

## THE FUNCTION OF CODE-SWITCHING IN ANGIE THOMAS'S "THE HATE YOU GIVE"

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**Abstract:** This paper discusses the function in Angie Thomas's novel "The Hate You Give". Code-switching often occurs and appears in this novel because this novel has themes of cultural differences, racism, and trying to fit in. The researcher explores why code-switching is essential for the characters in this novel and looks for and identifies its functions. The paper examines how code-switching is used in African American English (AAE) and standard English in the novel. Qualitative research is used to better understand the issues. The researchers read the novel fully to understand the story using Malik's (1994) theory and identify forms of code-switching from AAE to SAE using Hoffmann's (1996) theory. Through an analysis of the novel, code-switching helps develop characters, showcase different cultures, and reveal novel themes. It also found some unidentified functions, which means there are more functions on code-switching and the importance of code-switching not only for cultural authenticity but also for character differentiation, societal context, and cultural conflict.

**Keywords:** *character, code-switching, functions*

The Have You Give is a novel by Angie Thomas published in 2017 that is about sixteen-year-old Starr Carter, an African American teenager, who moves between two universes: the impoverished neighborhood and the favored rural prep school she attends. The uneasy adjustment between these universes is smashed when Starr witnesses the deadly shooting of her childhood best friend, Khalil, at the hands of a racist white police officer. The story focuses on topics such as racism, code-switching, bisexuality, double consciousness, self-concept, identity, and blackness in diverse societies.

In 2020, Bernard studied the novel The Hate U Give. He said that the novel provides an overview of what often happens to real-life African American teens. He argues that inappropriate, racist behavior from those around them shouldn't be happening, and some measures need to be taken to protect children and families from such hatred. According to Boulton (2016), the form of hatred that occurs in the novel occurs in several aspects, such as hatred against black people, the police, injustice, and power. Thus, his research encourages the existence of something that people need to do to commemorate the togetherness and kinship of their people and their tribe.

Auer (1996) argues that individuals who speak multiple languages use code-switching as a means to convey a specific value. This means that code-switching can serve various functions, and many of these functions have been researched before. Another year, Auer (1999) also argues that people can manipulate the distribution of the two languages to favor one another, such as shifts of work as contextualization cues. Hoffmann (1996) mentioned that code-switching serves a function when each person decides to do code-switching. He argues that code-switching has seven functions: Talking about a particular topic, quoting somebody else, expressing solidarity, making an exclamation, using repetition for clarification, intending to clarify the speech, and expressing group identity. Different arguments come from Malik (1994), who argues that the function of code-switching is when the speaker intends to greet and greet people who come from various language backgrounds. With these different arguments, researchers need to gather more resources to find the exact function of why Angie Thomas gave a bunch of signalized code-switching in her novel The Hate That You Give.

Some researchers have discovered something related to African American code-switching. For instance, by having a discourse community on African Americans, Tannen, Hall, and Nilep (2015) found that code-switching results from local speech community identities. Chaudron (2016) also discovered that code-switching masks deeper concerns about cultural belonging, indicated by linguistic and class divisions that cause self-monitoring and impede retention and advancement. The researcher's findings need to fully explain why it is essential to highlight why switching codes is an everyday necessity for African Americans in daily life in the novel.

Additionally, Craig (2015) discovered that African American teenagers encounter difficulties in the classroom when exposed to Standard American English (SAE) and that they speak African American English (AAE) in their daily lives. He discovered that students who can adjust and apply SAE to their academic work perform noticeably better on tests than their less flexible peers. In addition, Koch, Gross, and Kolts's (2001) study revealed that African American adults favored Standard English and appropriate Code-Switching over Black English and inappropriate Code-Switching. However, the analysis is not yet comprehensive because not all aspects of codeswitching in African Americans have been discussed;

for example, the function of code-switching in African American languages and the reasons behind the use of code-switching have not yet been discovered.

This paper focuses on *The Hate You Give*, a novel by African American author Angie Thomas, for its code-switching function and importance. Alternating between Standard American English (SAE) and African American English (AAE) is shown throughout this book. Several terms and code-switching are crucial for the novel's protagonist to connect with other characters and become a tool to convey the story's drama and conflict. Despite its corny appearance, code-switching enhances *The Hate U Give's* literary textual value from a cultural and stylistic perspective. Consequently, code-switching in *The Hate U Give* is one of the main effects of language in contact.

## **METHOD**

The study was qualitative. To collect such information, the researchers used the novel "The Hate U Give" as the primary text for analysis due to its prominence and relevance. To answer the research question, the first step was for the researcher to read the whole book and observe the novel's linguistic changeover from standard English to African American English. After that, the researcher identified the code-switching in Part 1, *When It Happens*, since there was a lot of code-switching compared to the other chapters. The researchers then identified and extracted relevant text passages that exhibited code-switching, capturing both the original language and the switch. The researchers also included context to understand the dialogues better. Then, the researcher searched for the meaning of each code-switching, saw the setting, and assessed it using Hoffmann's (1996) theory. If the researcher's findings did not match or could not be classified with the theory, the researchers explored new ideas that could support the argument or even identified new functions via code-switching. The researchers also found italicized words to assist researchers in assessing data so that the contents were valid and found more supporting arguments that could be accounted for. After transcribing the data, it was thoroughly checked to be more easily classified.

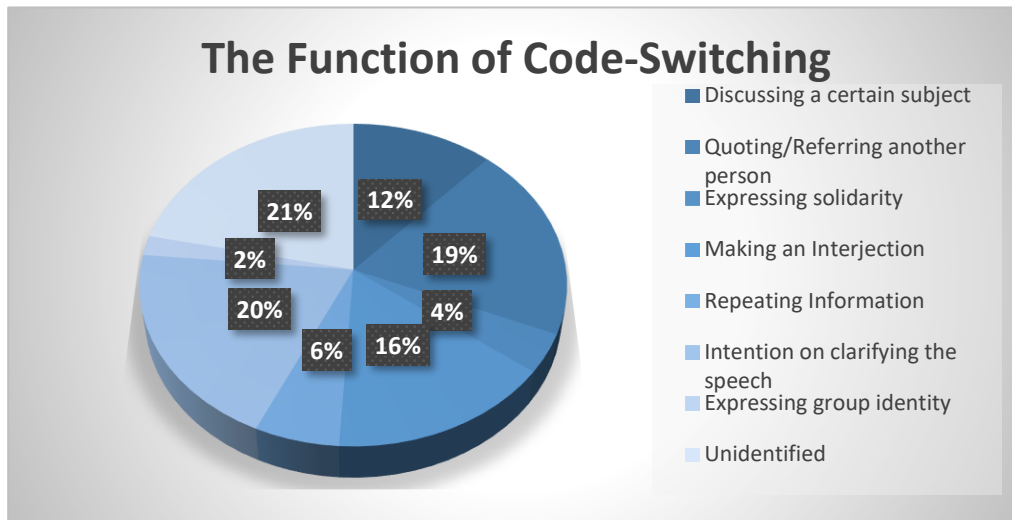
To acknowledge the importance of the characters in the novel and why they do code-switch, the researchers first observed how each character was involved in code-switching, noting their background, social status, and motivations for code-switching. The researcher also examined the context of each code-switching instance, considering factors like setting, interlocutors, and emotional states. To learn more about the context, the researchers interviewed African American people in Universitas Negeri Malang to understand why they used code-switching daily. After getting the data from the participants, the researchers analyzed it by using Malik's (1994) theory and connected it. Then, the data were coordinated and correlated with the first findings. Finally, the last step was presenting the conclusion based on the overall findings.

Using this methodology, the researchers explored how code-switching contributed to significant themes within the novel, such as identity, race, and social justice. They also investigated how code-switching affected the narrative structure, character relationships, and reader engagement, and answered the thesis statement.

## **FINDINGS AND DISCUSSION**

Since a lot of code-switching occurs in Part 1: *When It Happens*, the researchers identified all the code-switching that occurs in that chapter based on that hypothesis (see Figure 1).

Having read the entire book, the researchers anticipated that expressing group identity—similar to code-switching—would become familiar and maybe account for a sizable percentage of cases. This expectation resulted from the story's main themes, which were racism, discrimination, and social injustices. The main story also revolves around Black and white people having different thoughts and prejudices, which further strengthens the fact that the function of expressing group identity will have a high percentage. Nevertheless, the results of their empirical research showed a significant departure from their original hypothesis. Interestingly, rather than the expected focus on group identification expression, the most common function found was the undefined function, closely followed by the desire to clarify speech function.



**Figure 1. Functions of Code-Switching**

The element of surprise is especially noteworthy and merits further analysis when we consider that the researchers' seven functions are insufficient to encompass the wide range of tasks intrinsic to code-switching. This discovery highlights both the dynamic nature of language usage and the complexity of linguistic processes, as various functions may exist outside of the originally defined categories. These results force us to reconsider how we interpret code-switching and emphasize the need for more research to fully appreciate its complex character.

Following Hoffmann's theory, which offers a thorough framework for comprehending code-switching, the researchers have thoroughly examined every code-switching instance in the dataset. As part of this analytical effort, each example of code-switching will be discussed via the prism of Hoffmann's seven functions, with the ultimate goal being to confirm the reliability and suitability of her theoretical model in authentic language environments.

#### **Discussing a Certain Subject**

Occasionally, people would rather speak one language than another while discussing a specific subject. A speaker may occasionally feel more at ease and free to communicate their emotional states in a language other than their native tongue.

“Trust me, my school has hoes too. **Hoedom** is universal. Right, Starr?” (Excerpt 1)

Excerpt 1 depicts the situation in which Starr, the main character, an African American teenager, converses with a large number of children at the party. She once met with a group of children. She met Bianca, a white teenager, and Chance, one of Starr's high school friends who is also African American. Bianca asked Chance and Starr if there were any hoes at your school. Chance answered the question and then code-switched when speaking with Starr. The conversation then moved on to a topic called Hoedom, which translates as "Hoe Kingdom."

“Point made. And before you say it, **li'l lame white-kid suburb parties** don't count.” (Excerpt 2)

Starr used AAVE in Excerpt 2 to communicate their message, indicating their linguistic and cultural affiliation. In their statement, the word "li'l" serves as an example of AAVE, a dialect that Starr has defined. This shows how skilled they are at code-switching to AAVE to highlight the point made before discussing Hoedom/Hoe Kingdom. The circumstance arose from Starr's desire to talk about and learn more about the topic of hoedom. She changed the code with Chance and Bianca for that reason.

“Don't ask me what I do. Anyway, I come home and that **heffa** done covered my catfish in some damn cornflakes and baked it!” (Excerpt 3)

In Excerpt 3, the situation is that Starr's white boyfriend Chris asks Starr's father Mav what he does after work. Mav codes-switches to AAVE to emphasize and describe the baking he does after work and responds with that.

“Just 'cause they was in England don't mean they wasn't **gangbanging**.” (Excerpt 4)

When Chris is asked how his time living and visiting the UK has gone, Seven, Starr's elder brother, codes-switches and tells Starr those answers in jest. In this data, Seven changed to AAVE to talk more about the topic of Chris's life in the UK.

"I sholl do! Which is stupid. These **thugs** been terrorizing Garden Heights for years, how they **gon'** get mad now? What, 'cause they didn't kill him themselves? The president and **all'a** them searching for terrorists, but I'll name one right now they can come get." (Excerpt 5)

This situation happened in data 5 is when Uncle Carlos, Starr's uncle, defended Starr's because he's worries about Khalil's death by the white cop, and he explained it in front of many people, including white people in the neighbors. Still, this speech is code-switched and said explicitly by him to black people. In order to get the attention of black people, he code-switched to AAVE to give a sense of a concern about the subject, and give a sense to wanting to discussing it more.

"When I was ten, I saw my other best friend get murdered in a **drive-by**." (Excerpt 6)

In Excerpt, the situation happens when Mav tries to explain that he also had the same experiences as Starr but even worse because he saw his best friend killed by the same race/the same black people. He said this after he had talked with Chris in prison. Mav tried to switched to AAVE in sense to give feeling of what he feels, a sense of nostalgia and sadness to the subject that he's been discussing.

### Quoting/Referring Another Person

The speaker breaks the ice by using a well-known figure's adage, saying, or renowned statement. Only the words that the speaker claims the quoted individual uttered are switched. The switch is comparable to a series of quote marks.

Explanation of the code-switching:

"How you feeling, **Munch?**" (Excerpt 7)

On Excerpt 7, Starr is still startled by what happened when one of the white cops shot her friend in the automobile, and her mother, Lisa Carter, has asked her if she is all right. She code-switched and referred to her as 'Munch', which means honey/baby. It referred to Starr in a charming way to reassure her in those occasions.

"That's your **momma**, boy" (Excerpt 8)

When examining the Excerpt 8, it becomes evident that the speaker, Uncle Carlos, chose to express themselves in AAVE, underscoring their cultural identity. The term 'momma' within their statement reflects AAVE, a linguistic variation synonymous with mom. This decision to code-switch into AAVE highlights their intention to refer to Starr's mother, Lisa. Uncle Carlos jokingly to do that to showed to Starr that her mother will defended Starr until her death and it portrayed on that situation when Lisa defended Starr in front of the police.

"**Po-po** shoot first, ask questions later." (Excerpt 9)

Excerpt 9 shows that the speaker opted to communicate in AAVE, indicating their linguistic preference and cultural connection. The inclusion of 'po-po' in their utterance exemplifies AAVE, a dialect that signifies police. This strategic code-switch to AAVE suggests their intent to referred to the police back then. Uncle Carlos explained to the Carter family that police always shoot first and then ask questions later.

"**Ne-gro**, please. If I kill Tyrone, I'm going to prison. If a cop kills me, he's getting put on leave. Maybe." (Excerpt 10)

In Excerpt 10, the sentence is articulated by Mav when he's conversing with his prison mate, who's also Black, while in the midst of a conversation with his white prison officer referencing King. In this situation, Mav referred to his prison mate as 'Ne-gro,' a deliberate code-switch to AAVE. This shift into AAVE not only emphasizes cultural solidarity with his mate but also asserts a form of cultural identity in the face of institutional authority.

"That **jackwad**." (Excerpt 11)

The sentence in Excerpt 11 is voiced by Starr when she mocks her brother, who had just mocked her for making out with Chris. Referring to her brother as a 'Jackwad,' which translates to 'Jackass' in AAVE, she intensifies the insult. This instance of code-switching into AAVE underscores her intent to retaliate against her brother's mockery.

“You **ol’ hag**,” (Excerpt 12)

The sentence is said by Lisa Carter on Excerpt 12 happens when she mocks and code-switches a white woman who had mocked Starr at Home Depot following the viral news of Khalil’s death. By referring the white woman as a ‘ol’ hag’ which means ugly old woman, Lisa Carter used AAVE to emphasize her disdain and referred her to an insult.

“Nigga, you **Kinging?**” (Excerpt 13)

In Excerpt 13 of this function, the sentence is voiced by DeVante, a member of the King Lords, when he asks his two friends about Khalil's connection to Kenya, his girlfriend. Noticing that one friend is white, DeVante code-switches to AAVE and directs his question specifically to his Black friend, signaling a shift in cultural communication. The word ‘Kinging’ means behave in an imperious or pretentious manner and DeVante used that word because his friend avoiding that question and act suspiciously.

“You were in prison with your **pops?**” (Excerpt 14)

The situations happens on Excerpt 14 unfolds when Seven's white friend asks him about his family, a question his Black friends have not posed. He then code-switches and directs the inquiry towards Mav or his father with the word ‘pops’ or father, signaling a cultural adaptation to the conversation.

“Nah, you listen here, **boy**. I fought a war, came back, and fought one here. See this?” (Excerpt 15)

Examining the Excerpt 15, this situation arises when Seven, Sekani, Starr, and Chris seek clarification on their stance in the issue. Maverick attempts to consolidate their understanding by directing and referring his explanation specifically to Seven.

“He ain’t come in till them other ones got me down. **Ol’ punk ass**, looking like a black Michelin Man.” (Excerpt 16)

Analyzing Excerpt 16, this situation unfolds when Uncle Carlos mocks and code-switched to AAVE for One-Fifteen, referring to the white police officer who fatally shot Khalil in front of his fellow officers as 'Ol' punk ass,' which explaining that One-Fifteen is obnoxious, stupid, and unworthy of his respect by also highlighting his disdain.

### Expressing Solidarity

Someone speaking in a language other than their first language will often switch from their second to their first language when they feel the need to express themselves clearly, intentionally or accidentally. However, sometimes, it feels more forceful in the second than in the first language. Therefore, switching from their second to their first language can happen.

Explanation of the code-switching:

“Listen! The Hate U—the letter U—Give Little Infants Fucks Everybody. **T-H-U-G L-I-F-E**. Meaning what society give us as youth, it bites them in the ass when we wild out. Get it?” (Excerpt 17)

In this Excerpt 17 on expressing solidarity, the situation involves Maverick Carter, expressing his grief and solidarity by quoting Tupac's rap lyrics. His code-switching suggests a call to defend the truth about the incident.

“Like he took the word ‘**nigga**’ and gave it a whole new meaning—**Never Ignorant Getting Goals Accomplished**. And he said Thug Life meant—” (Excerpt 17)

Excerpt 17 of this code-switch is the continuation of the first data.. This situation happens after talking about T-H-U-G L-I-F-E. Maverick Carter insinuates the word ‘nigga’ and explain what’s the actual meaning of that word to code-switch into AAVE in order to make the statement more clear and stand out. He also pushes on expressing his solidarity more on the incident.

### Making an Interjection

Language mixing and switching occasionally indicate an interjection or sentence connector among bilingual or multilingual individuals. It might occur accidentally.

Explanation of the code-switching:

“**Dang**, you’re nosy,” (Excerpt 18)

In this Excerpt 18, the situation unfolds as Starr becomes irritated with Chance's inquiry about Bianca's ex. After conversing with Bianca, Starr interjects with 'Dang' to express her frustration and subtly code-switches to convey that Chance is being nosy. 'Dang' here means the AAVE and more polite versions of damn.

“**Ol’ trick, gon’ say**, ‘I wasn’t even talking about you,’ knowing she was!” (Excerpt 19)

In Excerpt 19 of this function, the situation is the continuation of the 1st data. This situation happens after Starr mocks and code-switches to Chance after he’s nosy, and Chance interrupts her and makes interjections about that. Chance code-switched into AAVE in order to make the interjection so he can relate more with Starr in language. ‘Ol’trick, gon’ say’ means that a gullible person who is easily to tricked out.

“You ain’t **gon’** find nothing,” Khalil says (Excerpt 20)

On this Excerpt 20, this situation happens when One-Fifteen is searching Khalil and tries to search Khalil’s cars. So, he code-switched to AAVE to Starr and One-Fifteen in order to make an interjection. One-Fifteen tries to rummage Khalil’s car to find an evidence to blame Khalil for a crime that he didn’t do, that’s why Khalil confidently says ‘You ain’t gon’ find nothing’.

“**C’mom**, let’s go.” (Excerpt 21)

This situation on Excerpt 21 happens after Starr asks Chris and Sekani to go to McDonald's. Starr makes those interjections and code-switched to AAVE when Chris and Sekani talk. She intentionally code-switch by saying ‘C’mom’ instead of ‘Come on’ in order to make herself more friendly and close to her friend.

“I **ain’t** surprised.” (Excerpt 22)

Excerpt 22 situation happens when Chris tells Uncle Carlos about Starr’s sadness and depression after literally seeing Khalil dead in front of her eyes. Uncle Carlos responded with that and does some code-switched and interjections to it. Uncle Carlos here intentionally code-switched to AAVE to relate more with Starr on acknowledging the situation she’s been through.

“**S’up?**” (Excerpt 23)

Excerpt 23 happens when Seven meets Chris for the first time. Seven code-switched to AAVE in order to have a conversation with Chris. Seven makes this interjection and code-switch in order to make himself more approachable and friendly since Seven had a scary face, depicted on his act and his looks on the introduction of his character. Seven choose the word ‘S’up?’ which is a shorter, more friendly, and AAVE version of ‘what’s up?’ to give the impression to Chris that he’s actually a good person and just want to be friend with Chris.

“I **sholl** can,” (Excerpt 24)

Excerpt 24 situation happens when Chris asks Uncle Carlos to calm Starr down. Uncle Carlos code-switched to AAVE to answer Chris with the word ‘Sholl’ which is an AAVE version of ‘sure’. This interjection by Uncle Carlos serves a dual purpose. It not only answers Chris’s request but also conveys a sense of confidence and bravery, indicating that he is more than capable of calming Starr down. By code-switching, Uncle Carlos aligns himself with the cultural context and reassures Chris of his ability to handle the situation.

“Damn, **bruh**,” some guy says. “They killed him!” (Excerpt 25)

This Excerpt 25 situation unfolds when several pedestrians witness the tragic incident where One-Fifteen, a police officer, kills Khalil in the street. The pedestrians, deeply affected by what they have just seen, begin to code-switched to AAVE to convey their raw emotions. Among the exclamations, the phrase "Damn, Bruh" is interjected by the

pedestrians and used in data 8. This choice of words captured the intense emotional impact of the moment. By using AAVE, the pedestrians not only articulate their feelings but also create a shared sense of community and solidarity in the face of the tragic event.

### Repeating Information

A bilingual or multilingual individual may utilize both of their master languages (codes) to convey the same idea and make their speech more understandable to the audience.

Explanation of the code-switching:

“Now I don’t have to ask if you brought some **funky-ass** gym shorts, do I?” (Excerpt 26)

The 26th Excerpt on repeating information tells us the situation involves Starr being addressed by her gym teacher, who is white, in a somewhat awkward or humorous manner. The gym teacher calls out to Starr, possibly making a comment about her gym shorts. Chris, overhears this and decides to mock the Starr by repeating what the teacher said to Starr, but with a playful twist. Chris even goes so far as to code-switch, using the phrase “funky-ass” to highlight just how ridiculous he finds the gym teacher’s comment or perhaps the gym shorts themselves. This playful imitation by Chris adds a layer of humor to the situation, emphasizing the absurdity of the original comment.

“I bet they be doing **Molly and shit**, don’t they?” (Excerpt 27)

This Excerpt 27 situation occurs when Chance attempts to mimic what Bianca asks Starr about the behavior of white students at the prestigious school Starr attends, which is predominantly white. In his response, Chance code-switches to emphasize the contrast and humorously exaggerates by saying that they engage in activities like ‘doing molly and shit.’ This use of language highlights the cultural differences and adds a layer of humor to the conversation.

“I **hollered** and told y’all we were leaving,” I say. & “Oh, she **hollered**,” Daddy mocks. (Excerpt 28)

This situation on Excerpt 28 takes place when Starr’s family meets Chris’s family for the first time. During the gathering, Starr feels that her family is embarrassing her in front of Chris’s family, so she shouts at them in frustration. In response, Mav, her father, decides to have some fun with the situation. He code-switches and humorously repeats Starr’s words, saying something like “I hollered,” to mock her in front of everyone. This playful teasing by Mav adds a lighthearted element to the tension, even as Starr feels embarrassed.

### The Intention of Clarifying the Speech

There will be a lot of code-switching and code-mixing when two bilingual or multilingual people converse. It means ensuring the speech’s content flows naturally and is understandable to all parties. One code repeats a message in another code, albeit slightly differently.

Explanation of the code-switching:

“**Damn. For real?**” Chance asks. “Shiit. Bitch, next time invite me. I’ll party with them white kids.” (Excerpt 29)

On this 29th Excerpt on intention to clarify the speech, the situation starts when Bianca comments that Starr often attends parties with white boys, which catches the attention of Chance. To clarify Bianca’s statement and express his surprise, Chance code-switches and asks Starr, “Damn, for real?” His response is meant to emphasize his curiosity and to confirm whether what Bianca said is actually true. This moment highlights Chance’s interest in understanding Starr’s social life and adds a touch of humor to the conversation through his playful tone.

“So are you gon’ give me a ticket or what?” Khalil asks. (Excerpt 30)

This Excerpt 30 situation occurs when One-Fifteen, a white police officer, pulls over a car driven by Khalil, even though they haven’t broken any laws. Sensing that the officer is acting suspiciously, Khalil code-switches to address the situation directly. He asks, “So are you gon’ give me a ticket or what?” in an attempt to understand why he’s being stopped and to question the legitimacy of the officer’s actions, particularly since there’s no search warrant involved. Khalil’s use of code-switching highlights his frustration and desire to assert his rights in a tense and unjust situation.

“**It sho’ is obvious.** First you take down his pictures—who the hell replaces a picture of Dr. King with some nobody—” (Excerpt 31)

This situation on Excerpt 31 occurs when Uncle Carlos discovers that Khalil is involved in drug dealing and is being controlled by King. Trying to make sense of the situation, Uncle Carlos discusses it with his colleague at the police station, using code-switching to communicate his point. He says, "It sho' is obvious," using "sho'," the AAVE version of "sure," to emphasize how clear the connection between Khalil and King has become. This choice of words reflects Uncle Carlos's attempt to relate to his colleague while also acknowledging the gravity of the situation.

**"Heat it up, girl.** And you bet' not overcook it." & "That thang hot!" (Excerpt 32)

This Excerpt 32 situation takes place at a cookout where Starr is trying her hand at cooking while talking to Chris. Mav, noticing that Starr needs some guidance, switches from his conversation with Chris and code-switches to offer her some advice. He tells her to "heat it up, girl," encouraging her to turn up the flames on the grill. Mav then adds, "that thang hot!" to emphasize that the grill is already at a high temperature. The word "thang," which is an AAVE term often used to describe various things, here refers to the grill. Mav's playful use of language adds some humor and warmth to the moment, while also helping Starr navigate the cooking process.

"I already told you **that shit ain't** going down here." (Excerpt 33)

Excerpt 33 situation unfolds when Starr, Seven, and Chris search Khalil's house for the drugs he hid, but they come up empty-handed. Realizing they haven't found anything, Seven code-switches and says, "that shit ain't here," to clarify to his friends that the drugs are likely no longer there and have probably been taken by one of King's subordinates. Seven's choice of words reflects his frustration and suspicion, emphasizing the seriousness of their situation while also acknowledging the likelihood that someone else has already retrieved the drugs.

**"A thug.** Why he assumed that though? What? By looking at Khalil? Explain that, Detective." (Excerpt 34)

This situation occurs on Excerpt 34 when Mav is defending Khalil against the accusations and demands made after his death at the hands of One-Fifteen. Although Khalil was accused of being a drug dealer, Mav tries to explain that this doesn't justify his killing. Mav, speaking to a detective who is also Black, code-switches to make his point clear. He emphasizes that Khalil was not a "thug," challenging the stereotype and trying to convey the complexity of Khalil's life beyond the label imposed on him. Mav's use of code-switching underscores his determination to ensure that Khalil is seen as a human being, not just a criminal.

"Cause he a **buster.**" (Excerpt 35)

Excerpt 35 situation happens when Seven mocks King, the most notorious drug dealer in town, who has a reputation for destroying everything in his path. To emphasize just how terrible King is, Seven code-switches and calls him "a buster," a term in AAVE that signifies someone even worse than just a bad person. By using this word, Seven not only insults King but also highlights the extent of King's negative impact on the community. Seven's choice of language reflects both his disdain for King and his connection to the cultural context in which the term holds strong meaning.

"Basically, Williamson Starr doesn't give anyone a reason to call her **ghetto.**" (Excerpt 36)

Excerpt 36 arises when Starr confronts Seven about his other uncle's comment, in which he referred to her mother as "ghetto." In this context, "ghetto" is used to imply that her mother is behaving in a manner associated with lower socioeconomic status. Starr explains to Seven that this label is not only disrespectful but also unfair, and clarifies that her mother deserves better than such derogatory terms. Through this conversation, Starr seeks to address and challenge the negative implications of the term and defend her mother's dignity.

"Is it that **BS** of an interview? That **bastard.**" (Excerpt 36)

Situation on Excerpt 36 occurs when Starr reacts to the news coverage of Khalil's death, which she feels is biased in favor of Officer One-Fifteen. Observing that the coverage is unfair and misleading, Starr interjects with a code-switched comment, saying "BS," an abbreviation for "bullshit." By using this term, Starr expresses her frustration and condemnation of the hypocrisy she perceives in the news reporting, highlighting her dissatisfaction with the way the media is handling the story.

### Expressing Group Identity

Group identity can be expressed through code-mixing and code-switching. Academics in their respective disciplinary groups communicate differently from members of other groups. Put differently, the communication style within a community differs from that of individuals outside.

Explanation of this code-switching:

“**Nunya**,” Khalil says (Excerpt 37)

When Khalil is being interrogated by a white police officer while Starr is present in the car. During the questioning, Khalil mocks the officer by giving Starr a subtle smile and responding with "Nunya," short for "none of your business." By using this term, Khalil expresses that the officer has no right to pry into their personal matters. Additionally, this response reflects Khalil's and Starr's shared sense of identity as Black individuals, highlighting their solidarity and defiance in the face of the officer's intrusion.

### Unidentified

This function is not identified in the seven functions described by Hoffmann, but this code-switching occurs in the novel and makes it possible to find other tasks that are newer and more diverse.

Explanation of the code-switching:

“He ain’t Dr. King! Then you hire **thugs** to work up in here. I heard that Khalil boy got himself killed last night. He was probably **sellin’** that stuff.” (Excerpt 38)

The 1st situation that categorized as unidentified occurs when Mav is explaining the situation regarding King to his colleague, who is white. To communicate more effectively and align with his Black colleague's understanding, Mav code-switches back to AAVE when speaking to him. During this conversation, Mav frequently uses phrases such as "ain't," "thugs," and "sellin'" to provide a clearer picture of King's actions and influence. His use of AAVE helps bridge the cultural gap and ensures that his explanation is both relatable and comprehensible to his Black colleague. This function of code-switch are to provide clearer picture which unidentified with Hoffman's theory that only consist of 8 function.

“**A’ight**,” (Excerpt 39)

This Excerpt 39 of unidentified situation occurs when Khalil finishes hanging out with Maya, who is white, and turns his attention back to Starr. To signal the end of the conversation and transition smoothly to interacting with someone else, Khalil code-switches and says "A'ight." This term, an informal way of saying "alright," serves to close the discussion in a casual manner. This instance of code-switching doesn't neatly fit into any of the eight functions described in Hoffman's theory of code-switching, as it primarily serves a pragmatic function of moving the conversation along rather than fulfilling one of the more specific roles identified in the theory.

“Y’all need to get some **Lotto tickets** up in here, baby,” (Excerpt 40)

In this situation on Excerpt 40, King instructs his thugs to arrange for a gambling game at their operation site. To emphasize his strong desire for a gambling game, he code-switches and says "lotto ticket" to his Black friend. This term underscores his obsession with gambling. This instance of code-switching serves the specific function of emphasizing King's craving for the gambling game, a use that doesn't align with any of the eight functions outlined in Hoffman's theory of code-switching, thus making it an unidentified function in this context.

“Nah, they better watch out. You know I **ain’t** having that. She can’t date till she forty.” (Excerpt 41 4)

In this situation, Seven warns the group to be cautious about the thug and to be more considerate of his sister Starr. He code-switches to emphasize his point and ensure that the group takes the situation seriously. This instance of code-switching serves the specific purpose of acting as a precautionary measure, alerting the group to handle the situation with care. This use of code-switching doesn't align with any of the functions described in Hoffman's theory, as it is primarily a pragmatic strategy for emphasizing a warning and ensuring the group's attention.

“Not **gon’** say hey to your uncle?” (Excerpt 42)

In this situation, Mav asks Starr if she hasn't greeted her uncle, Carlos, and code-switches to encourage her to say hello. Mav's use of code-switching is intended to persuade Starr to be more respectful and acknowledge Uncle Carlos, despite her reluctance. This code-switching primarily serves the function of persuasion, which is not covered by the eight functions outlined in Hoffman's theory of code-switching. Thus, this function remains unidentified in this context.

“He has Momma’s **high yella complexion**” (Excerpt 43)

In this situation, Lisa explains to Starr that her cousin has a complexion similar to her mother's, especially when Starr is deeply saddened after witnessing the police shoot Khalil. To lift Starr's spirits, Lisa code-switches and uses the term "high yella complexion," referring to a lighter skin tone with a subtle hint of brown. This use of code-switching aims to comfort and cheer Starr up. The function of code-switching in this context, which is to provide emotional support and uplift someone, is not categorized by Hoffman's theory, making this code-switching function unidentified.

Slang makes her **hood.**” (Excerpt 44)

In this situation, Seven tells Starr that using slang in their neighborhood helps her fit in, especially since she has struggled to connect with her community due to her upbringing among white people. Seven code-switches and says, "slang makes her hood," meaning that using slang helps her become a part of the neighborhood. The function of this code-switching is to address and acknowledge Starr's struggle with blending into her community, which doesn't align with any of the functions outlined in Hoffman's theory, making this code-switching function unidentified.

I have **cotton-mouth** (Excerpt 45)

In this situation, Seven code-switches and says, "I have cotton mouth," after consuming an edible, indicating that his mouth is very dry. He uses code-switching purposefully to communicate this information to others so they understand why he is being unusually quiet during the conversation. This use of code-switching serves as a form of confirmation to explain his condition, which is not specifically covered by Hoffman's theory, making this function of code-switching unidentified.

The smell of **postgame funk** lingers in the girls' locker room (Excerpt 46)

In this situation, Starr code-switches and describes the smell in the girls' locker room as "postgame funk lingers," which is a distinctive way of explaining the odor. She uses code-switching to acknowledge and describe the unpleasant smell in the room. This function of code-switching is primarily to address and clarify a specific situation, which does not align with any of the functions outlined in Hoffman's theory, making this use of code-switching unidentified.

But the boy on the **merry-go-round** runs over and pushes the GDs back. He lifts up his shirt, flashing his piece. (Excerpt 47)

In this situation, Starr recognizes one of King's thugs at the party by noticing a tattoo and a necklace. She code-switches to explain her thought process to others, using the term "merry-go-round" to describe the continuous cycle of crime associated with King's activities as a drug dealer. She identifies this thug through the distinctive features she observed. This use of code-switching primarily serves to clarify her own reasoning and perspective, which is not covered by Hoffman's theory, making this function of code-switching unidentified.

### **The Function of Code-Switching in the Novel “The Hate U Give”**

In *The Hate U Give*, Angie Thomas employs code-switching as a powerful linguistic and thematic device that foregrounds the complexities of race, identity, and systemic inequality in contemporary American society. Code-switching—defined as the practice of alternating between two or more dialects or language styles in conversation—serves as a means by which the novel's protagonist, Starr Carter, navigates two divergent social spheres: her Black, working-class neighborhood of Garden Heights and her elite, predominantly white private school, Williamson Prep. This alternation between African American Vernacular English (AAVE) and Standard American English (SAE) is far more than stylistic; it carries semantic weight and deeply reflects the lived experiences of individuals forced to reconcile conflicting cultural identities. Through code-switching, characters in the novel engage in identity negotiation, enact strategies for survival, affirm cultural solidarity, and expose institutional injustice.

Primarily, code-switching functions as a strategy for identity management. Starr must constantly modulate her speech, behavior, and emotional expression based on her environment. At Williamson Prep, she adopts a polished, standardized form of English to avoid being labelled as “ghetto,” “loud,” or “angry”. These labels are frequently attached to Black individuals through harmful racial stereotypes. In her own words, Starr confesses, “I can't stand myself for doing

it, but I do it anyway. I keep my Williamson Starr mask on.” This metaphor of the “mask” is semantically significant: it underscores the psychological burden of constantly suppressing parts of one’s identity to conform to dominant cultural norms. Her speech becomes a performance, not of inauthenticity, but of necessity. A mechanism to navigate environments that are not built to accept her whole self.

Closely tied to this is the function of code-switching as a means of social survival. In white-dominated spaces such as Williamson Prep or the broader justice system, the use of AAVE is often misinterpreted as uneducated or even aggressive. To be understood, respected, and taken seriously, characters like Starr often feel the pressure to speak in SAE. Code-switching thus becomes a protective shield, a way to secure legitimacy and avoid marginalization. This linguistic adaptation is not a choice made lightly; it is informed by the awareness that language shapes perception and, in many cases, can influence access to safety, opportunity, and justice. Starr’s ability to navigate both dialects reflects a nuanced form of intelligence. Especially one that is rooted in cultural dexterity and emotional awareness.

Yet, the novel also affirms that AAVE is not a deficit or impediment, but a rich and meaningful linguistic tradition. In her community, Starr returns to AAVE without hesitation. In this context, code-switching serves to affirm cultural solidarity and authenticity. Within Garden Heights, AAVE symbolizes a shared history and collective experience. It enables emotional intimacy, humor, expression, and a profound sense of belonging. This switch back into AAVE is not merely linguistic but existential. It is a way for Starr to reclaim her identity, to be fully herself without apology or modification. The semantic resonance of AAVE in these moments conveys not only cultural pride but also resistance to assimilation.

Indeed, code-switching in *The Hate U Give* is deeply embedded in the novel’s critique of systemic injustice and racialized power structures. By showing how language operates differently in various spaces, Thomas highlights the unequal social expectations placed on Black individuals. Starr’s dual linguistic existence is a manifestation of what W.E.B. Du Bois called “double consciousness”, the sense of always seeing oneself through the eyes of a society that views one’s Blackness as other or inferior. Through Starr’s inner conflict and outward communication, readers witness how language becomes a site of political struggle. It is in the courtroom, the classroom, and on social media where her code-switching illustrates not just survival, but a fight to be heard and understood on her terms.

Moreover, the novel uses code-switching as a literary and rhetorical device to challenge linguistic hierarchies. Angie Thomas does not present AAVE as something to be corrected or overcome, but rather as a valid and expressive form of communication with its grammar, structure, and nuance. By writing dialogue that seamlessly. One form is considered “professional” because societal norms have historically privileged the language patterns associated with whiteness and institutional power, while labelling other forms, like AAVE, as “slang” or informal. The legitimacy of dialects is not determined by their linguistic value but by those in positions of cultural and institutional authority. Through this technique, Thomas challenges these traditional literary and linguistic hierarchies and asserts that Black voices deserve to be represented and respected in their authentic form. Integrating AAVE alongside SAE, Thomas invites the reader to interrogate their own biases about language.

The reasons characters code-switch in *The Hate U Give* are thus multifaceted and context-dependent. They do so to avoid stereotyping, to conform to societal expectations, to gain respect, and to maintain their safety. Simultaneously, they code-switch to affirm their cultural identity, to build relationships within their community, and to resist linguistic assimilation. In this way, code-switching is not a symptom of fractured identity, but a sophisticated strategy for balancing visibility and vulnerability in a racially stratified society.

Semantically, each switch in dialect adds layers of meaning that transcend surface communication. When Starr uses AAVE expressions like “I sholl do,” “po-po,” or “thang,” she is not simply speaking differently. She is reasserting her cultural narrative. When she switches back to formal English in public or professional spaces, she is navigating the demands of a world that privileges whiteness. Every linguistic choice she makes is charged with intention, implication, and resistance.

This thematic and semantic complexity of code-switching in *The Hate U Give* is further supported by various linguistic scholars whose work aligns with the functions already identified. Beyond the seven key functions, the theories of Wardhaugh (2006) offer additional insight by reframing code-switching as a reflection of shifting situational contexts ranging from formal to informal, personal to official, serious to lighthearted, or from civility to solidarity. In this view, situational code-switching occurs when the languages or registers used by a speaker shift according to the social setting or communicative purpose. This theoretical lens aligns closely with Starr’s fluid transitions between AAVE and SAE, which reflect not only personal identity shifts but also contextual awareness and adaptation to changing social environments.

Myers-Scotton (1993) extends this understanding by emphasizing that code-switching is often a marked choice, emerging in socially significant or asymmetrical interactions. According to her Markedness Model, speakers select codes based on their perceived relationship with the listener and the social meaning they wish to convey. In *The Hate U Give*, such marked linguistic choices underscore Starr’s awareness of power dynamics, particularly when she speaks differently around police officers, white classmates, or her family. These linguistic choices highlight social asymmetry and signal efforts to assert control, safety, or belonging depending on the interlocutor and context.

Further contributions by Lüdtke, Woolard, and Boix (2020) emphasize how language choices including code-switching function as indexical markers of social identity and affiliation. Code-switching can signal membership within a particular community, adaptation to social norms, or the intentional expression of identity. In Starr’s case, her use of AAVE

among friends in Garden Heights indexes her solidarity with her cultural community, while her use of SAE at Williamson Prep demonstrates an adaptive, though emotionally taxing, response to a white-dominant institution. This supports the idea that language not only communicates content but also indexes evolving social meanings throughout a conversation.

Additionally, Grosjean, Li, and Bialystok (2013) contribute the notion of the bilingual mode, where bilingual speakers navigate between two linguistic systems and selectively activate one depending on contextual demands. In this framework, code-switching is not merely a stylistic choice but a natural cognitive process of bilingual language use. When conversational norms shift, so too does the linguistic code, reflecting metaphorical changes in the speaker's orientation, intent, and social positioning. In metaphorical code-switching, the change in language may not necessarily align with a change in topic or setting, but instead reflects a nuanced shift in communicative intent or relational stance. This explains how, even without a dramatic shift in setting, Starr's changes in speech still carry emotional, symbolic, and relational weight—allowing readers to better understand her character through her language.

Thus, these linguistic theories—from Wardhaugh's situational framing to Myers-Scotton's sociopolitical lens and Grosjean's bilingual cognition—collectively enrich our understanding of how code-switching operates within *The Hate U Give*. They affirm that Starr's linguistic shifts are not arbitrary but are deeply embedded in social, cognitive, and cultural realities. Code-switching in the novel becomes a dynamic and multi-layered practice—one that simultaneously reflects personal identity, adapts to power structures, and conveys unspoken social meanings.

In conclusion, code-switching in *The Hate U Give* serves a multitude of semantic and social functions. It is a tool for navigating identity, a shield against discrimination, a symbol of cultural solidarity, and a vehicle for social commentary. Through this linguistic practice, Angie Thomas foregrounds the emotional and cognitive labor that Black individuals must undertake to exist safely and authentically within a society built on racial inequity. Starr's code-switching is not merely a survival tactic—it is an act of agency, a declaration of complexity, and a call to recognize the profound meanings embedded in everyday language.

### **The Reason behind the Importance of Code-Switching among the Characters**

As the previous question indicates, almost all the characters in the book regularly flip between codes. Malik (1994) argues that speakers will switch codes to attract attention in the context of a conversation. He emphasized that sometimes, the choice between two languages is more meaningful based on the context of the conversation. I began to question why these novel characters relied so heavily on code-switching. I believe a few factors make it crucial for the characters in this book to take this action—precisely, cultural authenticity, character differentiation, societal context, and cultural conflict.

Authenticity in culture comes first. Code-switching gives the characters' dialogue more authenticity by reflecting the linguistic and cultural diversity of the cast. It makes it possible for writers to depict the subtleties of how people move through many linguistic and cultural contexts in daily interactions. In addition, it provides greater context by illuminating real-world communication patterns. Their ability to function in various social contexts demonstrates the characters' cultural and adaptive flexibility. In an interview with *She Writes* on 19th October 2018, Angie said that Code-switching is a common experience in her work, as she noted. It determines whether you properly fit in with specific experiences, and she believes it gives her a superpower to navigate various environments. It is clear from this book's plot and character development that black culture is important. Therefore, the author uses code-switching to ensure that the conflict and setting are correctly portrayed and to express the authenticity of the culture.

Differentiating Characters is the second. Character differentiation within a story can be achieved through code-switching. The distinctive code-switching tendencies of each character can shed light on facets of their personalities, histories, or social circles, resulting in unique and well-rounded characterizations. Just like Monica (1988), she argues that for each person to do code-switch, there are tendencies to show their background. It is evident from the novel's numerous characters that there are various methods of code-switching and conflict. For example, Chance frequently uses harsh language, which he attributes to his parents' harsh parenting. On the other hand, Starr uses standard English more frequently and rarely uses code-switching because the Starr family is wealthy, attends a prestigious university, and is primarily composed of white people.

The Social Context is relevant to the prior argument. Characters' code-switching ability might reveal details about their interpersonal interactions and social surroundings. The language that is contextually adjusted might highlight characters negotiating social conventions, power struggles, or forming relationships. As the novel portrays, Starr must adjust to drastically contrasting environments at university and in her home surroundings. To bring up the subject of his friend's death at the hands of white police racism, Starr needs to get to a position of respect and influence in his community. Maverick, Starr's father, also mentioned how power relationships significantly impact code-switching. Maverick is nearly detained and intimidated right away when he speaks to a white police officer in African American Vernacular (AAVE). This is due to a linguistic barrier. This demonstrates the significance of code-switching in illuminating the nuances of life. This is supported by Lüdtkke, Woolard, and Boix's (2020) theory that index social context is predominant in an environment to emphasize that language is a resource for constructing social identity and relationships.

The other argument is that code-switching is a literary device that can illustrate cultural struggle or character integration. Characters may use code-switching, for instance, to transition between their native culture and mainstream

society, and they are surrounded by the same issue as the one portrayed in this book. Treffers-Daller (1998) also confirmed this theory by saying that code-switching had some connection to the language cognition of people, which also connected with the integration of a character. In America, white people have long been perceived as the more dominant culture. There is historical evidence of white oppression of Black people, and racism and insensitivity continue to be the root of this problem. Starr fought tenaciously to disprove racism's existence and spoke out on behalf of a buddy who lost his life due to bigotry. Using African American Vernacular and code-switching between AAVE and regular English, it subtly conveys the sense of unity, togetherness, and shared suffering that Black people experience.

The character's behavior in novel code-switching serves several functions, such as enhancing cultural authenticity, differentiating themselves from one another, and adding realism to the story. Using this adaptable tool, writers can create characters and narratives that appeal to readers' emotions and intellect.

## CONCLUSION AND RECOMMENDATION

In summary, code-switching serves various purposes. Still, in this particular novel, its use is primarily for seven purposes: talking about a specific topic, quoting someone else, expressing solidarity, making an exclamation, repeating information to make it more transparent, and expressing group identity. The findings that researchers have found are that identified function can be found in the novel. The conversation in this book piques readers' interest in code-switching and the reasons behind this character's importance in doing so. This role is crucial to the character's behavior in novels because it helps them achieve many goals, including boosting cultural authenticity, setting themselves apart from one another, and giving the narrative more reality. With this versatile instrument, authors may craft narratives and characters that captivate readers' emotions in addition to their brains.

The findings that the researchers analyze have concluded that there are some unidentified functions of code-switching, meaning that there is potential for future researchers to conduct more in-depth research into the functions of code-switching. Creative writers and readers may already use or acknowledge code-switching not categorized to those functions in many novels. Suggestions for future researchers include developing or creating a new theory on the functions of code-switching by analyzing many novels or conducting an experiment on how people casually code-switch in their lives.

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## Appendix

### AFRICAN AMERICAN VERNACULAR ENGLISH (AAVE) GLOSSARY

1. Hoedom  
Definition: A slang term referring to behavior associated with promiscuity or being a “hoe.”  
Note: Used to call out or criticize perceived sexual behavior, often in a mocking or judgmental tone.
2. Li'l lame  
Definition: A derogatory term meaning someone is uncool, weak, or unimportant; “li'l” is short for “little.”  
Note: A diminutive used to insult someone's status or social credibility.
3. Heffa done  
Definition: “Heffa” is a derogatory term for a woman, similar to “heifer.” “Done” emphasizes Completion or finality.  
Example: “That heffa done lost her mind.”  
Note: Often expresses frustration or disbelief.
4. Gangbanging  
Definition: Participating in gang activity, often involving violence or crime.  
Note: Not to be confused with other unrelated slang meanings in different contexts.
5. I sholl do  
Definition: A variation of “I sure do,” used for emphasis or affirmation.  
Example: “You like that food?” “I sholl do!”  
Note: Reflects phonological features of AAVE.
6. Drive-by  
Definition: A type of shooting committed from a moving vehicle, often associated with gang violence.  
Note: Term gained popularity during the 1990s in media.
7. Munch  
Definition: Can refer to eating or (in slang) a person who is overly eager to perform oral sex, particularly Without reciprocation.  
Note: Context is crucial, recently popularized again by drill music and TikTok.
8. Momma  
Definition: Informal and affectionate term for mother.  
Note: Common across many dialects, but used with deep cultural resonance in AAVE.
9. Po-po  
Definition: Slang term for the police.  
Note: Often used to express distrust or avoidance of law enforcement.
10. Ne-gro  
Definition: A stylized or drawn-out form of “Negro,” used either humorously or disparagingly depending on context.  
Note: Can be loaded or satirical depending on speaker intent.
11. Ol' hag  
Definition: Insult for an older, unattractive, or nagging woman.  
Note: “Ol'” (old) adds to the dismissive tone.
12. Jackwad  
Definition: A rude or obnoxious person; similar to “jackass.”  
Note: Less common in AAVE, but used as colorful insult.
13. Kinging  
Definition: Acting with pride or dominance, often as a leader or respected figure—“being a king.”  
Note: Part of self-empowerment language in Black culture.
14. Pops  
Definition: Informal term for father or an older male.  
Note: Used affectionately or respectfully.
15. Ol' punk ass  
Definition: Insult combining “old,” “punk” (coward or weak person), and “ass.”  
Note: Intensifies disrespect.
16. Thuglife  
Definition: A lifestyle associated with street credibility, survival, and resilience—popularized by Tupac Shakur.  
Note: Acronym: “The Hate U Give Little Infants F\\s Everybody.”

17. Ol' trick  
 Definition: A dismissive insult for a person seen as deceitful or morally suspect, often aimed at women.  
 Note: "Trick" can also mean a sex buyer in other contexts.
18. Ain't gon'  
 Definition: Contraction of "ain't going to," expressing refusal or future negation.  
 Example: "I ain't gon' do that."  
 Note: Common grammatical feature in AAVE.
19. Dang  
 Definition: Mild exclamation of surprise, frustration, or disbelief.  
 Note: Softer alternative to "damn."
20. Molly  
 Definition: Slang for MDMA, a party drug associated with euphoria.  
 Note: Often mentioned in hip-hop or club culture.
21. Holler  
 Definition: To speak to or flirt with someone, or to call out.  
 Example: "Holler at me later."  
 Note: Can be platonic or romantic.
22. Thang  
 Definition: Variant of "thing," often used affectionately or dismissively.  
 Example: "Do your thang."  
 Note: Reflects phonological patterns in AAVE.
23. Thug  
 Definition: A person involved in street life or crime; can be reclaimed as a badge of resilience.  
 Note: Usage varies from pejorative to empowering depending on context.
24. Buster  
 Definition: Someone who is fake, weak, or untrustworthy.  
 Note: Often used in street culture or gang-related slang.
25. Lotto tickets  
 Definition: Literal meaning—state lottery tickets, but often symbolizes chasing luck or a get-rich-quick mentality.  
 Note: Appears in narratives about poverty, hope, or desperation.
26. Hood  
 Definition: Short for "neighborhood," typically refers to impoverished urban areas.  
 Note: Also used in cultural identity, e.g., "from the hood."
27. High yella complexion  
 Definition: A light-skinned Black person; "high yellow."  
 Note: A dated term tied to colorism in Black communities.
28. Cotton mouth  
 Definition: Dry mouth, especially after smoking marijuana.  
 Note: Common slang in weed culture.
29. Postgame funk  
 Definition: Emotional or physical slump after a big event or effort, especially in sports.  
 Note: Used metaphorically for a letdown.
30. Merry-go-round  
 Definition: A situation or cycle that feels repetitive and unending, often frustrating.  
 Note: Used figuratively in relationships, life, or systemic oppression.