

Creating a Personal English Creole

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1.0 Introduction

As English becomes the world's lingua franca, new English variations will develop, and there will be a trend to make English suit the particular needs of those that adopt English. This is the case with the Critical Discourse Analysis of the computer-mediated conversation addressed in this paper. The author will examine the Skype chat discourse that can be found at Appendix A using Critical Discourse Analysis (CDA). The two individuals, who are both native English speakers, are in the process of combining linguistic influences to create a Personal English Creole. They are combining English, Hip Hop language, Antiguan Creole, Rasta Dread Talk and Netspeak into a language that is distinct from the lexicon of its various components. The participants' discourse shows evidence of their belief in the *word sound power* (the power that is attached to meanings of words) of the language they choose to represent themselves in their discourse. The multimodal discourse includes the use of symbols and other images to enhance their online communication. This paper is divided into the following sections: background of the individuals and the discourse data, the various linguistic components of their language, and the synthesis and creation of a Personal English Creole.

2.0 Background

2.1 Collection of Discourse Data

On July 1, 2010, a multimodal computer-mediated discourse occurred between two individuals, Natalie Lewis (Lewis) and Seth Schere (Schere). The conversation occurred over the Internet using Skype. Skype software enables the world's conversations using video chat and instant messaging chat (Skype, 2010). The typed instant messaging chat occurred over a period of approximately 20 minutes and was recorded and observed by this author in real time. The conversation produced 50 lines of typed text discourse by the two individuals on their computer terminals. The discourse, in its entirety, is set forth in Appendix A. Specific references to the discourse conversation are noted by line number throughout this paper. A glossary of words, abbreviations and expressions used by the participants is contained in

Appendix C. Additionally, both Lewis and Schere were interviewed in order to obtain their perspectives on their discourse and their permission to publish some.

2.2 Brief Background of the Participants

The two participants volunteered to be part of this analysis and their background is as follows. They have known each other for over one year. Because they live geographically separated from each other, they use Skype and other Internet-based communication tools to communicate with each other.

Lewis, whose Skype name is Natty, is an elementary school educator and graduate of Brown University, an American Ivy league school. She is currently living in St. Johns in Antigua in the West Indies. Her family is originally from Antigua. She accepted her current position at a private school in order to give back to her Antiguan community and explore her roots as an Antiguan. Lewis has the ability to code switch between Standard English and Antiguan Creole.

Schere, whose Skype name is Brimstone127, is a Hip Hop educator, musician, and social activist. He was born and raised in Miami, Florida, in the United States. He has been involved in the Hip Hop community in Miami since the early 1990s. Schere is a third generation American of European Jewish ancestry. Schere has the ability to code switch between Standard English and Hip Hop Language.

3.0 Language Influences

The discourse provided by the real time typed conversation that uses Skype's instant messaging software provides keys to the participants' background and their journey to the creation of a new personal English Creole. There is a synthesis of four main influences on their English discourse: Hip Hop Language, Antiguan Creole, Rasta Dread Talk, and Internet Language.

3.1 Hip Hop Language

Both of the participants grew up under the influence of Hip Hop Language (HHL). This can be seen in the language chosen in their conversation. For example, in *line 11*, Schere writes, "We have to link at school to rock da mural." In this first HHL example, **link** comes from the Jamaican Creole **link up** which means to meet. This term has been absorbed by the HHL speaking community (Ebonics Translator Webpage, 2007). The second example is "rock da mural." According to Schere (2010), **to rock** something in HHL is to do something uniquely special. Therefore, the illocution of the sentence is *We have to meet so we can finish doing a great job on the mural.*

In *line 37* Schere writes, "shorty rock killed that joint 1st nite." The first term **shorty rock** means a teenager or a child (Brimstone, 2010). This illustrates a

different use of the word **rock** from the **rock** described above. **To kill** in HHL is to do or accomplish something with much enthusiasm or skill. The last word **joint** means song; therefore, the example above can be translated into Standard English to read *That young kid did a great show performing his song on the first night.*

3.2 Antiguan Creole

Antiguan Creole has become a part of Lewis and Schere’s personal lexicon because Lewis is fluent in Antiguan Creole. Antiguan Creole shares similarities with other Caribbean Creoles; however, there has been less research into Antiguan Creole than the other Caribbean Creoles (Lewis, 2010).

In *line 06*, Schere writes “you nyamin pon clothes?” Schere is using the Antiguan Creole **nyamin** which means *to eat* (Lewis, 2010). Schere’s question to Lewis is a joking reference to *line 05* where Lewis writes that she is finishing some laundry and eating before she leaves for work. Schere is joking with Lewis by suggesting that she was eating the clothes.

Another common use in Caribbean and Antiguan Creoles is the expression **pon**, found in *lines 06 and 43*. **Pon** is typically is used to mean *upon* or *on* (Cassidy, 2002).

The simplicity of the Antiguan Creole language is suitable for use in computer-mediated discourse because the language must be a typed conversation; therefore, fewer words need to be typed. For example, the Antiguan phrase in *line 43*, “will link pon di 4ward.” consists of 18 keystrokes; however, in Standard English the phrase is *I will meet up with you later today* and consists of 27 keystrokes. It might not seem like a large gap between the two; however, over the course of hours of discourse they can save time, allow for more turn taking, and maintain a quick pace of the discourse.

3.3 Rasta Dread Talk

Another influence on the discourse between Lewis and Schere is the inclusion of Rastafarian language known as Rasta Dread Talk, also known as I-ance and I-yaric (Pollard, 2003). Pollard (2003) writes that the Rastafarians wanted to bend English words to express the reality of their situation and remove negative language from their lexicon. Even though neither Lewis nor Schere identify themselves as Rastafarians, they both use the lexicon of Rasta Dread Talk in order to keep their language positive. Schere and Lewis want to remove the negative language because there is so much negativity in the world, and by removing the negative lexicon they can create discourse that is more positive.

In *line 28*, Schere asks Lewis if she is going to cook up some “itals in the 5th watch.” **Itals** is the Rastafarian word derived from Standard English’s **vital**. The word **ital** is defined as not only important food but also as good food for the body

and soul (Pollard, 2003). The fifth watch refers to the biblical timekeeping where the day is divided into four-day watches and four-night watches (Schere, 2010). The fifth watch is late morning to early afternoon between 10 a.m. and 2 p.m.; therefore, Schere is asking if Lewis is going to prepare some *food* for lunch.

In *line 10*, Lewis asks if Schere “overs” what she is saying. **Over** is an abbreviated form of the Rasta Dread Talk word **overstand**. Overstand is derived from the word to **understand**; however, because of the phonological implications of the word **under**, the Rastafarians changed it to **over**. The Rastafarians believe that in order to control an idea one must be able to ‘stand over it’ (Pollard, 2002, p.64). Rastafarians believe that if they **understand**, then they are following someone’s command; however, when they **overstand**, they have fully comprehended the concept and they are in a position of control of the idea. This is a key point in the parties’ development of a Personal English Creole because they want to have the ability to completely control the language in their lexicon. In Standard English Lewis could have written *Do you understand what I am saying*; however, because of the power that the word signifies, she chooses to be positive in her language. She wants to come to a complete comprehension of the idea without being influenced by others.

3.4 Netspeak

Netspeak is language used on the Internet and allows multiple conversations to be maintained simultaneously (Crystal, 2004). The participants have chosen to conduct much of their discourse on the Internet because it is a global network used for communicating very cheaply and quickly over great distances (Aycock, 1995). In the case of Lewis and Schere’s discourse, the type of Netspeak language they utilize is limited to principally time-saving abbreviations. In *lines 10, 22, 27, 29 and 38*, the participants replaced the word **you** with the single letter **u**. Paolillio (2001) writes that shortenings and adaptations are commonly found in chat rooms; however, they are not used all the time by Lewis and Schere.

Another useful abbreviation in Netspeak is the substitution of numbers for words, such as ‘4’ for **for** ‘2’ for **to** or **too**. The substitution of ‘4’ is illustrated in *lines 12, 14, 20, 38 and 43*. The numeral **4** can be substituted for one syllable in a word as in *lines 14 and 20* where the word forward has been rewritten as ‘4ward.’ In *lines 04, 13, 14 and 22* the word **to** has been replaced with the numeral **2**.

Crystal (2004) explains that Netspeak has developed its own use of punctuation and abbreviations that have quickly become standardized throughout the Internet. For example in *line 31* there is a single question mark. The question mark can mean simply *what*, or a forgotten question mark from the previous entry. In this case the additional question mark was most likely forgotten from *line 30* and added in *line 31*. There is also little use of capitalization in the computer-mediated discourse. For example, in *line 22* there are three non-capitalized words that begin sentences. The

participants in their discourse use the shortcuts of Netspeak effectively in order to fully express themselves and simultaneously save time.

4.0 Moving Toward a Synthesis and Creation of a Personal English Creole

4.1 Word Sound Power

Word sound power is the belief that all words have an inner power from the letters and phonetics that create a word. Words that are perceived to have a negative meaning are often changed by the Rastafarians. Rastafarians eliminate as much negative language as possible from their lexicon (Pollard, 2003). The participants, in their quest to express their personal identities, want to represent themselves in a strictly positive context. One issue that is of most importance to Lewis and Schere is that their new English must be a positive use of language. Therefore, they remove negative language from their lexicon. The participants believe that by removing the negative language from their lexicon, they are creating their personal positive Creole. An example of this can be found in the glossary in Appendix C. It is the participants' use of the words **strong** and **strongend**. As explained to this author they have chosen to substitute these for the words **week**, and **weekend** because the homophone of week is **weak**, which denotes the lack of strength (Schere, 2010).

Although the participants do not follow the religion of Rastafarian, they have adapted many of the lexical features of the language. They have included the Rasta notion of word sound power as one of the foundation building blocks of their personal Creole.

There are four instances of the use of the word '4ward' instead of the Standard English back, which is illustrated in *lines 14, 16, 20, and 43*. When this author questioned Lewis about the use of the word '4ward', she stated that **back** is to **go backwards**; and she wishes to be positive and to always keep moving forward (Lewis, 2010). In today's world, surrounded by negativity, the participants want to envelop themselves with positivity though the lexicon used. Both Schere and Lewis subscribe to the ideas presented in the word sound power of the Rastafarian language in that the words and language used can have a positive impact on the world. The language of the Rastafarians that grew out of the Jamaican Creole has significantly influenced Schere and Lewis.

An example found in Appendix C, where the participants removed negative language from their lexicon, is the new word **feed4ward** to replace **feedback**. The reason behind this change is related to the belief that the word back has negative connotations. All language has power attached to the pragmatic meanings of language according to Rasta Dread Talk; therefore, in maintaining their use of positive forward moving language, they provide **feed4ward** and never **feedback**.

4.2 Using Images in Addition to Spoken Language

One of the disadvantages of chatting online and other computer-mediated communication is that information is conveyed without an opportunity to see body language or hear an individual's intonation (Crystal, 2004). Because of the speed in which Internet discourse occurs in both real-time and as electronic mail, the locution lacks emotional content (Tootie, 2002). This has led to the creation of a plethora of symbols to attach emotional content to what is being expressed. These symbols are referred to as *smilies or emoticons (emotion plus icon)*.

In *line 07* of the discourse, Schere includes a ‘:)’ which is a sideways smile used to indicate that the previous typed line was a joke which should not be taken literally. Crystal (2004, p. 519) labels such attempts to add voice and intonation to written text as ‘primitive’; however, they are necessary in cyber discourse in order to limit misinterpretations. This author views the use of emoticons as an essential part of using computer-mediated communication so that the intentions of what is written can be better understood.

Even though Crystal (2004) views the use of emoticons as lacking the power of face-to-face communications, the software that the participants are using as part of their discourse is changing so that intonation and emotion can be expressed. Language can adapt as new technology is developed to be used to connect thought digital mediums (Kole, 1998). The use of Skype or video conferencing, in addition to the written word, adds emotional content because the participants can see facial expressions, see body language, and hear intonation. The participants can layer the visual image of their faces with the written text in order to create a more complete discourse. As the participants make their way through the creation of a personal Creole, their adaption of emoticons from Netspeak adds an additional layer of emotion to their language.

4.3 Combining the Elements within a Discourse

Lewis and Schere demonstrate the ability to move smoothly between the various influences, even within a single sentence of discourse. The synthesis of their personal English Creole is illustrated by the following examples. In *line 14*, “ht. i’ll b right 4ward. have 2 check on di clothes” illustrates such a synthesis of influences. First, is the use of ‘ht’, which is an abbreviation of **hold tight** (in Standard English *just a minute*). Hold tight is an example of HHL. Next, her inclusion of the coined word ‘4ward’ rather than **back**, illustrates the influence of the Rasta Dread Talk. In addition, Lewis uses the ‘b’ abbreviation for the word *be*. Additionally she also includes ‘2’ instead of *to*. The inclusion of ‘ht,’ ‘b,’ and ‘2’ demonstrates the influence of Netspeak. Finally, the last influence comes from Antiguan Creole with the inclusion of ‘di’ for *the*.

In *line 28*, when Schere asks the question “you rock me some itals in the 5th

watch?”, he combines several influences. The first influence is HHL with the inclusion of the verb **rock** (in this *case to make*). The second influence is the use of the word **itals** (healthy food) which illustrates the influence of Rasta Dread Talk. Additionally, the inclusion of **the 5th watch** is an illustration of the influence of biblical Rasta Dread Talk (Schere, 2010). Lastly, in the phrasing of the sentence Schere omits the question form. If it is written in Standard English, it should be **will you** or **are you going to**; however, they are omitted as a time-saving part of Netspeak.

Lewis and Schere show the command of their influences in creating a personal discourse. The participants’ discourse illustrates their ability to combine the various elements of their emerging English Creole to effectively communicate with each other.

4.4 Multimodality

Multimodality is the way in which language and visual mediums are combined to conduct discourse. Although the examples are limited in the discourse addressed herein, this author has documented multimodal uses through interviews conducted with the participants.

Skype communication technology allows for the following multimodal options: sending web page links, attaching emoticons, sending documents, and sending images to each other. One example used in the discussion is the use of emoticons to convey emotional content to the discourse as found in *line 07* which includes the use of a smiley. Skype also allows the users to engage in multi-party video conferencing. Schere (2010) mentions frequently using Skype chat to send images, do video conferencing and share Internet links with others, as a means of increasing their effective multimodality discourse.

They effectively use turn-taking; however, because of the limitations of the typed chat medium there are some instances of overlapping discourse. In *lines 33* through *38* there is some overlap and the discourse is not as smooth because of a time lag between the typing and the sending of the text to the chat box. However, they are adept at seeing the overlap when Lewis, in *line 8*, says “seen” which signifies that she **overstands** (understands in Standard English) what Schere is communicating.

As the technology changes, the participants in this discourse will be able to effectively conduct a broader-based multimodal discourse (Scollon, 2004). This author would concur with Scollon (2004) because multimodality is essential to the creation of Lewis and Schere’s personal English Creole. It allows for a social interaction within a virtual space where they can use all the communication tools at their disposal to engage in effective discourse.

4.5 Personal English Creole

The Internet is a perfect incubator for the creation of a personal English Creole. In the mid 1990s, 80% of the language used on the Internet was English (Crystal, 2001). Because English is the most common language found on the Internet, Lewis and Schere, by creating English Creole, have many opportunities to experiment with their personal English Creole. As they conduct discourse via the internet, they will continue to expand and develop their personal English Creole.

Because language is an extension of culture and people closely identify with that language, the participants are in the early stages of the creation of their own personalized language. Warschauer (2001) writes that language has always taken on an important role in how a culture identifies its own identity. In the case of the participants, Lewis (2010) describes the language that they are creating as a "Creole." While the substrate language is English, by including the influences of HHL, Antiguan Creole, Netspeak and Rasta Dread Talk, their language is branching off from Standard English. It is still recognizable as English; however, those unfamiliar with the various infusions would become lost and be unable to comprehend the discourse's flow.

According to Romaine (1994, p. 167) there is no exact definition on how to create a Creole language; however, Lewis and Schere are in the early stages of creating a Creole by combining their linguistic influences and creating a simpler, positive and more direct English. The reason that pidgin and Creoles are created is because of the societal need to simplify language in order for people with different linguistic backgrounds to communicate with each other (Romaine, 1994). This is evident as the participants, from different cultural backgrounds, are developing their personal English Creole, they are revealing part of their inner substance to each other by the way they speak about themselves (Aycock, 1995). They are choosing to create a lexicon that will empower them to communicate effectively with each other. They are constantly adapting and creolizing their personal language as they explore their identities. Even though both Lewis and Schere are able to speak Standard American English, they have chosen not to. They are constantly innovating and discovering new uses for their personal English as it goes through the stages of creolization.

Conclusion

Lewis and Schere's discourse illustrates the possibility that the English language can be modified and adapted to suit the needs of individuals. Their synthesis of a Personal English Creole that consists of HHL, Antiguan Creole, Rasta Dread Talk and Netspeak has created a new English that is uniquely theirs. Lewis and Schere have demonstrated throughout the discourse that they have a command of their language and communicate effectively with each other. The computer-mediated medium of the

Internet allows them perfect proving grounds to expand their language and experiment with their personal English Creole. Key to the participants' development of their personal English Creole is to use their language positively, by removing the negative lexicon. The participants are clearly influenced by the Rasta Dread Talk, which has formed a foundation of their belief in changing the lexicon to keep the language positive. Lewis and Schere are just one example in the 21st century of how people are molding English discourse to fit their own individual needs.

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Appendix A: Skype Chat Discourse

[01] Brimstone127: Sweet rise Beloved

[02] Natty: Blessed rize, B-love(d)

[03] Brimstone127: what da movement?

[04] Natty: flexing 2 IA for a bit. just finished eating and washing some clothes

[05] Natty: waa di flex?

[06] Brimstone127: you nyamin pon clothes?

[07] Brimstone127: :)

[08] Natty: seen

[09] Brimstone127: how did the clothes taste?

[10] Natty: ha! u overs what i'm saying

[11] Brimstone127: We have to link at school to rock da mural

[12] Brimstone127: you up 4 that?

[13] Natty: mos def. need 2 finish some things at the base and then i'll slide through

[14] Natty: ht. i'll b right 4ward. have 2 check on di clothes

[15] Brimstone127: hold tight - a phone call

[16] Brimstone127: kool - im 4ward

[17] Brimstone127: 1ness

[18] Natty: yesI

[19] Brimstone127: nahmean!
[20] Natty: i'm 4ward.
[21] Brimstone127: the mural is type Oh-Fish-All
[22] Natty: 4 real. tight work! it's fresh that u came thru 2 do it.
[23] Brimstone127: mosquities tore my @ss up
[24] Brimstone127: no doubt.
[25] Brimstone127: give thanks for the opp.
[26] Natty: urs and whose?
[27] Natty: do u think we should scoop up Javonte to assist?
[28] Brimstone127: you rock me some itals in the 5th watch?
[29] Natty: u know i gotchu
[30] Brimstone127: we can call ma dukes - nah mean
[31] Brimstone127: ?
[32] Natty: i'm wit dat.
[33] Brimstone127: shorty rock killed that joint 1st nite
[34] Brimstone127: came faster than premature ejaculation - nahmean?
[35] Natty: seen
[36] Brimstone127: for real, his speed was off the meter on that track
[37] Natty: his flow is fresh
[38] Natty: give thnx 4 repping 4 him on the track. u made a good choice. mek it tap!
[39] Brimstone127: no doubt.
[40] Brimstone127: im getting ready to bounce and link with this fresh female to put in some work
[41] Natty: word. do dat!
[42] Brimstone127: she gon' help with the mural.
[43] Natty: will link pon di 4ward
[44] Brimstone127: no doubt.
[45] Brimstone127: 1 love
[46] Brimstone127: love
[47] Brimstone127: bless.
[48] Natty: site YA(H) in a few
[49] Brimstone127: HalleluYAH
[50] Natty: Bless!

Appendix B: Skype Chat Discourse translated into Standard American English

[01] Brimstone127: Good morning my beloved!
[02] Natty: Good morning, my beloved too. [B is Brimstone's nickname]
[03] Brimstone127: What is today's plan?
[04] Natty: I am going to Island Academy for a little bit. I just finished eating and now I am washing some clothes.

[05] Natty: What is the plan?
[06] Brimstone127: Are you eating some clothes?
[07] Brimstone127: :) [*I am joking*]
[08] Natty: Understood.
[09] Brimstone127: How did the clothes taste?
[10] Natty: Ha! You understand what I am saying!
[11] Brimstone127: We have to meet at school to finish painting the mural.
[12] Brimstone127: Are you ready for that?
[13] Natty: Of course. I need to finish some things at home and then I'll come over.
[14] Natty: Just a minute. I'll be right back. I have to check on the clothes.
[15] Brimstone127: Just a second - a phone call.
[16] Brimstone127: Cool - I'm back.
[17] Brimstone127: We are all one.
[18] Natty: Yes we are!
[19] Brimstone127: Do you know what I mean!
[20] Natty: I'm back.
[21] Brimstone127: The mural is official!
[22] Natty: So true. Great work! It's cool that you came over to do it.
[23] Brimstone127: But, those mosquitoes bit me all over!
[24] Brimstone127: So true.
[25] Brimstone127: Thanks so much for the opportunity.
[26] Natty: Yours and who else [got bit by mosquitoes]?
[27] Natty: Do you think we should pick up Javonte to help out?
[28] Brimstone127: You going to cook me some healthy food for lunch?
[29] Natty: You know I'll take care of you.
[30] Brimstone127: We can call mom - know what I mean.
[31] Brimstone127: ?
[32] Natty: I am ok with that.
[33] Brimstone127: That kid did a great job on that song on the first night.
[34] Brimstone127: His rhyming style was faster than premature ejaculation - Do you know what I mean?
[35] Natty: Understood.
[36] Brimstone127: So true, his speed was really so fast.
[37] Natty: His rhyming style is cool, too.
[38] Natty: Thank you for representing him on the song. You made a good choice. Make it happen!
[39] Brimstone127: So true.
[40] Brimstone127: I'm getting ready to leave and meet with this cool woman to do some work together.
[41] Natty: Great!. You should do that!

[42] Brimstone127: She is going to help with the mural.
[43] Natty: I will meet up with you soon.
[44] Brimstone127: So true.
[45] Brimstone127: We are all one family!
[46] Brimstone127: love.
[47] Brimstone127: peace [see you later].
[48] Natty: See you in a little bit.
[49] Brimstone127: Halleluiah!
[50] Natty: peace [see you later]!

Appendix C: Glossary of Words, Expressions and Abbreviations

2: to

4: for

4ward: back

apprecilove: appreciate (changing of *ate* because sounds like *hate*)

angelstrate: demonstrate (changing *demon* to *angel*)

b: be

base: home

bounce: to leave

crib: home

da: the

di: the

dat: that

fifth watch: afternoon

feed4ward: feedback

female: girl, woman

flex: to move, to go, movement

flow: rhyming style, rapping style

fresh: cool, great, fantastic

gotchu: I got you

high (hi): hello (changing the *hell* to *high*)

ht, (hold tight): just a minute

iman: human

ia: Island Academy (where Lewis works)

InI: you and I

itals: vitals, good healthy food

joint: song, track on an album

kill: to do a great job

link: to meet

ma dukes: mother

mek: make
movement: plan, or action
mos def: short for *most definitely*, of course
nahmean: you know what I mean?
no doubt: of course
nyam: to eat
off the meter: very good,
over, overstand: to understand
oneness, Iness: togetherness, only one God
ourstory: history
pon: on, upon
realtruth: realize (changing of *lize* to *truth*, because *lize* homophone is *lies*)
repping: representing something important in one's life
re-truth/truth: rely (changing *lie* to *truth*)
rock: to have fun, to do a good job, to make or cook
rize: morning (*morn* homophone is *mourn*, changed to *rize*)
scoop up: pick up, get
site: to see, to meet
seen: understand, or follow
shabbat: Sabbath
shalom: hello, goodbye, and peace
shorty (rock): young person
slide through: come though, come over
Sweet/blessed rising: good morning
strong: week (*week* is a homophone of weak, so it is changed to *strong*)
strongend: weekend
tap: happen
tell lies vision: television
thnx: thanks
u: you
urs: yours
waa: what
wit: with
word: exclamation (!), this is the truth, really, and vocal confirmation
ya: you
yah: God

Appendix D: Ethics Statement

Both Lewis and Schere volunteered to be a part of this author's research project. They have allowed this researcher to monitor, comment, and analyze and make

public their Skype conversation that occurred on July 1, 2010. After the initial conversation, this author followed up with an individual interview with both of the participants in order to further the depth of the analysis. They were happy to share their opinions and their journey in their creation of a personal Creole.

— Abstract —

Creating a Personal English Creole

Modern English language is constantly changing in the 21st century. There is a multitude of influences in the age of digital connectivity. This paper critically examines two individuals on their journey of creating a personal English Creole. The two individuals come from diverse backgrounds and their backgrounds have guided the creation of their own unique language. Their various influences include: Hip Hop language, Rasta Dread Talk, Internet and Antiguan Creole. This author follows their typed digital discourse and provides an analysis of the components of their language. All of these diverse elements are in the process of being combined to create a language that is unique to the two participants, i. e., their own personal English Creole.

独自のクレオール語を創る

今世紀に入り、現代英語は絶えず変化している。デジタル通信が言語に多大な影響を与えている時代である。この論文では、2人のスピーカーが独自のイングリッシュ・クレオール語（英語をベースにしたクレオール語）* を創る過程を詳細に調査し、論じたものである。異なる経歴を持つ2人は、それぞれ独特の言語を創り出してきた。彼らの言語に影響を与えたものは、例えば ヒップホップで使われる言葉や、ラスタ・ドレッド（ジャマイカのラスタファニズムを唱える若者たち）* の言葉であり、インターネット言語やアンティグア島（カリブ海 西インド諸島）のクレオール語である。筆者は、インターネット上でやりとりされた彼らの会話を追い、その会話がどのような言語によって構成されているかを分析している。彼ら独自のクレオール語が創られる過程においては、その背景にある様々な要素はすべて混合され一体化して行くと共に、彼らの話す独自の言語は自らの文化を構築した言語となっている。