

استكشاف الانحراف اللغوي في بعض مسرحيات أوغست ويلسون المختارة: تحليل اجتماعي أسلوبى

Exploring Linguistic Deviation in Some of August Wilson`s Selected Plays: A Socio-Stylistic Analysis

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Abstract

The study examines how speakers and writers build sentences, focusing on poetry and prose. Language variance refers to disparities in speech or writing, while style is how an author tells a story or writes poetry. Literary stylistics is a scientific study of literary style. This study examines disparities in August Wilson's works and the social impacts of African American Vernacular English (AAVE). It investigates how informal speech and idioms reflect the character`s social and cultural struggles. Additionally, the research explores how linguistic diversity contributes to socio-stylistic discourse by expressing working class experiences. The study aims to analyze the cultural

influence of African American Vernacular English (AAVE), emphasizing its representation of working-class and socioeconomic obstacles. It evaluates how (AAVE) enriches character conversation and emotional expression, while also examining how characters' language mirrors their challenges with institutional and racial inequities. The study adopts an eclectic model of analysis which comprises of two main elements such as linguistic deviation and social implications taken from (Leech , 1969). The data is collected from August Wilson's plays such as 'Fences (1985)', 'Ma Rainey's Black Bottom (1984)', and 'The Piano Lesson' (1987). The study concludes that African American Vernacular English (AAVE) is a language that uses non-standard syntax and colloquial idioms to highlight the socioeconomic background of characters. It includes syntactic deviation, auxiliary verbs in past tense, and informal and regional expressions. These features reflect the speaker's cultural background and socioeconomic level, enhancing the realism and cultural context of characters' dialogue. AAVE also reflects personal conflicts and social issues, highlighting the challenges faced by working-class individuals.

Keywords: socio-stylistics, linguistic deviation, social implications, AAVE, racism

المستخلص

تدرس اللغويات كيفية بناء المتكلمين والكتاب للجمل، مع التركيز على الشعر والنثر. ويشير التباين اللغوي إلى التباين في الكلام أو الكتابة، في حين أن الأسلوب هو الطريقة التي يروي بها المؤلف قصة أو يكتب شعراً. علم الأسلوب الأدبي هو دراسة علمية للأسلوب الأدبي. وتبحث هذه الدراسة في التباينات في أعمال أوغست ويلسون والتأثيرات الاجتماعية للغة الإنجليزية العامية الأمريكية الأفريقية. ويبحث في كيفية انعكاس الخطاب غير الرسمي والتعبير الاصطلاحي على صراعات الشخصيات الاجتماعية والثقافية. بالإضافة إلى ذلك، يستكشف البحث كيف يساهم التنوع اللغوي في الخطاب الاجتماعي الأسلوبي من خلال التعبير عن تجارب الطبقة العاملة. تهدف الدراسة إلى تحليل التأثير الثقافي للغة الإنجليزية العامية الأمريكية من أصل أفريقي، مع التركيز على تمثيلها للعقبات الاجتماعية والاقتصادية للطبقة العاملة. وتقيم الدراسة كيفية إثراء لمحادثة الشخصيات وتعبيرها العاطفي، مع دراسة كيف تعكس لغة الشخصيات تحدياتها مع عدم المساواة المؤسسية والعرقية تتبنى الدراسة نموذجاً انتقائياً

للتحليل يتألف من عنصرين أساسيين هما الانحراف اللغوي والآثار الاجتماعية المأخوذة من ليش (١٩٦٩). وقد جُمعت البيانات من مسرحيات أوغست ويلسون مثل "الأسوار" (١٩٨٥)، و"قاع ما ريني الأسود" (١٩٨٤)، و"درس البيانو" (١٩٨٧). وتختتم الدراسة إلى أن اللغة الإنجليزية العامية الأمريكية الأفريقية هي لغة تستخدم تركيباً لغوياً غير قياسي وتعابير عامية غير قياسية لإبراز الخلفية الاجتماعية والاقتصادية للشخصيات. وتشمل الانحراف النحوي، والأفعال المساعدة في الزمن الماضي، والتعبيرات غير الرسمية والإقليمية. وتعكس هذه السمات الخلفية الثقافية والمستوى الاجتماعي والاقتصادي للمتحدث، مما يعزز الواقعية والسياق الثقافي لحوار الشخصيات. كما تعكس اللغة العربية الفصحى أيضاً الصراعات الشخصية والقضايا الاجتماعية، وتسلط الضوء على التحديات التي يواجهها أفراد الطبقة العاملة.

الكلمات المفتاحية: الأسلوبية الاجتماعية، الانحراف اللغوي، الآثار الاجتماعية، العنصرية و اللغة الانكليزية العامية الامريكية الافريقية.

Introduction

Situational variety, or linguistic diversity, includes numerous languages that vary by situation, circumstance, or user. This phrase sometimes overlaps with register and style. Thus, when considering registers or styles, we mean situational variants of language (Stern, 1996). Discourse is any spoken or written language used in discussion to transmit meaning (Richards, Platt, & Platt, 1993). Discourse analysis examines discourse in context. Discourse analysis is the study of how language conveys purpose in a given situation. It studies the oral or written record of this process (Yule, 2000, pp. 83-4). Linguistics studies how speakers and writers employ language strategies to generate logical, cohesive sentences (Mansoor, 2014). We examine literary texts, including poetry and prose, for written expression. At its widest, style is how something is done. It usually includes numerous human acts. Language-related speech and writing variations are called linguistic variance.

Literary style is how an author uses words to tell a story or write poetry. Writers express themselves via writing. Stylistics studies "variations in language (style) that

are influenced by the context in which the language is used and the desired impact the writer or speaker wants to have on the reader or listener" (Richards, Platt, & Platt, Longman Dictionary of Language Teaching and Applied Linguistics, 1993) . Literary stylistics is a scientific study of literary style (Abrams & Harpham, 2009).

Stylistic analysis examines a language text's main stylistic traits and goals. Language analysis examines its unique traits rather than its conventional ones. Marked features are linguistic expressions that depart from usual language patterns. These variations violate linguistic standards (Ghazala, 1994).

The study aims at answering the following questions:

- What are the types of linguistic deviation utilized in August Wilson's selected plays?
- What are the social implications of the deviated forms in August Wilson's selected plays?

1. Socio-stylistics

The analysis of the present study draws upon two interdisciplinary fields: stylistics, which encompasses linguistics, psychology, cultural theory, sociology, literary criticism, history, and philosophy (Leech, Language in Literature: Style and Interpretation, 2013), and Sociolinguistics, which is an interdisciplinary science that encompasses sociology, anthropology, and linguistics (Mallinson & Kendal, 2013). (Crystal, 1992) defines stylistics as the examination of unique language usage in different situations, as well as the choices made by individuals and social groups across all linguistic areas. On the other hand, sociolinguistics is a subfield of linguistics that investigates how language is connected to human society, considering

factors such as race, ethnicity, class, sex, and social institutions (Crystal, An Encyclopedic of Dictionary of Language and Languages, 1992) .

Socio-stylistics can be characterized as a branch of linguistics that examines the distinctive features of different language varieties in relation to their specialized uses in diverse situations. It strives to provide rules that can explain the specific linguistic choices made by individuals and social groupings in their communication. Regarding factors, the study focuses on gender, which is a prominent variable present in all societies and within the same group. According to (Swann, Deumert, Lillis, & Mesthrie, 2004), gender is a social phenomenon that refers to a social grouping or a feature of social identity. Early sociolinguistic research primarily aimed to ascertain the disparities in language usage between men and women. For instance, research on variationist linguistics has revealed that women tend to employ more prestigious linguistic traits, whereas men tend to use more vernacular features (Swann, Deumert, Lillis, & Mesthrie, A Dictionary of Sociolinguistics, 2004). The language disparities arise from the fact that each gender embodies distinct worldviews at its core.

2. Linguistic Deviation

Deviation violates norms. It occurs when the regular communication process is disrupted leaving a gap in one's comprehension of the text. It is possible to close the distance and make the deviation significant but only if the reader makes up for the seeming strangeness by using his imagination to see a deeper connection. This comprehension takes the shape Grammar, vocabulary, pronunciation, meaning, and text structure might deviate (Leech , A linguistic Guide to English Poetry, 1969). (Leech, Language in Literature: Style and Interpretation, 2013) says 'deviation' is key to analyzing style. Language must differ from a standard to have a unique style. Grammatical devices presented in different ways are the topic of this study.

Hyperbatons reshuffle sentence components (Leech , A linguistic Guide to English Poetry, 1969). Another grammatical error occurs when the author purposefully changes the verse tense.

The deviation's features are:

a. Lexical deviation

Lexical variance is a change in word choice or diction. If a lexical form deviates from dictionary meaning, it is deviant. The genesis of this sort of deviation is marked by complex morphological processes, new words, neologisms, and forms that lack meaning or are not in the dictionary. Unsolved difficulties include novel terminology, neologisms, meaningless word formations, and dictionary-less words.

b. Grammatical deviation

Language grammar refers to a sophisticated system of engaging pieces and structures, or rules (Simpson, 2004). (Short, 1996) claims that English has several grammar rules. Thus, grammatical deviance is also likely. Language structure violations are grammatical deviations. Each language structure arranges words and phrases differently. In general, it organizes words and phrases. Grammatical deviation occurs when a word order or sentence structure violates a language structure's rules.

c. Phonological deviation

Phonological divergence is a phonological linguistic deviation. Phonology that deviates from language sounds is a deviation. Phonological deviation forms include distinct letters or sequences of letters in poetry without meaning. Phonological variety may occur in the story.

d. Graphological deviation

Spelling and punctuation variations are called graphological variance. Spelling and punctuation errors or inappropriate graphology punctuation can cause graphological divergence. Graphological aberrations are writing styles that differ from normal methods.

e. Semantic deviation

Semantic deviation is a semantic-specific language variance. Figurative cognition includes semantic variety in figures of speech. Semantic deviation discussions usually feature terms that change, deviate, or innovate.

f. Dialectal deviation

Dialect deviation is linguistic diversity within dialect components. Dialect elements essentially linguistic assimilation—are considered nonconforming to conventional language standards. The use of colloquial, slang, regional language, and other non-standardized idioms distinguishes dialectal variances.

g. Register deviation

Register deviation, also known as register variation, refers to a type of linguistic deviation that occurs within the register component or language variety.

h. Historical deviation

Historical deviation, also known as deviation of historical time, refers to the use of archaic terminology in language. Historical deviation is a deliberate choice made by an author to express their ideas with a specific intention.

3. Figurative Language and Symbolism in Literature

Literature's figurative language is intriguing. Authors express their opinions in various styles. According to (Arp & Johnson, 2020), metaphorical language is not meant to be understood or taken literally. Figurative language uses non-literal words and phrases. Figurative language typically conveys our point better than phrases. In their book "Perrine's Literature Structure, Sound & Sense" (thirteenth edition), Thomas R. Arp and Greg Johnson classify figurative language into eleven categories.

a. *Simile*

A simile is a figure of speech that draws a comparison between two objects using words like "like," "as," "than," or verbs like "resembles." A simile is a rhetorical device that compares two things to highlight their similarities. However, in order for a simile to be present, the objects being compared must belong to distinct categories (Kennedy, 1995).

b. *Metaphor*

(Keraf, 2010) defines a metaphor as a concise type of analogy that explicitly compares two objects.

c. *Personification*

As stated by (Kennedy, 1995), personification is a rhetorical device that imparts human characteristics to inanimate objects, animals, or abstract concepts such as truth and nature.

d. *Overstatement*

Overstatement or hyperbole, as defined by (Arp & Johnson, 2020), refers to the act of exaggerating, but with the intention of conveying a deeper reality. Speakers employ overstatement or exaggeration to strongly stress their intended meaning or, in other words, to exaggerate their point.

e. Symbol

(Arp & Johnson, 2020) define a symbol as an entity that possesses a significance beyond its apparent meaning. A narrative element can encompass a person, object, event, setting, or any other component of a story that possesses a literal meaning while simultaneously suggesting or symbolizing further interpretations.

f. Allegory

An allegory is a form of storytelling or depiction that hides a more profound significance. Allegory often involves a direct correspondence between the characteristics and a certain set of secondary meanings (Arp & Johnson, 2020).

g. Apostrophe

(Arp & Johnson, 2020) state that an apostrophe is employed to address something that is not physically there as if it were actually there, to refer to deceased individuals as if they were living, or to attribute lively qualities to inanimate objects. Put simply, the apostrophe is attributing human characteristics to something that is not human or is not physically there, as if it were able to answer to the writer's request.

h. Metonymy

Metonymy, as defined by (Keraf, 2010), is a form of figurative language when a word is used to represent something else due to its close association. The relationship can manifest as the inventor for the outcomes of his innovation, the possessor for the

commodities possessed, the consequence for the cause, the cause for the consequence, and so forth.

i. Paradox

A paradox is a statement that appears to be contradictory but is actually accurate. It could be either a hypothetical situation or a declarative sentence (Kennedy, 1995).

j. Understatement

(Keraf, 2010) defines understatement or litotes as a form of figurative language employed to explain something in a way that belittles oneself. Understatement occurs when a statement downplays the true circumstance or when an idea is represented by negating its opposite.

k. Irony

Irony and symbolism have long been employed in communication to complicate the reader's experience. However, symbols have a cultural link and date back millennia. Nature, abstract thoughts, and mystical objectives can be symbolized. The meaning of symbols changes with time, yet some are generally recognized. Communication uses signs and symbols, which are seen, spoken, or written, to correctly portray things. Owls symbolize wisdom in certain cultures, which influences semiotics. Symbolists including Baudelaire, Mallarme, Vallery, Rimbaud, Verlaine, Lefoegue, Remy de Gourmount, Claudel, Maeterlinck, and Huysman coined the word "symbolism" in the late 19th century to counter realism.

4. An overview on African-American Theater

Starting in the 18th century with slave narratives about slavery's evil, African-American literature has been sad. The Harlem Renaissance and Langston Hughes helped transform African-American poetry from a political weapon to an artistic form in the 20th century. Some support black empowerment, while others support African-American writers' topic choice. National theater initiative was created in 1930s to engage jobless African-American artists. Harlem's Lafayette Theater and Orson Welles' *Macbeth* were important African-American theater accomplishments. The 1960s witnessed the rise of African-American theater organizations, with black arts being the most renowned. The pioneering black playwright Lorraine Hansberry wrote "A Raisin in the Sun." August Wilson, an influential African-American dramatist, focused on African-American individuals seeking identity and self-esteem. Wilson claims that African-American authors, directors, and performers lack the means to develop, emphasizing the need for additional support for African-American theater.

Problem of the Study

The present study aims to examine the linguistic variations found in the chosen plays of August Wilson, with particular emphasis on the social consequences of these variations within the framework of African American Vernacular (AAVE). An essential consideration is the degree to which nontraditional grammar and informal idioms serve to communicate the socioeconomic circumstances of the characters, mirroring their cultural origins and individuals struggles. Furthermore, the study investigates the role of these linguistic characteristics in the greater discourse, so enhancing the emotional profundity and authenticity of character exchanges. Utilising a descriptive and qualitative approach, this study aims to discover the specific language variants that emerge in Wilson's writing. It will analyse the importance of these variations in connection to social rank, economic conditions, and cultural identity. The primary objective of the research is to enhance comprehension of how language diversity

functions as a crucial instrument for articulating the daily encounters of working-class persons. This, in turn, contributes to the socio-stylistic discussion in the fields of literary studies and sociolinguistics.

5. Questions

The research will attempt to answer the two questions listed below:

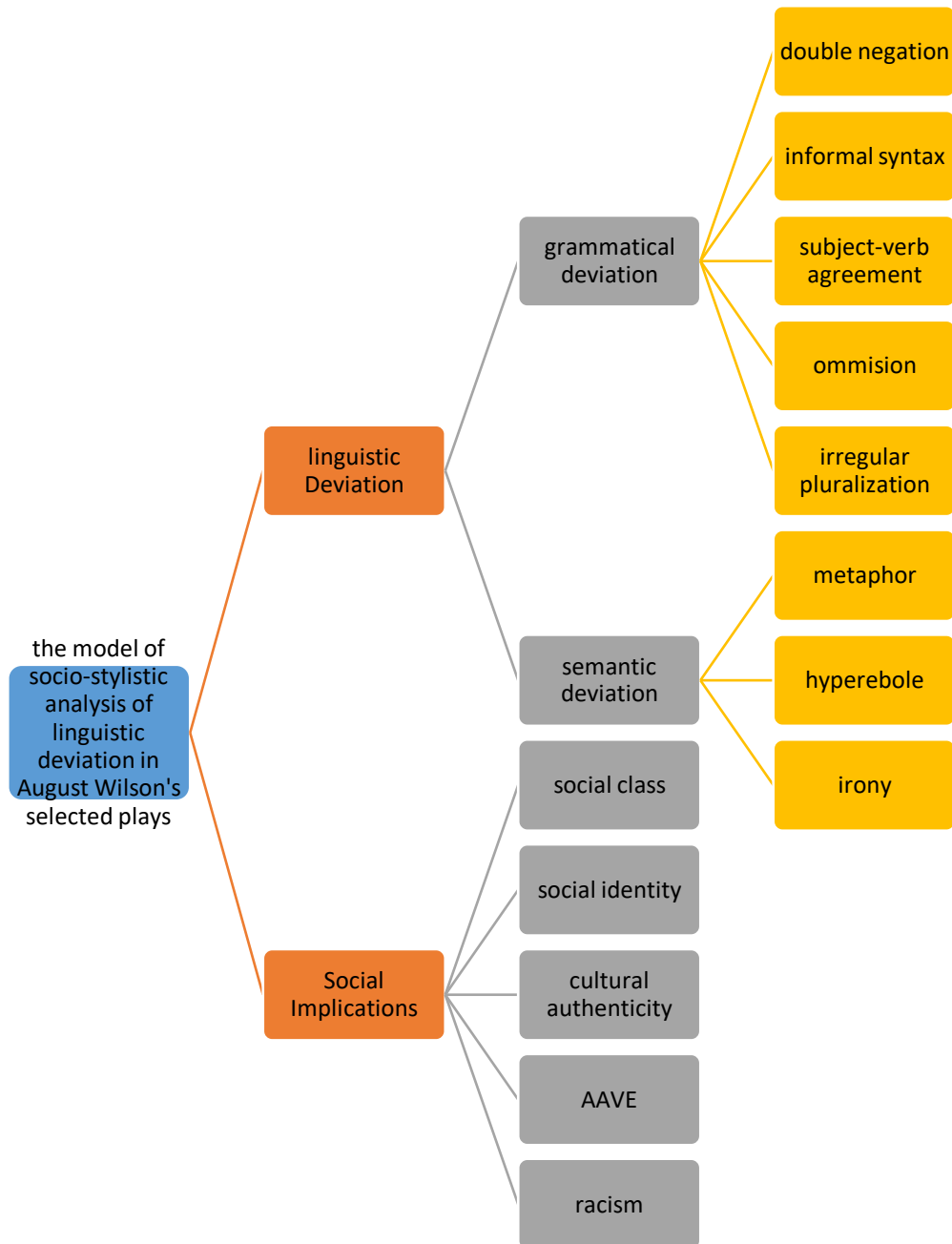
1. What are the types of linguistic deviation utilized in August Wilson's selected plays.
2. What are the social implications of the deviated forms in August Wilson's selected plays.

6. Methodology

In this paper, the study adopts a descriptive and qualitative method to analyze the data selected. The researcher adopts an eclectic model of analysis which comprises of two main elements such as linguistic deviation and social implications taken from (Leech , A linguistic Guide to English Poetry, 1969). The data was collected from August Wilson's plays such as *'fences (1985)'*, *'Ma Rainey's Black Bottom (1984)'*, and *'The Piano Lesson' (1987)*. The reason behind choosing such plays is that Wilson's plays are profoundly anchored in the African American experience, with extensive socio-cultural and historical context. Examining linguistic variance in these plays helps illuminate how language mirrors and influences the identity, challenges, and experiences of African Americans across several historical epochs. August Wilson's work provides a rich foundation for applying socio-stylistic theories, particularly those pertaining to sociolinguistics and variation theory. His plays exemplify the divergence of language from established norms within certain social circumstances, rendering them suitable for academic analysis.

To carry out the aim of the study, the following procedures are to be followed:

- Identify unconventional grammar and emotionally laden words within texts including an examination of African American Vernacular English (AAVE), colloquial expressions, and other uncommon linguistic characteristics that represent the characters' social and cultural context.
- Analyze how these variances illustrate the characters' social, economic, and cultural contexts. This involves a careful examination of the historical and social context relevant to the narratives and the ways in which these contexts influence language usage.
- Examine how deviations contribute to character development and thematic articulation. This involves evaluating how linguistic selections enhance character identification and emotional profundity.
- Analyze language variations among diverse theatrical works and historical periods examining the impact of diverse theatrical works and historical periods on linguistic choices and character interactions.
- Analyze the emotional and symbolic implications of linguistic selections evaluating the impact of these choices on audiences and their representation of greater societal challenges encountered by African Americans.



7. Criteria for Analyzing the Language in August Wilson's Plays: An Exploration of Linguistic Deviations and Social Significance"

Social stylistics, especially sociolinguistics and language variety, are well-covered in August Wilson's plays. They clearly demonstrate how language differs across social

situations, allowing scholars to study how social, economic, and cultural issues affect linguistic choices. Researchers found distinctive grammatical patterns in Wilson's discourse that show African American family relations. Wilson's writing also brings his characters to life, making readers feel their emotions. The broad vocabulary strengthens the narrative and provides realism to the interaction, making it essential (Sharma, 2019). (Cook, 2009) states that Wilson's phrase indicates cultural resistance to white discourse supremacy. The writer criticizes mainstream American English by investigating African American English, legitimizing rejected Black identities. Wilson masterfully uses ordinary language to develop his character's creative and intellectual traits, giving him a distinctive cultural effect in dramatic narrative.

8. Data Analysis

The Analysis of 'Fences (1985)'

1. *"I ain't lying! this nigger had a watermelon this big" (Fences, p. 1)*

This statement departs syntactically. The colloquial contraction *"ain't"* replaces *"isn't"* or *"am not."* African American Vernacular English (AAVE) and other non-standard dialects use this. Informal speaking makes the speaker more natural and sincere. Using *"ain't"* one might indicate a character's lower socioeconomic status or lack of formal education. Low-income persons are sometimes connected with non-standard language that stresses economic and social inequalities. Besides grammatical variation, this excerpt indicates semantic divergence. The term *"nigger"* is emotionally sensitive and divisive. It shows the characters' casual and historical speech. Its presence in this environment authentically depicts the character's social life.

2. *"Troy: Aw hell, I done seen him too! Done talked with the devil ... Rose: Troy, don't nobody wanna be hearing all that stuff"*

Syntactic deviation is shown in the excerpt. African American Vernacular English (AAVE) and informal conversation use *"done"* instead of *"have"* (*"I have seen him"* and *"I have talked with the devil"*). This grammatical blunder, which represents Troy's upbringing and social background, enhances his speech. The past tense marker *"done"* is specific to African American Vernacular English (AAVE). This emphasises Troy's language and makes his discussion more realistic. Wilson's conversational English lends the character's voice credibility and places the dialogue in a cultural context. Both *"don't"* and *"nobody"* are negations, however *"don't nobody"* employs a double negative construction rather than standard English grammar. *"No one wants to listen to such extensive information"* works well. AAVE and colloquial speech use this structure. Double-negative construction Sometimes *"don't nobody"* refers to low-income or uneducated individuals. Non-conventional grammar suits working-class and undereducated individuals. This statement describes Rose's background and social status. Apart from grammatical errors, the extract is meaningful. The term *"Talked with the devil"* is exaggerated and metaphorical. Troy's comment portrays his struggles and inner problems, not a literal translation. Metaphors enhance Troy's captivating plot and emotional effect. Metaphorical language helps explain deep personal and societal truths within African American culture and the represented historical period. People convey their feelings and unhappiness using culturally significant symbols and metaphors.

The Analysis of 'The Piano Lesson (1987)'

3. *"I told you I ain't going back down there and take a chance on that truck breaking down again. You can take the train. Hey, tell him Doaker, he can take*

the train back. After we sell them watermelons he have enough money he can buy him a whole railroad car" (The Piano Lesson, p. 3)

The extract demonstrates syntactic deviance. Changing "*ain't*" for "*am not*" shows a colloquial and non-standard negative. Furthermore, the phrase "*and take a chance*" is quite inelegant; a more traditional phrase may be "*and risk the chance*" or "*and risk*."

The use of "*ain't*" indicates the character's regional and cultural background. African American Vernacular English (AAVE) has historical history and a unique set of guidelines. It is valid and culturally relevant. This usage helps to define the setting and the characters' social level. It puts them in a different cultural and geographical context, improving the sincerity of the performance.

Following accepted grammatical rules, the sentence "*he has enough money*" should be changed to "*he will have enough money*."

The line runs against accepted English syntax, which would usually be "*he has enough money*." This unusual form expresses the characters' speech patterns rather than just a grammatical error. This puts the characters in a clear cultural and linguistic setting and improves the communication's authenticity.

Furthermore, the extract above includes a semantic variation. Buying "*an entire railway car*" is hyperbolic, meaning, in a figurative sense rather than a real one, an outrageous sum of money. Though it accentuates the colloquial hyperbole, the unusual grammar does not conceal the intended message.

Although this concept is overdone, the hyperbole in the book reflects the heroes' aspirations for economic success and their need to improve their financial situation. The heroes convey hope or aspiration for economic progress by claiming that they can earn enough money to buy a railway car.

4. *"That's what she told him. He say he gonna cut it in half and go on and sell his half. They been around here three days trying to sell them watermelons. They trying to get out to where the white folks live but the truck keep breaking down. They go a block or two and it break down again. They trying to get out to Squirrel Hill and can't get around the corner. He say soon as he can get that truck empty to where he can set the piano up in there he gonna take it out of here and go sell it"* (*The Piano Lesson*, p. 29)

It is syntactic aberration to use "*He say*" instead of the traditional "*He says*". Similarly, the term "*gonna*" is an informal abbreviation of the phrase "*going to*," so it is seen to be non-standard language. Comparatively to standard language, the expression "*go on and sell his half*" is informal and pointless.

Unique characteristics of African American Vernacular English (AAVE), a legitimate and culturally significant language legacy with own set of grammatical rules and lexicon, include "*he say*" and "*gonna*". Wilson uses these forms to faithfully reflect the characters' real speech patterns, orienting them exactly within their language and cultural context.

The phrase "*they have been around here*" used a non-standard "*been*" rather than the usual "*have been*." Using "*them watermelons*" for "*those watermelons*" shows a conversational and casual approach of expression.

One could understand the colloquial language of the phrase "*they have been around here*" as a symptom of lower socioeconomic level or lack of formal education. In larger social settings, variations from standard English can be linked to preconceptions about socioeconomic level and educational performance. This line underlines the working-class background of the heroes and their pragmatic daily concerns. Standard English should have "*They are trying*" corrected from "*They*

trying". In order to follow the traditional guidelines of subject–verb agreement, the phrase "*the truck keep breaking down*" should also be modified to "*the truck keeps breaking down*". Using "*they trying*" instead of the traditional "*they are trying*" best captures the elements of African American Vernacular English (AAVE). AAVE has different grammatical rules, and in this dialect the absence of the auxiliary verb ("*are*") is rather common. This use helps the characters to define their cultural origin and language identity. Semantically, there is also a deviation. Referring to "*where the white folks live*" has a semantic implication connected to racial and economic separation. Emphasizing their difficulties and aspirations, the narrative shows the socioeconomic goals of the heroes and their search for a better neighborhood.

"*Where the white folks reside*" highlights the racial and economic difference of the play's environment. It suggests a subtle separation among many racial and economic groups, depending on geography and social level. This separation reflects larger patterns of segregation in society whereby some areas or neighborhoods are mostly occupied by white people, usually with better resources and possibilities.

The Analysis of 'Ma Rainey's Black Bottom (1984)'

5. "CUTLER: *Nigger, don't nobody care if you quit. Whose heart you gonna break?*" (Ma Rainey's Black Bottom, p. 24)

"*Don't anybody care*" violates American English grammar. Instead of "*doesn't anyone care*," "*don't*" with "*nobody*" conveys African American Vernacular English. This odd grammatical form is typical of African American Vernacular English (AAVE) and replicates the character's speech and social environment. AAVE, a culturally and regionally significant dialect, is best exemplified by "*don't nobody care*". Contact reveals cultural heritage and character identity verbally. Wilson uses African American Vernacular English (AAVE) to convey the

characters' personalities and culture. *"Whose heart are you going to break?"* More traditionally, *"Whose heart will you break?"* By removing *"are"* and using *"gonna"* instead of *"going to"*, the speech becomes more informal and colloquial. Use colloquial English by swapping *"gonna"* for *"going to"* to accurately capture character speech and make their interactions more believable. Colloquial language makes conversations more immediate and defines people's social origins. With its historical and cultural meanings, *"Nigger"* departs semantically. In this context, it is used to insult someone, emphasizing racial tensions and character dynamics. Given its historical and emotional significance, this term emphasizes the speaker's scorn and disgust, a key semantic variant. The derogatory term *"nigger"* has long been used to degrade African-Americans. The play stresses racial enslavement and institutional racism's impact on the protagonists. Racial injustice is present in daily life, according to Wilson.

6. *"I can say 'yessir' to whoever I please. What you got to do with it? I know how to handle white folks. I been handling them for thirty-two years, and now you gonna tell me how to do it. Just 'cause I say 'yessir' don't mean I'm spooked up with him. I know what I'm doing. Let me handle him my way"* (p. 25).

Another approach to say *"I have been handling them"* is *"I have been handling them"*. A common feature of African American Vernacular English (AAVE), the absence of the word *"have"* reflects casual, colloquial speaking.

The paragraph's *"I have been handling them"* line illustrates the speaker's statement of experience, resistance to outside assessment, and racial relations negotiation behaviour. It highlights their uniqueness, criticises ideas of subservency, and offers social commentary on the intricacy of racial interactions and emancipation.

"*You are going to tell me*," instead of "*you gonna tell me*." Changing "*gonna*" for "*going to*" is another example of casual language mirroring the vernacular of the character. "*gonna*" employed in the chapter expresses a conversational, expressive, and aggressive attitude. It catches the character's cultural affiliation, resistance to outside criticism, and claim of intimate expertise. Contextually, it also provides grasp of social hierarchies, power relations, and more broad ideas of empowerment and resiliency. This extract has also a semantic variation. Usually speaking, "*spooked up*" is "*frightened*," or "*intimidated*." Saying "*yessir*" within the structure of the passage implies neither fear nor subordination; therefore, it refutes any presumptions derived from outward courtesy. The use of the word "*spooked up*" in the chapter has several social connotations. It questions preconceptions, challenges the speaker's agency and control, addresses perceptions of fear and compliance, and makes remarks about racial power structures. Emphasising the tenacity, experience, and resistance to outside judgement of the character, reflecting more broad themes of autonomy and strength inside the play helps to highlight this.

The phrase "*I know how to handle white folks*" makes a metaphorical sense of "*handling*". Reflecting a closer examination of the complexity of racial interactions, it implies that the speaker has developed a method or knowledge for managing racial dynamics and power systems.

The passage's "*to handle white folks*" line has enormous social implications. Declaring the speaker's knowledge and experience, it challenges accepted norms, stresses problems of power, agency, and institutional racism, therefore expressing the strategic and complex character of handling racial relations. It highlights the speaker's individuality and capacity to manage a racially sensitive environment, therefore exposing their personal and professional strategies for managing connections with white people.

7. Conclusions

The study reaches the following conclusions:

African American Vernacular English (AAVE) features include syntactic deviation, auxiliary verbs in past tense, and informal and regional expressions. These aberrations reflect the speaker's cultural background and socioeconomic level. AAVE also uses non-standard subject-verb agreement and casual syntax, highlighting the socioeconomic and educational background of characters. Informal and regional expressions capture regional and informal language use, enhancing the cultural context and character voices' realism. Semantic deviation includes racial slights, figurative expressions, and hyperbolic remarks, which reflect personal conflicts and social issues. These semantic divergences improve the representation of dreams and disappointments, as well as self-awareness and social commentary. Overall, AAVE enhances the realism and cultural context of characters' dialogue.

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