial level of speech that signals the speaker's desire to soften the seriousness or formality of the dominant tone, and to assume instead a more familiar or conversational tone (Mattiello, 2008:46). *Damn* is described as informality and debasement. The word of *damn* is spoken in daily communication. He speaks it because he needs a conversational speech.

- *Dawg*

The word of *dawg* is slang spoken for close acquaintances of African American ethnic background (urbandictionary). The example is:

32. Wink 01:08:37 --> 01:08:38 -What up, *dawg*? (Daejang, 2009:155)

Wink calls his friend 'what up, *dawg*'. Mattiello (2008:215) says that slang is described as a marker of social identity and group exclusiveness, and as a means of expressing the values and experiences of their peer group members. The word of *dawg* is described as group and subject restriction. Wink calls *dawg* to his friends. They are all African American people. The word of *dawg* is spoken by Wink to create closer relationship with in their group member as African American people.

- *Dick*

The word of *dick* is slang word for a penis for the male genitals (Hornby, 2010:403). The example is:



- Future 00:50:24 --> 00:50:26 -I know what you're trying to do  
to our group. (Daejang, 2009:120)
33. Wink 00:50:27 --> 00:50:28 -Suck a *dick*! (Daejang, 2009:120)
- Future 00:50:28 --> 00:50:29 -You little bitch!(Daejang, 2009:120)
- DJ Iz 00:50:30 --> 00:50:31 -Back down! (Daejang, 2009:120)

Slang is rich in dirty words and obscenities which are related to sex, especially male genitalia Mattiello (2008:48). Its word is a vulgar word which is related to male genitals. Many slang derogatory words characterizing certain groups of people on the basis of negative stereotypes are inherently offensive (Mattiello, 2008:52). Future says that Wink tries to disband Future's group. Wink is surprised in what Future says. He says *dick* to Future. The word of *dick* is a vulgar and obscene word spoken by Wink to Future. Future as the hearer is angry in what Wink says. They fight each other. DJ Iz tries to stop them. The word of *dick* is supposed as an aggressive or offensive word by the hearer. And the word of *dick* is described as vulgarity and obscenity by the speaker.

- *Doe*

*Doe* is sometimes spoken by African American people. The word of *doe* is a variation of the word '*bro*' (urbandictionary). It means a friendly way to say a close male friend. The example is:

34. Wink 00:15:11 --> 00:15:13  
-Jimmy! What up, *doe*? (Daejang, 2009:29)

Wink meets Jimmy on the street. Wink calls Jimmy 'what up, *doe*?'. Slang is described as informal vocabulary to express their closeness and quality (Mattiello, 2008:218). The word of *doe* is included to informality and debasement. Wink tends to create a casual speech to his friends.

35. Sol George 00:30:16 --> 00:30:18  
-When they see me, girls say "What up, *Doe*?" (Daejang, 2009:66)

Sol George does rap song with his friends. In his lyrical song, he says when girls see him, they say ‘what up, *doe*’. Slang is described as informal vocabulary to express their closeness and quality (Mattiello, 2008:218). The word of *doe* is included to informality and debasement. Sol George tends to induce friendliness to his friends.

- *Dope*

The word of *dope* is spoken to describe people, pictures, nature, music, etc. that are extremely cool or awesome (urbandictionary). The example is:

Future 01:28:41 --> 01:28:44

-It's gonna be blazing in this bitch tonight. (Daejang, 2009:196)

36. Future 01:28:44 --> 01:28:47

-We got a lot of *dope* rappers, and at the end of the night.

(Daejang, 2009:196)

Future is a jury. He leads the battle of rap song. He says to audiences that we have got a lot of *dope* rappers at the end of the night. Slang indicates the speaker’s intention to refuse conventions and their need to be informal, to ease social exchanges and induce friendliness (Mattiello, 2008:217). Future speaks *dope* to make a relaxed word to the audiences. The word of *dope* belongs to informality and debasement.

- *Dude*

The word of *dude* (a fellow or chap) can be considered specific slang word as it relates to the young people (Mattiello, 2008:40). The example is:

Greg 00:22:32 --> 00:22:34 -Got a cigarette? (Daejang, 2009:45)

37. Future 00:22:42 -The *dude* mentally ill? (Daejang, 2009:46)

Jimmy 00:22:45 -Car accident, man. (Daejang, 2009:46)

Greg requests a cigarette to Jimmy when Jimmy and Future talk together. Jimmy tells that he does not smoke any cigarette. Future asks that ‘is that *dude* mentally ill?’ Jimmy responds that Greg is car accident. Slang is language that speakers deliberately

use to break with the standard language and to change the level of discourse in the direction of informality (Mattiello, 2008:40). *Dude* is a word that Americans use to address each other. The word of *dude* is considered into informality and debasement.

- *Dumb*

The word of *dumb* has meaning as someone who is not smart or lacking intelligence (urbandictionary). The example of the word is:

38. Future 00:26:43 --> 00:26:45

-*Dumb* motherfucker went back to the house. (Daejang, 2009:55)

Future says that *dumb* motherfucker went back to the house to his friends. Slang is commonly viewed as a conversational level of speech that signals the speaker's desire to soften the seriousness or formality of the dominant tone (Mattiello, 2008 46). The word of *dumb* is spoken by Future to lower the seriousness of dominant tone. The word of *dumb* is considered as informality and debasement.

- *Faggot*

The word of *faggot* is spoken to refer to homosexuals (Hornby, 2010:527). The example is:

Papa Doc 00:31:06 --> 00:31:08

-What are you going to do, faggot? (Daejang, 2009:69)

39. Future 00:31:08 -Who you calling a *faggot*? (Daejang, 2009:69)

Papa Doc 00:31:11 -Don't play yourself, bitch. (Daejang, 2009:69)

Mattiello (2008:52) states that many slang derogatory words characterizing certain groups of people on the basis of negative stereotypes are inherently offensive. Papa Doc calls Future as a *faggot*. Future in those conversations is clearly angry. The word of *faggot* is normally perceived as a rude word by the hearer. Mattiello (2008:219) states that most of the impolite words are coarse terms of abuse spoken to insult or

express irritation or anger. The word of *faggot* is spoken by Papa Doc to insult Future. *Faggot* is described as a vulgar word.

40. Moochie 01:19:15--> 01:19:17 -You little *faggot*.  
 -I mean, little Rabbit.  
 (Daejang, 2009:176)

Moochie calls Jimmy as a *faggot*. According to Mattiello (2008:219) most of the impolite words are coarse terms of abuse spoken to insult or express irritation or anger. The word of *faggot* is spoken by Moochie to insult Jimmy. *Faggot* is described as a vulgar and obscene word.

- *Fathead*

*Fathead* is spoken by people to refer to a person who is not smart or fool (urbandictionary). The example of *fathead* is:

41. Sol George 00:24:02 --> 00:24:04 -You're from 810, *fathead*.  
 (Daejang, 2009:49)

Slang is claimed as the same ordinary word-building processes that give to the general vocabulary also shape slang expressions (Mattiello, 2008:43). The word-building processes can be compounding. The word of *fathead* is compound words between *fat*(adj) + *head*(n). Slang is viewed as colloquial level of speech that signals the speaker's desire to soften the formality of the dominant tone (Mattiello, 2008:46). Sol George calls his friend as *fathead*. The word of *fathead* is spoken by Sol George to refuse convention and he needs an informal speech. *Fathead* is described as informality and debasement.

- *Fellas*

*Fellas* are an informal way of referring to a man (Hornby, 2008:544). It can be the boys, the guys, and your manly friends. The word of *fellas* is included as slang language. The example of *fellas* is:

Future 01:09:55 --> 01:09:57 -So you want to fight me now?

(Daejang, 2009:159)

Jimmy 01:09:57 --> 01:10:01 -You ain't the future of shit.

-You're just David fucking Porter.

(Daejang, 2009:159)

42. Sol George 01:10:02 --> 01:10:04 -Hey, come on, *fellas*.

(Daejang, 2009:159)

Future and Jimmy have different opinion and they almost fight each other. Sol George tries to make them calm. Slang is spoken in common relaxed conversations, in such contexts as home, pub, or general free time (Mattiello, 2008:218). Sol George speaks *fellas* to his acquaintances in his home. He needs to be friendlier while he speaks each other. *Fellas* are included as informality and debasement.

- *Fuck*

The word of *fuck* has more than one meaning. The meanings base on the context of the conversations. The examples are:

43. Wink 00:50:17 --> 00:50:18

-You are a *fucking* loser.

Future 00:50:18 -Who are you calling... (Daejang, 2009:119)

Jimmy 00:50:21 -Yo, chill! (Daejang, 2009:119)

Jimmy 00:50:21 --> 00:50:24

-What the fuck?

-How can you fight about this shit now?

(Daejang, 2009:119)

Mattiello (2008:229) states that slang expressions may be used to insult other people, in impolite conversations, or to show one's disapproval and condemnation of the hearer's behavior. The word of *fucking loser* is spoken by Wink to emphasize an angry statement (Hornby, 2010:605). Wink says *fucking loser* to Future because Future cannot win the battle last year. Future as the hearer is angry in what Wink says. They fight each other. Then, Jimmy tries to make them calm.

44. Future 00:36:46 -He is fast and likes to *fuck* a lot.  
(Daejang, 2009:83)

The second word of *fuck* means to have sex (Hornby, 2010:605). Alex asks Future why Jimmy is called as a rabbit. Future replies that Jimmy is fast and he likes to have sex a lot.

45. Sol George 00:40:15 --> 00:40:16 -I am gonna *fuck* you up, Cheddar!  
(Daejang, 2009:93)

The last word of *fuck* means to mess up or to destroy. Sol George is going to mess Cheddar up. Mattiello (2008:219) states that most of the impolite slang words have sexual connotation (*cock off, cunt, fuck, ball and holes*) and scatological connotation (*shit and shite*) which are coarse terms of abuse used to insult or express anger. In first and third example, the word of *fuck* is spoken to express anger. In the second example, the word of *fuck* refers to have sex. From those examples, the word of *fuck* is described as vulgarity and obscenity.

- *Ganja*

*Ganja* is another term for marijuana (Hornby, 2010:616). *Ganja* is described as a special word of drug in society. People tend to create slang peculiar to groups of people who are classified by the special word they speak with in group members. The example is:

46. Sol George 00:32:57 --> 00:32:59 -Want to smoke some *ganja*?  
(Daejang, 2009:74)

Sol George speaks *ganja* in their group. He wants to invite their friend for smoking marijuana. Slang is described as the special, even specialized, vocabulary of some profession, occupation or activity in society (Mattiello, 2008:48). The word of *ganja* is spoken by Sol George to express values and experiences with the other group members. *Ganja* is a slang word described as group and subject restriction.

- *Goddamn*

*Goddamn* is a swear word to express that you are angry or annoyed (Hornby, 2010:642). Mattiello (2008:72) states that the word-formation mechanisms of slang include regular phenomena, such as compounding. The word of *goddamn* is a compound word of *god(n)* + *damn(adj)*. The example is:

- DJ Iz 00:26:55 --> 00:26:57 -I think Jimmy's mom trying to kill him.  
(Daejang, 2009:56)

47. Sol George 00:26:57 --> 00:27:00 -Yeah, she's so *goddamn* fine,  
-she can kill me (Daejang, 2009:56)

DJ Iz has a talk with Sol George. He says that Jimmy's mom tries to kill him. Sol George answers that it is true, she is so *goddamn* fine and she can kill him. Slang is rich in dirty words and obscenities which are related to religion such as *for fuck's sake*, *goddamn* for blasphemous expressions (Mattiello, 2008:48). The word of *goddamn* is described as vulgarity and obscenity of the speaker oriented properties.

- *Gonna*

The word of *gonna* is an abbreviation term spoken as '*going to*' in an informal speech (Hornby, 2010:645). The example is:

48. Wink 01:03:17 --> 01:03:21 -I heard from my man Roy today  
-that he is *gonna* be at JLB tomorrow night

(Daejang, 2009:146)

Wink 01:03:21 --> 01:03:22 -for the interview with Big O.

(Daejang, 2009:146)

Wink and Jimmy talk each other. Wink tells that Roy is going to be at JLB (radio station in Detroit) for the interview with Big O. Mattiello (2008:46) states that slang is commonly viewed as a colloquial level of speech that signal speaker's desire to soften the seriousness or formality of the dominant tone, and to assume instead a more familiar or conversational tone. The word of *gonna* is spoken to reduce the level of standard language to a conversational word. The standard language should be 'going to'. The word of *gonna* is described as informality and debasement.

- *Gotta*

The word of *gotta* is an abbreviation word for 'have got to', 'have you got a' (Hornby, 2010:648). The meaning of the word depends on the context of the situation. The example is:

49. Future 00:24:06 --> 00:24:08 -We *gotta* make our own sound.

-Fuck everybody else.

(Daejang, 2009:49)

Future says that he and his group have got to make their own sound. The meaning of *gotta* is 'have got to'. Mattiello (2008:217) slang words which are deliberately used by speakers to break with the neutral standard language and to reduce the level of discourse to familiar or low speech. The word of *gotta* is spoken to lower the level of the standard language. The standard language of *gotta* should be 'have got to'.

- *Heck*

*Heck* is spoken to express that someone is surprised (Hornby, 2010:698). The example is:



- Jimmy 00:36:23 --> 00:36:24 -Where are we going?  
(Daejang, 2009:83)
- Wink 00:36:25 --> 00:36:26 -My house. (Daejang, 2009:83)
- Jimmy 00:36:27 -What about your mom? (Daejang, 2009:83)
- Wink 00:36:29 -Working nights. (Daejang, 2009:83)
- Jimmy 00:36:30 --> 00:36:32 -That's the after-hours spot?  
(Daejang, 2009:83)

50. Wink 00:36:32 --> 00:36:33 -*Heck*, yeah. (Daejang, 2009:83)

Jimmy is invited to come to Wink's house. Jimmy asks him how about his mom. Wink explains that his mom earns money at night. Then Jimmy says that is the after-hours spot?. Wink is surprised in what Jimmy's says. The speaker adopts an informal debased vocabulary to express their closeness and equality (Mattiello, 2008:218). *Heck* is subordinate speech spoken by people to make them closer with in their group. The word of *heck* is included as informality and debasement.

- *Hoe*

*Hoe* is another term of whore (urbandictionary). The example is:

- Future 00:24:06 --> 00:24:08  
-We gotta make our own sound. Fuck everybody else.  
(Daejang, 2009:49)
- Sol George 00:24:08 --> 00:24:13  
-Yeah, then we get a deal, go platinum, get cheesed out,  
(Daejang, 2009:49)
- Sol George 00:24:13 --> 00:24:15  
-and get all the bitches! (Daejang, 2009:49)
51. Future 00:24:16 --> 00:24:17  
-All the *hoes*. (Daejang, 2009:50)

Future, Sol George, and their group have to make their sound. They want to get a deal, sell much copies of an album, get the money, and get all bitches. Adolescents in fact use dirty, swear or taboo words to exhibit their strength, power and virility (in the case of boys), or, in general, to boast with their peers (Mattiello, 2008:218). The word of *hoe* is often associated with toughness and strength, or with other positive qualities such as independence. Young men are tempted to use the word of *hoe* because they serve to make their own status and to strengthen group affinity.

- *Lotta*

*Lotta* is an abbreviation term form ‘*lot of*’ or ‘*lots of*’ that shows how it sounds in an informal speech (Hornby, 2010:883). The example is:

52. Future 01:36:48 -okay, *lotta* love

53. Future 01:36:50 -*lotta* love! (Daejang, 2009:220)

Future is a jury. He leads a battle of rap song between Lotto and Jimmy. He requests audiences to give opinion about the performance of Lotto and Jimmy. Slang words which are deliberately used by speakers to break with the neutral standard language and to reduce the level of discourse to familiar or low speech (Mattiello, 2008:217). He says *lotta* to reduce the formality of the dominant tone.

- *Ma*

The word of *ma* is the short version of the word of *mother* (Hornby, 2010:892). It can also be used as a nickname for *mama*. The example is:

54. Papa Doc 00:05:43 --> 00:05:45

-Make your *ma* wish her fat ass aborted you. (Daejang, 2009:9)

Slang is viewed as colloquial level of speech that signals the speaker’s desire to soften the formality of the dominant tone, and to assume instead a more familiar or conversational tone. (Mattiello, 2008:46). Papa Doc battles rap song with Shorty-Mike. In his lyrical rap song, Papa Doc says that Papa Doc wants Shorty-Mike’s

mother to abort him. Papa Doc says *ma* to shorten the standard of dominant tone. It is described as informality and debasement.

- *Mic*

The word of *mic* is an abbreviation term for the word *microphone* (Hornby, 2010:933). The example is:

55. Future 00:28:56 --> 00:28:59 -My man grab the *mic*

-See how Jimmy does

(Daejang, 2009:61)

Slang is viewed as colloquial level of speech that signals the speaker's desire to soften the formality of the dominant tone, and to assume instead a more familiar or conversational tone (Mattiello, 2008:46). Future lets Jimmy grab the microphone. He tells that audiences should look at Jimmy's performance. Future speaks the word of *mic* to make easier the formality of the standard language.

- *Midget*

*Midget* is a very small person (Hornby, 2010:935). The example of *midget* is:

56. Papa Doc 00:05:32--> 00:05:35

-If she knew him, she could bring your *midget* pops with her.

(Daejang, 2009:9)

Slang is considered debased, subordinate speech, characteristically dominated by reversed prestige, lack of dignity and anti-social features (Mattiello, 2008:47). Papa Doc battles rap song with Shorty-Mike. In his lyrical rap song, he says that if Shorty-Mike's mother knows him, she can bring his *midget* pops with her. The word of *midget* is included as a less respected word. *Midget* belongs to informality and debasement.

- *Mike*

*Mike* is an abbreviation word from microphone (Hornby, 2010:936). The example is:

57. Future 01:30:45 --> 01:30:48

-Very nice, very nice. Let me get the *mike*. (Daejang, 2009:203)

Slang words which are deliberately used by speakers to break with the neutral standard language and to reduce the level of discourse to familiar or low speech (Mattiello, 2008:217). Future leads battles of rap song. He says that the rappers are good. He wants to let the rappers give him the microphone. Future uses *mike* to shorten the standard word to be non-standard word. The word of *mike* is described as informality and debasement.

- *Motherfucker*

*Motherfucker* is an offensive word used to insult somebody, especially men, and to show anger (Hornby, 2010:962). *Motherfucker* has no meaning because it can be used as a compliment just as easily as people can be used as an insult. And it is used constantly to denote someone is a moron and any number of other completely unrelated meanings. The examples are:

58. Male lunch truck rapper 00:53:52 --> 00:53:56

-You an ugly *motherfucker*

-Your pops should have wore a rubber

(Daejang, 2009:128)

Male lunch truck rapper (Xzibit) does rap song with his friends. In his lyrical song, he says that his friend is an ugly *motherfucker*. Slang has often been associated with bad language (Mattiello, 2008:50). *Motherfucker* is a swear word spoken to boast with their peers. The word of *motherfucker* is a vulgar and obscene word spoken by Xzibit.

59. Future 01:30:56 --> 01:30:58 -This *motherfucker* feel it!  
(Daejang, 2009:203)

Future is a jury. He leads battles of rap song. He leads the battles of rap song between Lyckety-Splyt and Jimmy. Jimmy is a friend of Future. Future says that Lyckety-Splyt is a *motherfucker* who should feel the Jimmy's performance. Slang has often been associated with bad language (Mattiello, 2008:50). *Motherfucker* is a swear word spoken to boast with their peers. The word of *motherfucker* is a vulgar and obscene word spoken by Future.

- *Nigga*

*Nigga* is slang term for mate, friend, buddy, etc., used primarily by African Americans but it has spread to other races as well (urbandictionary). The example is:

60. Future 00:29:08 --> 00:29:10 -Watch that a *nigga* kick this shit.  
(Daejang, 2009:62)

Future does rap song with his friends. He says to watch his friend (Jimmy) does rap song. Slang is described as an in-group vocabulary that identifies people of a common age and experience, and facilitates their group solidarity (Mattiello, 2008:46). Future says *nigga* to show group exclusiveness and as a mean expressing the experiences of their peer group member as African American people.

DJ Iz 00:46:24--> 00:46:28

-I can't believe y'all talk about complex shit and leave out 2Pac.

(Daejang, 2009:107)

Sol George 00:46:28 --> 00:46:30-Fuck 2Pac! (Daejang, 2009:107)

61. DJ Iz 00:46:30 --> 00:46:33`-*Nigga*, you crazy? Pac's the only  
lyrical *motherfucker* out there!  
(Daejang, 2009:107)

Future 00:46:33 --> 00:46:35 -He is right. His shit has emotion.  
(Daejang, 2009:107)

Slang is described as an in-group vocabulary that identifies people of a common age and experience, and facilitates their group solidarity (Mattiello, 2008:46). DJ Iz is amazed his friends who talk about rappers and leave out 2Pac. He says that 2Pac is the best rapper. Then, Future replies that it is true. The word of *nigga* is spoken by DJ Iz to show group exclusiveness and as a mean of expressing the experiences of their peer group members as African American people.

- *Phat*

The word of *phat* refers to cool or awesome (urbandictionary). The example is:

62. Sol George 00:59:55 --> 00:59:58-We need fine bitches and *phat* rides,  
not savings bonds.

(Daejang, 2009:140)

Slang is viewed as colloquial level of speech that signals the speaker's desire to soften the formality of the dominant tone, and to assume instead a more familiar or conversational tone (Mattiello, 2008:46). Sol George says that he and his group need fine bitches and cool rides, not saving bonds. The word of *phat* is an informal word spoken in familiar contexts to mean 'cool' or 'awesome'.

- *Platinum*

The word of platinum is used in the phrase "go *platinum*", it means to sell 1 million copies of an album (urbandictionary). The example is:

63. Sol George 00:24:08--> 00:24:13 - Yeah, then we get a deal,  
go *platinum*, get cheese out.

(Daejang, 2009:49)

Future, Sol George, and their group have to make their sound. They want that they get a deal, sell much copies of an album, get the money, and get all bitches. Slang words which are deliberately used by speakers to break with the neutral standard

language and to reduce the level of discourse to familiar or low speech (Mattiello, 2008:217). The word of *platinum* is an informal level of speech that signals the speaker's wants to make softer the seriousness of the dominant tone.

- *Pussy*

*Pussy* is slang for women's genitals (Hornby, 2010:1193). The example is:

Sol George            00:32:57 --> 00:32:59

-Want to smoke some ganja?    (Daejang, 2009:74)

DJ Iz                    00:32:59 --> 00:33:03

-That's our problem. If we don't respect our sisters, who will?  
(Daejang, 2009:74)

DJ Iz                    00:33:04 --> 00:33:06

-We're doing it to ourselves. (Daejang, 2009:74)

64. Sol George            00:33:06 --> 00:33:09

-He's my brother. He doesn't like *pussy*. (Daejang, 2009:74)

Sol George is talking with a girl. He offers her some ganja. DJ Iz suggests that she should respect herself. Then, Sol George replies that DJ Iz is my brother and he does not like *pussy*. Mattiello (2008:48) states slang is rich in dirty words and obscenities which are related to sex, especially female genitalia. The word of *pussy* is described as a dirty word which is related to sex, especially female genitalia so the word of *pussy* is described as obscenity and vulgarity.

- *Shabba*

The word of *shabba* means that a word to be shouted whenever you feel like it for no reasons whatsoever (urbandictionary). Actually *shabba* is a word used to cut someone else of in mid-speech. For example if someone is saying something that you do not particularly agree with or you just want to shut up you. The example is:

- Jimmy 01:00:11 --> 01:00:14 -We're still broke  
and live at home with our moms.  
(Daejang, 2009:141)
- Jimmy 01:00:16 --> 01:00:18 -I'm out of here. Catch you later.  
(Daejang, 2009:141)
- Future 01:00:18 --> 01:00:21-Get your mad, rambling *ass* in the car.  
(Daejang, 2009:141)
- Sol George 01:00:22 --> 01:00:24  
-I hope you get a new ride soon, Jimmy.  
(Daejang, 2009:141)
- DJ Iz 01:00:24 --> 01:00:27 -Maybe for that birthday tripping *ass*.  
(Daejang, 2009:141)
- Sol George 01:00:27 --> 01:00:30 -I'll call your mama.  
-See what I can work out.  
(Daejang, 2009:141)
65. Sol George 01:00:31 --> 01:00:33 -I got shotgun, *Shabba*.  
(Daejang, 2009:142)

Jimmy says that his acquaintances just have a dream to sell much copies of an album. We never do that. He says that we are broke and live at home with our moms. Then Sol George doesn't agree with his opinion. He says that he got shotgun, *shabba*. Slang words which are deliberately used by speakers to break with the neutral standard language and to reduce the level of discourse to familiar or low speech (Mattiello, 2008:217). The word of *shabba* is described as a casual word that identifies speakers' intention to refuse conventions and facilities their group friendliness.



- *Shit*

The word of *shit* has more than one meaning. It bases on the context of the situation. The meaning can be things (compact disc jockey, mixer, and turntable), lies or nonsense (Hornby, 2010:1364). The example is:

66. Future 00:30:26 --> 00:30:28     -*Shit*. Look, man.

(Daejang, 2009:67)

Lyckety-Splyt 00:30:33 --> 00:30:34   -Listen up now.

(Daejang, 2009:67)

Lyckety-Splyt                   00:30:34 --> 00:30:36

-Leadaz Of Tha Free World is in the motherfucking house.

(Daejang, 2009:67)

Lyckety-Splyt                   00:30:36 --> 00:30:39

-Me and Papa Doc will battle any motherfuckers here.

(Daejang, 2009:67)

Future and his group do rap song. Then, Papa Doc and his group come to them. Future feels annoyed. The word of *shit* means a swear word that someone uses to show that he is angry or annoyed (Hornby, 2010:1364). Most of impolite slang words have sexual connotation (*cock off, cunt, fuck, ball, and hole*) and scatological connotation (*shit and shite*) which are coarse terms of abuse spoken to insult or express anger (Mattiello, 2008:219). People in fact use swear words to boast with their peers, and to show that, when parent or teachers are not there, they are free to go to excess in their language. *Shit* is described as vulgarity and obscenity.

- *Sucka*

The word of *sucka* is used to call somebody out by saying your weak ass fuck, scary, a punk, and a straight bitch (urbandictionary). And it can be someone who sucks. The example is:

67. Male lunch truck rapper 00:53:49 --> 00:53:52

-Look at this fat ass nigga sloppy *sucka*. (Daejang, 2009:128)

Male lunch truck rapper (Xzibit) does rap song in New Detroit Stamping. He raps with his friends. In his lyrical song, he says that his fat ass acquaintance sucks. Slang words which are deliberately used by speakers to break with the neutral standard language and to reduce the level of discourse to familiar or low speech (Mattiello, 2008:217). The word of *sucka* is spoken to lower the level of discourse to a casual word.

- *Tha*

The word of *tha* is another term of ‘*the*’ (urbandictionary). It is used by people who incorrectly consider themselves to be cool. The examples are:

68. Future 00:30:42 --> 00:30:44 -Fuck *Tha* Free World.

(Daejang, 2009:68)

69. Lyckety-Splyt 00:30:47 --> 00:30:49 -Fuck *Tha* Free World?

(Daejang, 2009:68)

Future and Lyckety-Splyt say that ‘fuck *tha* free world’. Slang is viewed as colloquial level of speech that signals the speaker’s desire to soften the formality of the dominant tone, and to assume instead a more familiar or conversational tone (Mattiello, 2008:46). The word of *tha* is described as informality and debasement. They speak *tha* to soften the standard language.

- *Wack*

*Wack* is very bad or very strange (Hornby, 2010:1667). It means not cool at all. The example of *wack* is:

70. Lil Tic 00:06:49 --> 00:06:52 -They do not laugh because you *wack*

(Daejang, 2009:12)

Lil Tic battles rap song with Jimmy. In his lyrical rap song, he says that the audiences do not laugh because Jimmy is wack. Slang is viewed as colloquial level of speech that signals the speaker's desire to soften the formality of the dominant tone, and to assume instead a more familiar or conversational tone (Mattiello, 2008:46). The word of *wack* is described as an informal speech. It is spoken in a familiar context which means very bad.

- *Whup*

The word of *whup* means to whip, to kick ass, to beat someone (urbandictionary).

The example is:

71. Sol George 00:04:20 --> 00:04:24

-Our clica will be on the map after you *whup* some asses tonight.

(Daejang, 2009:5)

Sol George and his group will be on the map after Jimmy beats some asses tonight. The speakers adopt an informal debased vocabulary to express their closeness and equality (Mattiello, 2008:218). The word of *whup* is a casual word that spoken by Sol George to his friends. It belongs to informality and debasement. He tends to create an easier word with his friends.

- *Wigga*

Slang is claimed as the same ordinary word-building processes that give to the general vocabulary also shape slang expressions (Mattiello, 2008:43). The word-building processes can be blending. One of the examples is *wigga*. The term "*wigga*" is a blending of the word "*white*" and the "*nigga*". The word basically refers to Caucasian males who have a psychological mindset, which makes them think that they are African Americans (urbandictionary). The example is:

72. Lil Tic 00:06:58 --> 00:07:00

-You a *wigga* who invented rhyme for money. (Daejang, 2009:13)

Lil Tic battles rap song with Jimmy. In his lyrical rap song, he says that Jimmy is a *wigga* who is invented rhyme for money. Slang words which are deliberately used by speakers to break with the neutral standard language and to reduce the level of discourse to familiar or low speech (Mattiello, 2008:217). The word of *wigga* is described as an informal word because he blends two words to be one word.

- *Ya*

The word of *ya* has more than one meaning. It can be ‘*yeah*’, ‘*you*’ and ‘*your*’ (Hornby, 2010:1726). It depends on the context of the situation. The example is:

73. Papa Doc 00:05:29 --> 00:05:32

-You need to call your mama and tell her come *ya*. (Daejang, 2009:8)

Papa Doc battles rap song with Shorty Mike. In his lyrical rap song, he says that Shorty Mike needs to call his mom and tells her to come *yeah*. Slang is viewed as colloquial level of speech that signals the speaker’s desire to soften the formality of the dominant tone, and to assume instead a more familiar or conversational tone (Mattiello, 2008:46). The word of *ya* is described as an informal word because he speaks to soften the formality of the dominant tone.

- *Yo*

The word of *yo* is another way of saying “*hey*” or “*hi*”(urbandictionary). The example is:

74. Future 00:08:58 --> 00:08:59 -*Yo*, Jimmy. (Daejang, 2009:17)

In the example, the word of *yo* refers to *hey*. It should be “*hey*, Jimmy”. Slang words which are deliberately used by speakers to break with the neutral standard language and to reduce the level of discourse to familiar or low speech (Mattiello, 2008:217). The word of *yo* is described as an informal word spoken by young men because he needs a conversational speech.

- *Y'all*

The words of *y'all* are an abbreviation word for *you-all* (Hornby, 2010:1726).

The example is:

75. Male lunch truck rapper 00:53:37 --> 00:53:40

-Look at *y'all* standing here freezing like dumb fucks.

(Daejang, 2009:128)

Male lunch truck rapper (Xzibit) who is an African American people does rap song with his friends in New Detroit Stamping. In his lyrical song, he says that his friends here like a group of people who is not smart. Slang is commonly viewed as a conversational level of speech that signals the speaker's desire to soften the seriousness or formality of the dominant tone (Mattiello, 2008 46). *Y'all* are spoken by Xzibit to break the neutral standard of the formal language. He creates an easier word. The word of *y'all* is described as informality and debasement.

#### **4.3 The Discussion of How Can African American Slang Words be Understood by Common People.**

AAL has characteristics. One of the characteristics is the grammatical features of AAL. These features are such as the absence of third person singular *-s* marking, zero copula, the use of *ain't* for negation, and negative concord. And common people sometimes get misunderstanding to understand AAL. From the *8 Mile* movie, some of the grammatical features of AAL are discussed.

- **The absence of third person singular *-s* marking**

Rickford and Rickford (2000:109) report that this is very frequent, it occurs at percentages that range from around 50 percent to up to 96 percent or 97. The absence of third person singular *-s* marking is a feature of AAL which may appear in examples, *It seem like* (AAL) for *It seems like* (SE). From the *8 Mile* movie, the examples of the absence of third person *-s* singular marking are discussed as follows:

No	The absence of third person singular –s marking	Standard English
1	Lotto 01:34:00 --> 01:34:03 -I feel bad, I gotta murder -that dude from <i>leave</i> him to Beaver. (Daejang, 2009:213)	- I feel bad, I wait to murder that dude from <i>leaving</i> him to Beaver.
2	Papa Doc 01:39:15 --> 01:39:17 -That bitch <i>go</i> first. (Daejang, 2009:227)	- That bitch <i>goes</i> first.
3	Future 00:28:56 --> 00:28:59 -My man <i>grab</i> the mic (Daejang, 2009:61)	- My man <i>grabs</i> the microphone.
4	Future 01:30:56 --> 01:30:58 -This motherfucker <i>feel</i> it! (Daejang, 2009:203)	- This motherfucker <i>feels</i> it.
5	Future 00:29:08 --> 00:29:10 -Watch that a nigga <i>kick</i> this shit. (Daejang, 2009:62)	- Watch that a nigga <i>kicks</i> this shit.

- **Zero copula (either *is* or *are*)**

For example, She  $\emptyset$  *in the same grade*. The first person singular and copula (*I am*) cannot be deleted. Rickford and Rickford note that deletion is also very unusual in the form *it's*, *that's*, and *what's*, which tend to have a phonological process that delete the [t] instead (Rickford and Rickford, 2000:109). The absence of copula and auxiliary for contractible forms of *is* and *are* (e.g. *She nice* for 'She is nice' or *They acting silly* for 'They are acting silly') has been one of the most often described structures of AAL. From the *8 Mile* movie, there are some examples of the use of zero copula. It is discussed using table as follows:

No	Zero Copula	Standard English
1	Lyckety-Splyt 01:29:57 --> 01:29:59 -You ain't Detroit, I'm the Detroit -You the New Kid on the Block (Daejang, 2009:200)	-You are not Detroit, I am the Detroit. - You <i>are</i> the New Kid on the Block.
2	DJ Iz 01:43:59 --> 01:44:01 -You the man now. You ain't got to work. (Daejang, 2009:239)	- You <i>are</i> the man now. You have not got to work.
3	Future 00:50:28 --> 00:50:29 -You little bitch!(Daejang, 2009:120)	- You <i>are</i> little bitch!
4	Papa Doc 01:17:27 --> 01:17:29 -What up, bitch? (Daejang, 2009:174)	- What <i>is</i> up, bitch? (How are you, bitch?)
5	Lotto 01:18:31 --> 01:18:33 -Fight me, you punk-ass bitch! (Daejang, 2009:175)	- Fight me, you <i>are</i> punk-ass bitch!
6	Wink 01:08:37 --> 01:08:38 -What up, dawg? (Daejang, 2009:155)	- What <i>is</i> up, dawg? (How are you, dawg?)
7	Wink 00:15:11 --> 00:15:13 Jimmy! What up, doe? (Daejang, 2009:29)	- Jimmy, what <i>is</i> up, doe? (Jimmy, how are you, doe?)
8	Sol George 00:30:16 --> 00:30:18 -When they see me, girls say "What up, doe?" (Daejang, 2009:66)	- When they see me, girls say "What <i>is</i> up, doe?"

9	Future 00:22:42 -The dude mentally ill? (Daejang, 2009:46)	- <i>Is the dude mentally ill?</i>
10	Future 00:31:08 -Who you calling a faggot? (Daejang, 2009:69)	- Who are you calling a faggot?
11	Moochie 01:19:15--> 01:19:17 -You little faggot. (Daejang, 2009:176)	- You <i>are</i> little faggot.
12	Male lunch truck rapper 00:53:52 --> 00:53:56 -You an ugly motherfucker (Daejang, 2009:128)	- You <i>are</i> an ugly motherfucker.
13	DJ Iz 00:46:30 --> 00:46:33 -Nigga, you crazy? Pac is the only lyrical motherfucker out there! (Daejang, 2009:107)	- Nigga, <i>are</i> you crazy? Pac is the only lyrical motherfucker out there!
14	Male lunch truck rapper 00:53:49 --> 00:53:52 -Look at this fat ass nigga sloppy sucka. (Daejang, 2009:128)	- Look at this fat ass nigga <i>is</i> sloppy sucka.
15	Lil Tic 00:06:49 --> 00:06:52 -They do not laugh because you <i>wack</i> . (Daejang, 2009:12)	- They do not laugh because you <i>are</i> <i>wack</i> .
16	Lil Tic 00:06:58 --> 00:07:00 -You a wigga that invented rhyme for money. (Daejang, 2009:13)	- You <i>are</i> a wigga who invented rhyme for money.



17	Male lunch truck rapper 00:53:37 --> 00:53:40 -Look at y'all standing here freezing like dumb fucks. (Daejang, 2009:128)	- Look at you all <i>are</i> standing here freezing like dumb fucks.
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- **The use of *ain't* for negation**

For example, *I ain't lying*. This form is very common dialects other than AAL, as a variant for forms of *isn't* or *hasn't*. *He ain't go no futher than third or fourth grade* (Rickford and Rickford, 2000:109). Like other vernacular dialects, AAL uses *ain't* as a general preverbal negative for present tense *be* (*am not, isn't, aren't*) and for the perfect auxiliary *haven't / hasn't* as in *She ain't here* or *She ain't been there lately*. In this detail, AAL is no different from other vernacular varieties of English. However, AAL is unlike most American vernacular varieties in generalizing the use of *ain't* for *didn't* as well, as in *She ain't do it*. This distinctive use is fairly widespread in urban varieties of AAL, although it is unremarkable by other, shared uses of *ain't*. From the *8 Mile* movie, there are some examples of the use of *ain't* negation. The examples are discussed using table as follows:

No	The use of <i>ain't</i>	Standard English
1	Future 00:06:18 --> 00:06:22 -We <i>ain't</i> got all day. (Daejang, 2009:11)	- We <i>have not</i> got all day.
2	Wink 00:15:24 --> 00:15:27 -Up, man? I <i>ain't</i> even been to bed. (Daejang, 2009:30)	- Up, man? I <i>have not</i> even been to bed.
3	Wink 00:15:48 --> 00:15:51 -There is nobody there but clowns who <i>ain't</i> got deals and never will. (Daejang, 2009:31)	- There is nobody but clowns who <i>have not</i> got deal and never will.

4	Manny 00:19:05 --> 00:19:08 -It <i>ain't</i> never your fault.(Daejang, 2009:36)	- It <i>is not</i> your fault.
5	Future 00:20:31 --> 00:20:34 -Because he <i>ain't</i> got no place to go (Daejang, 2009:39)	- Because he <i>has not</i> got a place to go.
6	Sol George 00:26:52 --> 00:26:55 -I <i>ain't</i> getting back in that piece of shit. (Daejang, 2009:56)	- I <i>am not</i> getting back in that piece of shit.
7	Sol George 00:30:05 -This <i>ain't</i> a game(Daejang, 2009:66)	- This <i>is not</i> a game.
8	Sol George 00:30:08 -And making something cool <i>ain't</i> easy (Daejang, 2009:66)	- And making something cool <i>is not</i> easy.
9	DJ Iz 00:34:18 --> 00:34:20 - <i>Ain't</i> that Janeane? (Daejang, 2009:78)	- <i>Is not</i> that Janeane?
10	Future 00:59:12 --> 00:59:13 - <i>Ain't</i> nobody here. (Daejang, 2009:137)	- <i>Is not</i> nobody here.
11	Paul 01:23:05 --> 01:23:07 -She <i>ain't</i> waiting on me. (Daejang, 2009:183)	- She <i>is not</i> waiting on me.
12	Lyckety-Splyt 01:29:57 --> 01:29:59 -You <i>ain't</i> Detroit, I am the Detroit. (Daejang, 2009:200)	- You <i>are not</i> Detroit, I am the Detroit.
13	Lyckety-Splyt 01:30:02 --> 01:30:04 -Fucking Nazi, your squad <i>ain't</i> your type (Daejang, 2009:200)	- Fucking Nazi, your squad <i>is not</i> your type.
14	Lyckety-Splyt 01:30:09 --> 01:30:12 -This <i>ain't</i> Willie Nelson music.	- This <i>is not</i> Willie Nelson music.

	(Daejang, 2009:201)	
15	Sol George 01:34:34 --> 01:34:35 -That <i>ain't</i> shit.(Daejang, 2009:214)	- That <i>is not</i> shit.
16	Sol George 01:38:06 --> 01:38:08 -Yeah, he <i>ain't</i> nothing. You got it! (Daejang, 2009:214)	- Yeah, he <i>has not</i> nothing. You got it.
17	Sol George 01:43:56 --> 01:43:59 -You <i>ain't</i> going to work. (Daejang, 2009:239)	- You <i>are not</i> going to work.
18	DJ Iz 01:43:59 --> 01:44:01 -You the man now. You <i>ain't</i> got to work. (Daejang, 2009:239)	- You are the man now. You <i>have not</i> got to work.

- **Negative concord**

For example, *I don't want nothing nobody can't enjoy*. Again, this (which may also be referred to as “multiple negation”) is common to other dialects as well. Negative inversion, though, seems to be more specifically characteristic of AAL, as in *Can't nobody beat them* (Rickford and Rickford, 2000:109). The formation of negation in AAL is not particularly distinct from other vernacular varieties of English in the US and beyond. It participates in negative concord, or multiple negation, in which a single negative proposition may be marked both within the verb phrase and on post verbal indefinites, as in *It wasn't nothing* or *They didn't do nothing about nobody having no money or nothing like that*. From the *8 Mile* movie, there are some examples of the use of negative concord. The examples are discussed using table as follows:

No	Negative Concord	Standard English
1	Wink 00:15:48 --> 00:15:51 -There is <i>nobody</i> there but clowns who <i>ain't</i> got deals and <i>never</i> will. (Daejang, 2009:31)	- There is <i>nobody</i> but clowns who <i>have not</i> got deal and <i>never</i> will.
2	Manny 00:19:05 --> 00:19:08 -It <i>ain't never</i> your fault.(Daejang, 2009:36)	- It is not your fault
3	Future 00:20:31 --> 00:20:34 -Because he <i>ain't</i> got <i>no</i> place to go (Daejang, 2009:39)	- Because he has not got a place to go.
4	Future 00:59:12 --> 00:59:13 - <i>Ain't nobody</i> here. (Daejang, 2009:137)	- <i>Is not nobody</i> here.
5	Sol George 01:38:06 --> 01:38:08 -Yeah, he <i>ain't nothing</i> . You got it! (Daejang, 2009:214)	- Yeah, he <i>has not nothing</i> . You got it.

## CHAPTER 5. CONCLUSION

This chapter presents the conclusion of the discussion. In the *8 Mile* movie, it is found that African American slang words are formed and distinguished from the standard language in both its sociological point of view and linguistic point of view. From the sociological point of view, African American slang words are mostly spoken as informality and debasement. Informality and debasement are informal, lower, familiar, casual, relaxed, conversational, unofficial, friendly, easier speech or words spoken by African American people. Moreover, African American slang words are as vulgar, dirty, bad, obscene, rude, impolite, offensive words spoken by African American people. And slang words are spoken to create cohesiveness, closer relationship within group members and to strengthen group affinity.

From linguistic point of view, African American slang words are formed and distinguished from the standard language. African American slang words are mostly formed as semantic words. It means that slang words have meanings. The meanings depend upon the speakers, hearers and context. Second, slang words are formed as short, abbreviated words. Third, slang words are formed as compound words. The last one, slang words are formed as a blending word. Those slang words show that African American slang words are indeed different from standard language. Furthermore, African American slang words have characteristics. One of characteristics is grammatical characteristics. The grammatical characteristics are the absence of third person singular *-s* marking, zero copula, the use of *ain't* for negation, and negative concord. These grammatical characteristics can be used by common people to understand African American slang words.

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## APPENDICES : African American Slang Words Spoken by African American People

- The Bouncer 00:03:40 -Shut the *fuck* up. (Daejang, 2009:2)
- Future 00:03:40 -He's straight, *dawg*. (Daejang, 2009:2)
- Future 00:03:57 -Rise above that *bullshit*. (Daejang, 2009:3)
- Future 00:04:00 -You *fuckin*g threw up on yourself? (Daejang, 2009:4)
- Sol George 00:04:20 --> 00:04:24  
-Our *clica* will be on the map after you *whup* some *ass* tonight.  
(Daejang, 2009:5)
- Future 00:05:10--> 00:05:14  
-Ready, baby. I want to see you rip that *shit*, all right? (Daejang, 2009:7)
- Future 00:05:14--> 00:05:19 -Let these *motherfuckers* know, man.  
-It's all you, baby. (Daejang, 2009:7)
- Papa Doc 00:05:19 --> 00:05:21  
-Your lyrics are *shitty* like when I cop a squat. (Daejang, 2009:8)
- Papa Doc 00:05:22 --> 00:05:24 -Who told you to *fuck* with the mighty  
Papa Doc? (Daejang, 2009:8)
- Papa Doc 00:05:29 --> 00:05:32  
-You need to call your mama and tell her come *ya*. (Daejang, 2009:8)
- Papa Doc 00:05:32--> 00:05:35  
-If she knew him, she could bring your *midget* pops with her.  
(Daejang, 2009:9)
- Papa Doc 00:05:37 --> 00:05:40  
-Looking like Kris Kross, Jiggity jump *yo ass* offstage. (Daejang, 2009:9)

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- Papa Doc 00:05:43 --> 00:05:45 -Make your *ma* wish her fat *ass* aborted you.  
(Daejang, 2009:9)
- Future 00:05:48 --> 00:05:52  
-A lot of hostility at the end of the 45 seconds. Let me get the *mike*.  
(Daejang, 2009:10)
- Future 00:05:55--> 00:05:57 -How y'all feel about Shorty Mike?  
(Daejang, 2009:10)
- Future 00:06:18 --> 00:06:22 -Come on, bring your *asses* onstage.  
-We *ain't* got all day. (Daejang, 2009:11)
- Future 00:06:40--> 00:06:42 -Spin that *shit*. (Daejang, 2009:12)
- Lil Tic 00:06:49 --> 00:06:52 -They do not laugh because you *wack*.  
-It is because you are a clown with a *mic*.  
(Daejang, 2009:12)
- Lil Tic 00:06:55 --> 00:06:58  
-When you and Everlast *bitch ass* get popped. (Daejang, 2009:13)
- Lil Tic 00:06:58 --> 00:07:00  
-You a *wigga* who invented rhyme for money. (Daejang, 2009:13)
- Lil Tic 00:07:09 --> 00:07:11 -LT, that is right, Cock the heat and shoot ya.  
(Daejang, 2009:14)
- Lil Tic 00:07:20 --> 00:07:22 -So that *bullshit*, save it for storage.  
(Daejang, 2009:14)
- Future 00:07:32--> 00:07:36 -*Whoa, whoa*, okay, 45 seconds, very nice.  
(Daejang, 2009:15)
- Future 00:07:37 --> 00:07:40 -You did a good job, Lil' *Bitch*.  
-I mean, Lil' Tic. My bad. (Daejang, 2009:15)



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- Future 00:07:44 --> 00:07:48  
-Hey, talk that *shit* if you want, but I vouch for this *motherfucker*.  
(Daejang, 2009:16)
- Future 00:07:48 --> 00:07:50 -He's a *motherfucking* genius.  
(Daejang, 2009:16)
- Future 00:07:50--> 00:07:54 -Hit that *shit*. Forty-five seconds. DJ, kick it.  
(Daejang, 2009:16)
- Future 00:08:58 --> 00:08:59 -Yo, Jimmy. (Daejang, 2009:17)
- Future 00:09:09--> 00:09:12 -Don't worry about it, *dawg*.  
-I'll call you tomorrow. (Daejang, 2009:17)
- Wink 00:15:11--> 00:15:13 -Jimmy! What up, *doe*? (Daejang, 2009:29)
- Wink 00:15:24 --> 00:15:27 -How are you, man?  
-I *ain't* even been to bed.  
-I came to talk to you.(Daejang, 2009:30)
- Wink 00:15:41 --> 00:15:43 -People are saying *fucked up shit*.  
(Daejang, 2009:31)
- Wink 00:15:48 --> 00:15:51  
-There is nobody there but clowns who *ain't* got deals and never will.  
(Daejang, 2009:31)
- Wink 00:16:16--> 00:16:20 -What's he need me for? Talent, *dawg*.  
-You know that's my specialty.  
(Daejang, 2009:33)
- Wink 00:16:25 --> 00:16:28  
-Roy liked what he heard, paid for the *nigga's* demo. (Daejang, 2009:33)

- Wink 00:16:48 --> 00:16:50 -Call me later, *dawg*. (Daejang, 2009:35)
- Manny 00:19:05 --> 00:19:08 -It *ain't* never your fault.  
-I don't want to hear it. (Daejang, 2009:36)
- Manny 00:19:12 --> 00:19:14 -Are you *shitting* me? (Daejang, 2009:36)
- Manny 00:19:18 -Is he *shitting* me? (Daejang, 2009:37)
- Future 00:20:00 --> 00:20:02 -Who the *fuck* is that? (Daejang, 2009:38)
- Future 00:20:31 --> 00:20:34 -Because he *ain't* got no place to go.  
(Daejang, 2009:39)
- Future 00:20:51 --> 00:20:53 -What the hell you *gonna* do?  
(Daejang, 2009:40)
- Future 00:21:45--> 00:21:47 -I don't want to hear *shit* about it.  
-I'm signing you up. (Daejang, 2009:43)
- Future 00:22:09--> 00:22:13 -Yeah, I heard that *bullshit*.  
-Wink is scandalous, *dawg*.(Daejang, 2009:44)
- Future 00:22:21--> 00:22:25 -but Wink is just talking *shit*.  
-There'll be no action, just talk.  
(Daejang, 2009:45)
- Future 00:22:42 -The *dude* mentally ill? (Daejang, 2009:46)
- Future 00:23:16 --> 00:23:19 -*Fuck* last night. Okay? Forget it.  
(Daejang, 2009:47)
- Sol George 00:23:38--> 00:23:41  
-*Shit*, I really, really like your mama, Rabbit.  
(Daejang, 2009:48)

- Sol George 00:24:02 --> 00:24:04 -You're from *810*, *fathead*.  
(Daejang, 2009:49)
- Future 00:24:06 --> 00:24:08 -We *gotta* make our own sound.  
-*Fuck* everybody else. (Daejang, 2009:49)
- Sol George 00:24:08--> 00:24:13  
-Yeah, then we get a deal, go *platinum*, get *cheese* out. (Daejang, 2009:49)
- Sol George 00:24:13 --> 00:24:15 -And get all the *bitches*!(Daejang, 2009:49)
- Future 00:24:16 --> 00:24:17 -All the *hoes*. (Daejang, 2009:50)
- Future 00:24:30--> 00:24:33 -Why'd you bring that *damn* thing, man?  
(Daejang, 2009:50)
- Sol George 00:24:39 --> 00:24:41 -Pinkeye, *bitch*! (Daejang, 2009:50)
- Future 00:24:43 --> 00:24:46  
-Let me show you *motherfuckers* how to shoot something.  
(Daejang, 2009:51)
- Sol George 00:25:14 --> 00:25:16 -Man, give me my *fucking* gun.  
(Daejang, 2009:52)
- Sol George 00:25:18 --> 00:25:19 -What the *fuck* is wrong with you?  
(Daejang, 2009:52)
- DJ lz 00:25:23 --> 00:25:24 -Oh, *shit*. (Daejang, 2009:52)
- Future 00:25:30 -Toss the *fucking* weed! (Daejang, 2009:52)
- Future 00:25:33 -What the *fuck* are you doing? (Daejang, 2009:53)
- DJ lz 00:25:38 --> 00:25:40  
-I told you stupid *ass niggas* not to be doing this *shit*. (Daejang, 2009:53)

- Future 00:26:16--> 00:26:18 -No, you were scared, *motherfucker!*  
(Daejang, 2009:54)
- DJ Iz 00:26:25 --> 00:26:27 -With *shit* like that next door?  
(Daejang, 2009:54)
- Sol George 00:26:32--> 00:26:35 -Shut your preaching *ass* up.  
-Nobody care about that *shit*.  
(Daejang, 2009:55)
- DJ Iz 00:26:36 --> 00:26:38 -Did you care, when the *crackhead*  
raped that girl? (Daejang, 2009:55)
- Future 00:26:43 --> 00:26:45 -*Dumb motherfucker* went back to the house.  
(Daejang, 2009:55)
- Future 00:26:45 --> 00:26:47 -How stupid could a *nigga* be.  
(Daejang, 2009:56)
- Sol George 00:26:52 --> 00:26:55 -I *ain't* getting back in that piece of *shit*.  
-It is a death-trap (Daejang, 2009:56)
- Sol George 00:26:57 --> 00:27:00 -Yeah, she's so *goddamn* fine,  
-She can kill me. (Daejang, 2009:56)
- Future 00:27:14--> 00:27:16 -Money under the hood  
-Money on the *mic* (Daejang, 2009:57)
- Future 00:27:18 --> 00:27:20 -*Yo*, let me get a light, DJ.  
(Daejang, 2009:57)
- Future 00:27:48 --> 00:27:51 -Oh, *shit*.  
-What the *fuck* is going on out here?  
(Daejang, 2009:58)

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- Future 00:28:56 --> 00:28:59 -My man grab the *mic*  
-See how Jimmy does (Daejang, 2009:61)
- Future 00:29:01 --> 00:29:03 -Come on, man.  
-Kick that *shit*, baby. Come on.  
(Daejang, 2009:62)
- Future 00:29:08 --> 00:29:10 -Watch that a *nigga* kick this *shit*.  
(Daejang, 2009:62)
- Sol George 00:30:05 -This *ain't* a game (Daejang, 2009:66)
- Sol George 00:30:08 -And making something cool *ain't* easy  
(Daejang, 2009:66)
- Sol George 00:30:08 --> 00:30:10 -Anything goes when it comes to *hoes*.  
(Daejang, 2009:66)
- Sol Geroge 00:30:16 --> 00:30:18 -When they see me, girls say  
"What up, *Doe*?" (Daejang, 2009:66)
- Future 00:30:26 --> 00:30:28 -*Shit*. Look, man. (Daejang, 2009:67)
- Lyckety-Splyt 00:30:34 --> 00:30:36 -Leadaz Of *Tha* Free World  
is in the *motherfucking* house.  
(Daejang, 2009:67)
- Lyckety-Splyt 00:30:36 --> 00:30:39  
-Me and Papa Doc will battle any *motherfuckers* here. (Daejang, 2009:67)
- Sol George 00:30:39 --> 00:30:42-Yeah.  
-Told you they were talking *shit*.  
(Daejang, 2009:67)
- Future 00:30:42 --> 00:30:44 -*Fuck Tha* Free World. (Daejang, 2009:68)

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- Lyckety-Splyt 00:30:47 --> 00:30:49 -*Fuck Tha Free World?*  
(Daejang, 2009:68)
- Lyckety-Splyt 00:30:49 --> 00:30:52-You Three One Third *bitches* are *wack*.  
(Daejang, 2009:68)
- Lyckety-Splyt 00:30:52 --> 00:30:53 -*Yo, fat ass!* (Daejang, 2009:68)
- Lyckety-Splyt 00:30:55 --> 00:30:58 -I kick you in the chest.  
-Pork chops fall out your *asshole*.  
(Daejang, 2009:68)
- Lyckety-Splyt 00:30:59 --> 00:31:01 -You cats is *pussy*.  
-Soft like wet flowers.  
(Daejang, 2009:69)
- Lyckety-Splyt 00:31:01 --> 00:31:04 -Leadaz Of *Tha Free World*  
-Here to smash you cowards  
(Daejang, 2009:69)
- Future 00:31:04 --> 00:31:06 -Don't start, *nigga*. (Daejang, 2009:69)
- Papa Doc 00:31:06 --> 00:31:08 -What are you going to do, *faggot?*  
(Daejang, 2009:69)
- Future 00:31:08 -Who you calling a *faggot?* (Daejang, 2009:69)
- Papa Doc 00:31:11 -Don't play yourself, *bitch*. (Daejang, 2009:69)
- Lyckety-Splyt 00:31:12 --> 00:31:15 -Hold on. *Yo, Elvis*.  
-You don't want to step to this.  
(Daejang, 2009:70)
- Lyckety-Splyt 00:31:15 --> 00:31:18  
-You need to take that white *ass* rap back across 8 Mile. (Daejang, 2009:70)

- Sol George 00:31:26 --> 00:31:27 -Oh, *shit!* (Daejang, 2009:70)
- Wink 00:31:33 --> 00:31:36 -What are you doing?  
-Put the *shit* down. (Daejang, 2009:70)
- Wink 00:31:42 --> 00:31:45 -Yo, Iz, it's cool. It's cool.  
(Daejang, 2009:71)
- Future 00:31:45 --> 00:31:46 -Yo, come on, man. Let's go.  
(Daejang, 2009:71)
- Sol George 00:31:47 --> 00:31:50 -Come on. I should *fuck* you up, Cheddar.  
(Daejang, 2009:71)
- Wink 00:32:02 --> 00:32:05 -It's at the Hip-Hop Shop.  
-Leadaz Of *Tha* Free World.  
(Daejang, 2009:72)
- Sol George 00:32:17 --> 00:32:21  
-After we go *platinum*, you won't be able to get to me and Future.  
(Daejang, 2009:72)
- Sol George 00:32:57 --> 00:32:59 -Want to smoke some *ganja*?  
(Daejang, 2009:74)
- Sol George 00:33:06 --> 00:33:09 -He's my brother. He doesn't like *pussy*.  
(Daejang, 2009:74)
- Wink 00:33:18 --> 00:33:20 -Hold on. *Yo*, I'm sorry, *dawg*.  
(Daejang, 2009:75)
- Wink 00:33:21 --> 00:33:25 -I didn't know Papa and LC were  
on their *bullshit* until tonight.  
(Daejang, 2009:75)

- Future 00:34:00 --> 00:34:02 -*Goddamn*. Don't you ever shut up?  
(Daejang, 2009:77)
- Wink 00:34:06 --> 00:34:08 -*Damn*, Future. (Daejang, 2009:77)
- DJ lz 00:34:18 --> 00:34:20 -*Ain't* that Janeane? (Daejang, 2009:78)
- Wink 00:36:32 --> 00:36:33 -*Heck*, yeah. (Daejang, 2009:83)
- Future 00:36:43 --> 00:36:46 -He's fast and likes to *fuck* a lot.  
(Daejang, 2009:83)
- Future 00:38:43 --> 00:38:49  
-*Fucking* Wink. Trying to keep us in division with that fake *ass* Big Willie wannabe talk. (Daejang, 2009:89)
- Future 00:38:52 --> 00:38:55 -Free comes with a *dick* up your *ass*.  
(Daejang, 2009:90)
- Future 00:38:55 --> 00:38:59 -Three One Third is real.  
-What Wink is talking about is *wack*.  
(Daejang, 2009:90)
- DJ lz 00:39:04 --> 00:39:07 -It'll happen again. The city doesn't give a *fuck*.  
(Daejang, 2009:90)
- Future 00:39:31 --> 00:39:34 -Burn this *shit* down to the ground.  
(Daejang, 2009:91)
- DJ lz 00:39:39 --> 00:39:41 -Burn this *fucking* thing down!  
(Daejang, 2009:92)
- Sol George 00:40:15 --> 00:40:16 -I am *gonna fuck* you up, Cheddar!  
(Daejang, 2009:93)
- Future 00:42:15 --> 00:42:17 -Cheddar, bring your *ass* on!  
-Come on! (Daejang, 2009:97)



- Joe 00:44:45 --> 00:44:48 -Just do your work and shut the *fuck* up.  
(Daejang, 2009:102)
- Manny 00:46:08 --> 00:46:11 -Good. Don't be bringing that *shit* around here.  
(Daejang, 2009:106)
- DJ IZ 00:46:24 --> 00:46:28 -I can't believe *y'all* talk about  
complex *shit* and leave out 2Pac.  
(Daejang, 2009:107)
- Sol George 00:46:28--> 00:46:30 -*Fuck* 2Pac! (Daejang, 2009:107)
- DJ IZ 00:46:30 --> 00:46:33 -*Nigga*, you crazy? 2Pac is the only  
lyrical *motherfucker* out there!  
(Daejang, 2009:107)
- Future 00:46:33--> 00:46:35 -He is right. His *shit* has emotion.  
(Daejang, 2009:107)
- Sol George 00:46:37 -*Fuck* them. (Daejang, 2009:107)
- Future 00:46:41--> 00:46:44  
-Those white boys are more like busters on serious *shit*. (Daejang, 2009:108)
- Future 00:47:02 --> 00:47:04 -Oh, *shit*. (Daejang, 2009:109)
- Papa Doc 00:47:15 --> 00:47:18 -You want to *fuck* with us?  
(Daejang, 2009:109)
- Papa Doc 00:47:27 --> 00:47:30 -What the *fuck* you *gonna* do,  
*motherfucker*? (Daejang, 2009:110)
- Sol George 00:48:17 --> 00:48:18 -Oh, *shit*! (Daejang, 2009:112)
- Sol George 00:48:21 --> 00:48:22 -*Shit*! (Daejang, 2009:112)

- Sol George 00:48:31 --> 00:48:34 -My God.  
-He shot his *fucking dick* off.  
(Daejang, 2009:113)
- Future 00:48:46 --> 00:48:49 -What were you doing with those *fuckers*?  
(Daejang, 2009:114)
- DJ Iz 00:48:51 --> 00:48:53 -Calm the *fuck* down, y'all!  
(Daejang, 2009:114)
- Wink 00:49:14 --> 00:49:16 -It is *gonna* be on! (Daejang, 2009:116)
- Future 00:49:31 --> 00:49:33 -That *shit* is hot, man. (Daejang, 2009:117)
- Wink 00:50:08 -Shut the *fuck* up! (Daejang, 2009:118)
- Wink 00:50:08 --> 00:50:10 -Why are you always giving me *shit*?  
(Daejang, 2009:119)
- Wink 00:50:13 --> 00:50:17 -Or because your *ass* is stuck  
hosting battles for two years.  
(Daejang, 2009:119)
- Wink 00:50:17 --> 00:50:18 -You are a *fucking* loser.  
(Daejang, 2009:119)
- Wink 00:50:27 --> 00:50:28 -Suck a *dick*! (Daejang, 2009:120)
- Future 00:50:28 --> 00:50:29 -You little *bitch*! (Daejang, 2009:120)
- Sol George 00:52:39 --> 00:52:41 -It is 7:30 in the morning, *dawg*.  
(Daejang, 2009:125)
- Female lunch truck rapper 00:53:04 --> 00:53:08  
-I'm getting so sick and tired of *fucking* with this steel. (Daejang, 2009:126)

- Female lunch truck rapper 00:53:14 --> 00:53:18  
-I am sick of eating *shit* off this *fucking* lunch truck. (Daejang, 2009:126)
- Female lunch truck rapper 00:53:18 --> 00:53:21  
-Nasty *ass* food.  
-I'm in a nasty *ass* mood.  
(Daejang, 2009:126)
- Female lunch truck rapper 00:53:21 --> 00:53:24  
-Should have called in sick  
-*Shit*, I had something to do!  
(Daejang, 2009:127)
- Male lunch truck rapper 00:53:31 --> 00:53:33  
-Need to get your food and take your *ass* back to work. (Daejang, 2009:127)
- Male lunch truck rapper 00:53:34 --> 00:53:37  
-You're dreaming if you think them corny *ass* raps will work.  
(Daejang, 2009:127)
- Male lunch truck rapper 00:53:37 --> 00:53:40  
-Look at *y'all* standing here freezing like *dumb fucks*.  
(Daejang, 2009:128)
- Male lunch truck rapper 00:53:49 --> 00:53:52  
-Look at this fat *ass nigga* sloppy *sucka*.  
(Daejang, 2009:128)
- Male lunch truck rapper 00:53:52 --> 00:53:56  
-You an ugly *motherfucker*.  
-Your pops should have wore a rubber.  
(Daejang, 2009:128)

- Male lunch truck rapper 00:53:58 --> 00:54:01  
-Next time leave that *bullshit* home on the dresser. (Daejang, 2009:129)
- Future 00:59:12 --> 00:59:13 -*Ain't* nobody here. (Daejang, 2009:137)
- DJ Iz 00:59:15 --> 00:59:19 -No insurance, the medical establishment will *fuck* you. (Daejang, 2009:137)
- Sol George 00:59:23 --> 00:59:26 -No, thank God he didn't shoot his *dick* off.  
(Daejang, 2009:138)
- DJ Iz 00:59:29 --> 00:59:32 -Record labels supply *niggas* with benefits.  
(Daejang, 2009:138)
- Sol George 00:59:32 --> 00:59:35 -*Dawg*, we get a deal,  
you can take the *fuckin*g benefits.  
(Daejang, 2009:138)
- Future 00:59:39 --> 00:59:41 -I don't give a *fuck* about that.  
(Daejang, 2009:139)
- Sol George 00:59:55 --> 00:59:58 -We need fine *bitches* and *phat* rides,  
not savings bonds.  
(Daejang, 2009:140)
- Future 01:00:18 --> 01:00:21 -Get your mad, rambling *ass* in the car.  
(Daejang, 2009:141)
- DJ Iz 01:00:24 --> 01:00:27 -Maybe for that birthday tripping *ass*.  
(Daejang, 2009:141)
- Sol George 01:00:31 --> 01:00:33 -I got shotgun, *Shabba*.  
(Daejang, 2009:142)

- Wink 01:03:14 --> 01:03:17 -*Damn!* Now check this, *dawg*.  
(Daejang, 2009:146)
- Wink 01:03:17 --> 01:03:21 -I heard from my man Roy today  
that he is *gonna* be at JLB tomorrow night.  
(Daejang, 2009:146)
- Wink 01:03:38 --> 01:03:40 -Can you get your *shit* together in time?  
(Daejang, 2009:147)
- Wink 01:03:49 -No problem, *dawg*. (Daejang, 2009:147)
- Wink 01:08:37 --> 01:08:38 -What up, *dawg*? (Daejang, 2009:155)
- Sol George 01:09:24 --> 01:09:27 -Tell her to hang this *shit* upstairs.  
(Daejang, 2009:157)
- Sol George 01:10:02 --> 01:10:04 -Hey, come on, *fellas*. (Daejang, 2009:159)
- Future 01:10:10 --> 01:10:12 -Do what the *fuck* you want to do.  
(Daejang, 2009:159)
- Future 01:10:14 --> 01:10:16 -I don't give a *shit* anymore.  
(Daejang, 2009:160)
- Big O 01:14:58 --> 01:14:59 -We're *gonna* do it for real, man.  
(Daejang, 2009:169)
- Big O 01:15:55 --> 01:15:57 I am doing it for *y'all*, man.  
(Daejang, 2009:172)
- Papa Doc 01:17:27 --> 01:17:29 -What up, *bitch*? (Daejang, 2009:174)
- Papa Doc 01:17:31 --> 01:17:33 -Ready to get knocked out, *dawg*?  
(Daejang, 2009:174)
- Lyckety-Spylt 01:17:46 --> 01:17:47 -Get up, *bitch*. (Daejang, 2009:174)

- Moochie 01:17:50--> 01:17:52 -Get your *faggot ass* up and fight!  
(Daejang, 2009:175)
- Lyckety-Spylt 01:17:59 --> 01:18:01-What? What the *fuck* you looking at?  
(Daejang, 2009:175)
- Lyckety-Spylt 01:18:25 --> 01:18:27 -Get the *fuck* up.  
(Daejang, 2009:175)
- Lotto 01:18:31 --> 01:18:33 -Fight me, you punk *ass bitch!*  
(Daejang, 2009:175)
- Papa Doc 01:18:44 --> 01:18:48 -I could end your *shit* right now  
and nobody would even miss your *ass*.  
(Daejang, 2009:175)
- Moochie 01:19:02 --> 01:19:04 -Free World, *motherfucker*.  
(Daejang, 2009:176)
- Moochie 01:19:15 --> 01:19:17 -You little *faggot*.  
-I mean, little Rabbit. (Daejang, 2009:176)
- Paul 01:22:46 --> 01:22:48 -*Shit*. Waiting on this slow *ass* ride.  
(Daejang, 2009:182)
- Paul 01:23:05 --> 01:23:07 -She *ain't* waiting on me. (Daejang, 2009:183)
- Sol George 01:25:02 --> 01:25:05 -He also said crazy *shit* about him  
and Alex. (Daejang, 2009:187)
- Papa Doc 01:26:29 --> 01:26:33-It looks like a handicap convention in here.  
-Crippled *motherfuckers*.(Daejang, 2009:191)
- Papa Doc 01:26:47 --> 01:26:50 -*Yo*, let's get the *fuck* out of here.  
(Daejang, 2009:192)

- Future 01:27:29 --> 01:27:32 -You flip the script on this *shit* tonight.  
(Daejang, 2009:193)
- Future 01:27:58 --> 01:28:01 -How y'all feeling out there?  
-Are you feeling all right?  
(Daejang, 2009:194)
- Future 01:28:15 --> 01:28:17 -Where the *fuck* is B-Rabbit?  
(Daejang, 2009:194)
- Future 01:28:34 --> 01:28:36 -Where the *fuck* is B-Rabbit?  
(Daejang, 2009:195)
- Future 01:28:41 --> 01:28:44 -It's *gonna* be blazing in this *bitch* tonight.  
(Daejang, 2009:196)
- Future 01:28:44--> 01:28:47 -We got a lot of *dope* rappers  
and at the end of the night.  
(Daejang, 2009:196)
- Future 01:28:51--> 01:28:54 -This *shit* will be off the hook, so stick around.  
(Daejang, 2009:196)
- Future 01:29:07 --> 01:29:10 -Let the artist get to the *motherfucking* stage.  
(Daejang, 2009:197)
- Future 01:29:31 --> 01:29:32 -Spin that *shit*! (Daejang, 2009:198)
- Lyckety-Splyt 01:29:34 --> 01:29:36 -Free World, *nigga*.  
(Daejang, 2009:199)
- Lyckety-Splyt 01:29:54--> 01:29:57 -I leave you lost without a paddle.  
-Floating up *shit's* creek.  
(Daejang, 2009:200)

- Lyckety-Splyt 01:29:57 --> 01:29:59 -You *ain't* Detroit, I am the Detroit.  
-You the New Kid on the Block.  
(Daejang, 2009:200)
- Lyckety-Splyt 01:30:02 --> 01:30:04 -*Fucking* Nazi,  
-your squad *ain't* your type.  
(Daejang, 2009:200)
- Lyckety-Splyt 01:30:09 --> 01:30:12 -This guy is a hillbilly.  
-This *ain't* Willie Nelson music.  
(Daejang, 2009:201)
- Lyckety-Splyt 01:30:19 --> 01:30:22 -You follow Future.  
-Like he got carrots up his *ass* crack.  
(Daejang, 2009:201)
- Lyckety-Splyt 01:30:34 --> 01:30:37 -Take your white *ass*  
across 8 Mile to the trailer park  
(Daejang, 2009:202)
- Future 01:30:45 --> 01:30:48 -Very nice, very nice. Let me get the *mike*.  
(Daejang, 2009:203)
- Future 01:30:56 --> 01:30:58 -This *motherfucker* feel it!  
(Daejang, 2009:203)
- Future 01:30:59--> 01:31:00 -DJ, spin that *shit*! (Daejang, 2009:204)
- Future 01:32:29 --> 01:32:32 -You killed him. Good *shit*.  
-That is what I am talking about.  
(Daejang, 2009:208)
- Future 01:32:36 --> 01:32:40 -Ox and Strike.  
-Come to the stage, *motherfuckers*.



(Daejang, 2009:209)

- Future 01:33:11 -DJ, spin that *shit!* (Daejang, 2009:210)
- Lotto 01:33:21 --> 01:33:23 -Free World in the *motherfucking* house.  
(Daejang, 2009:210)
- Papa Doc 01:33:28 --> 01:33:29 -I'm sick of this *motherfucker*.  
(Daejang, 2009:210)
- Lotto 01:33:38 --> 01:33:39 -This *shit* is a horror flick.  
(Daejang, 2009:211)
- Lotto 01:33:42 --> 01:33:44 -*Fucking* with Lotto, You got to be kidding.  
(Daejang, 2009:211)
- Lotto 01:33:47 --> 01:33:50 -You think these *niggas gonna* feel  
the *shit* you say? (Daejang, 2009:212)
- Lotto 01:33:53 --> 01:33:55 -On some real *shit*, though? I like you.  
(Daejang, 2009:212)
- Lotto 01:33:58 --> 01:34:00 -*Fuck* Lotto. Call me your leader.  
(Daejang, 2009:212)
- Lotto 01:34:00 --> 01:34:03 -I feel bad I *gotta* murder  
-that *dude* from leave him to *Beaver*.  
(Daejang, 2009:213)
- Lotto 01:34:09 --> 01:34:11 -I hate to do this  
-I'd love for this *shit* to last  
(Daejang, 2009:213)
- Lotto 01:34:11,854 --> 01:34:15,190 -I'll take pictures of my rear end  
-So you won't forget my *ass*

(Daejang, 2009:213)

- Lotto 01:34:16 --> 01:34:20 -So I'll end this *shit* with  
-"*Fuck* you, but have a nice day!"  
(Daejang, 2009:214)
- Future 01:34:27 --> 01:34:29 -*Whoa*, okay, okay. (Daejang, 2009:214)
- Papa Doc 01:34:32 --> 01:34:34 -You killed that *fucked* up white boy.  
(Daejang, 2009:214)
- Sol George 01:34:34 --> 01:34:35 -That *ain't shit*. (Daejang, 2009:214)
- Future 01:34:43 --> 01:34:47 -You got the *mike*. It's on you!  
(Daejang, 2009:215)
- Future 01:34:47 --> 01:34:49 -DJ, spin that *shit*! (Daejang, 2009:215)
- Papa Doc 01:34:59 --> 01:35:01 -You can't *fuck* with us!  
(Daejang, 2009:215)
- Future 01:36:22 --> 01:36:26 -Hold on! That was some close *shit*.  
-Let's see what's popping.  
(Daejang, 2009:219)
- Future 01:36:26 --> 01:36:28 -How y'*all* feel about Lotto?  
(Daejang, 2009:220)
- Future 01:36:48 --> 01:36:50 -Okay, *lotta* love, *lotta* love!  
(Daejang, 2009:220)
- Lyckety-Splyt 01:37:17 --> 01:37:21  
-That is okay, cause Wink got more than seven digits from your *bitch*!  
(Daejang, 2009:222)
- Future 01:37:41 --> 01:37:44 -You got it, man. You're a *fucking* genius.

(Daejang, 2009:222)

- Sol George 01:37:47 -*Whup* Papa Doc's *ass*! (Daejang, 2009:223)
- Future 01:38:04 -*Fuck* that. Listen to me. (Daejang, 2009:224)
- Sol George 01:38:06 --> 01:38:08 -Yeah, he *ain't* nothing. You got it!  
(Daejang, 2009:224)
- Future 01:38:44 --> 01:38:47 -This *motherfucker* is what we came to see.  
(Daejang, 2009:225)
- Future 01:38:48 --> 01:38:50 -That's why the *fuck* we're in the D.  
(Daejang, 2009:225)
- Future 01:38:55 --> 01:38:58 -This *shit* is about to be crackolating in here.  
(Daejang, 2009:226)
- Papa Doc 01:39:15 --> 01:39:17 -That *bitch* go first. (Daejang, 2009:227)
- Future 01:39:42 --> 01:39:43 -DJ, kick that *shit*. (Daejang, 2009:228)
- Future 01:42:00 --> 01:42:02 -Papa Doc, what are you *gonna* do?  
(Daejang, 2009:236)
- Future 01:42:05 --> 01:42:08 -A minute and a half! Spin that *shit*!  
(Daejang, 2009:236)
- Future 01:42:08 --> 01:42:10 -Spin that *shit*! (Daejang, 2009:236)
- Papa Doc 01:42:18 --> 01:42:19 -*Yo*. (Daejang, 2009:236)
- Sol George 01:43:41--> 01:43:45 -We're *gonna* get that big deal soon!  
-Then we will get all the *bitches*!  
(Daejang, 2009:238)
- Sol George 01:43:45 --> 01:43:47 -All the *bitches*. (Daejang, 2009:238)

- Sol George 01:43:56 --> 01:43:59 -Get out of here. You *ain't* going to work.  
(Daejang, 2009:239)
- DJ Iz 01:43:59 --> 01:44:01 -You the man now. You *ain't* got to work.  
(Daejang, 2009:239)

