Angela: Street trouble

Angela is a 16 year old mixed race White British/AfroCaribbean girl from inner London. In this extract she talks about some trouble she got into a couple of years ago – first an argument with a woman on a bus, and then with a man in the street. In addition to general features typical of spoken English, Angela uses some slang vocabulary typical of Multicultural London English.

Conversational historical present
Aimee switches in to the conversational historical present tense to describe what happened when she got off the bus and met the man who asked them for money (lines 11-15). This adds drama to the event, presenting it to the listeners as though it was happening here and now.

Discourse markers
*do you know what I mean* (line 17) seems to seek understanding from the listener.

*like* (line 16) is intentionally vague, stressing that what is important is not Angela’s precise age at the time but that she and her friend were young (*yutes*).

*innit* (lines 7 and 18). Innit seems to be used here to appeal to the listener for understanding and perhaps sympathy. In line 18 innit comes after *we got shook* and so it may simultaneously emphasise the fact that Angela and her friend were scared.

*see* (line 20) introduces a new section of Angela’s story and checks that the listener understands the structure of the discourse.

*yeah* is frequent at the end of a clause (lines 1, 9, 12, 15, 16, 19, 24, 28, 33). In this position it punctuates the discourse, clearly separating out the clauses. At the same time Angela checks that the listener is following and understanding what she is saying.

General extenders
*and reh teh teh* (line 14) is a recent general extender form typical of young people’s speech, perhaps influenced by Grime. By using a general extender here Angela signals that the man said more than this but that she assumes she doesn’t need to give details because the listeners will know the kind of things he is likely to have said. In this way the general extender creates solidarity by drawing attention to Angela’s expectation that her listeners have encountered this kind of person before and have perhaps been in this kind of situation themselves.

*and all this* (line 15) again the general extender signals that there was more of the same kind of talk from the man and that Angela assumes her listeners will understand the nature of the situation.

*or something like that* (line 6). By using this general extender Angela shows that the particular racist term she has just used was not necessarily the one that the woman
actually said. In this way she stresses that the point is not the actual term that was used but that the woman was behaving in a racist way.

**Nonstandard grammar**
Angela uses the past tense verb forms *come* (line 10) and *see* (line 25). Both these nonstandard forms are extremely frequent in urban varieties of English.

**Quotative expressions**
Apart from *SAY* (line 6), Angela consistently uses *BE LIKE* to introduce direct reported speech (lines 8, 13, 23, 29, 31 and 32).

**Slang**
Angela uses several words that are typical of Multicultural London English, including:
- *beef*, ‘argument’ or ‘fight’; this occurs as a noun (line 5) and also as a verb (line 9)
- *bredrens*, ‘good friends’, sometimes also ‘brothers’ (line 20)
- *crackhead*, ‘a person who takes too many drugs’, or, more generally, ‘a person who does stupid things’ (line 11)
- *ducked out*, ‘escaped’ (line 24)
- *feds*, ‘police’ (line 13)
- *jills*, ‘steal, usually by mugging’ (line 29)
- *my ends*, ‘my area’, ‘my part of town’ (line 12)
- *score*, ‘twenty pounds’ (lines 14 and 22)
- *turn*, ‘jewellery’ (lines 29 and 30)
- *we got shook*, ‘we were frightened’ (line 18)
- *yutes*, ‘young people’; often ‘young men’, though here Angela includes herself as a *yute* (line 16)

*swear down*, ‘that’s the truth’ (line 37)

**Other points**
**Prepositions**: Angela does not use the preposition *to* with *GO*, a verb that itself contains the meaning of movement towards somewhere. Omitting *to* with verbs like *GO* and *COME* seems to be a recent development in some varieties of spoken English (it also occurs in the extract from Courtney and Aimee).