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Superiority through Talk Exploring Pragmatic Strategies of Verbal Duelling in Black English

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الهيمنة من خلال الخطاب: استكشاف الاستراتيجيات البراغماتية

للمبارزة اللفظية في اللغة الإنجليزية السوداء

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Abstract

This study examines the concept of 'verbal dueling' in Black English, which refers to the language used by African American People, both theoretically and practically, in four American movies. Those movies portray how Black people in America engage with each other verbally through their language. The primary objectives are to determine whether verbal dueling exists in Black English, to identify its characteristics, and to understand how the characters in the selected movies use it. The study also explores the functions of verbal dueling, whether to mock others, entertain, or fulfill other functions. The study is embodied through analyzing four American movies: *Barbershop*, *Barbershop 2*, *New Jack City*, and *I'm Gonna Git You Sucka*. It uses the adapted model developed by the researcher to discover how the phenomenon under study operates and its functions. The study findings reveal that verbal dueling is a nuanced art of communication that is both challenging and essential to master, with Black English serving as a rich source of this verbal practice. While verbal dueling expressions are restricted to specific contextual situations, they are still widely used by Black people; they make frequent use of this verbal way to attain the goals of insulting, mocking others, supporting and adhering to one's position in the communication, and embodying the containment of power and control. Mocking verbal dueling is the most frequently used type in the analysed data, while filler verbal dueling is the least used type. Finally, verbal dueling is accompanied by non-verbal ways of communication and various rhetorical means that support the interlocutors to attain their goals.

Keywords: Superiority, Talk, Verbal Duelling, , Pragmatic Strategies, Black English

المستخلص

تتناول هذه الدراسة مفهوم المبارزة اللفظية في اللغة الإنجليزية السوداء (و التي تشير الى اللغة المستخدمة من قبل الامريكيين السود المنحدرين من اصول افريقية) نظريًا وعمليًا في أربعة أفلام أمريكية تصور كيفية تفاعل الناس السود في أمريكا مع بعضهم البعض لفظيًا من خلال لغتهم. الأهداف الأساسية هي تحديد ما إذا كانت المبارزة اللفظية موجودة في اللغة الإنجليزية الخاصة بالسود ، وتحديد خصائصها، وفهم كيفية استخدام الشخصيات في الأفلام المختارة لها. وتروم الدراسة ايضا الى معرفة ما تؤديه هذه المبارزة اللفظية فيما اذا كانت تستخدم لغرض السخرية من الآخرين، أو الترفيه، أو تحقيق وظائف أخرى. وتتجسد الدراسة من خلال تحليل أربعة أفلام أمريكية: *Barbershop*، و *Barbershop 2*، و *New Jack City*، و *I'm Gonna Git You Sucka*. يعتمد على النموذج الذي بناه الباحث لاكتشاف كيفية عمل الظاهرة قيد الدراسة ووظائفها. حيث توصلت الدراسة الى أن المبارزة اللفظية هي فن تواصل دقيق يمثل تحديًا ومن الضروري إتقانه، حيث تعد اللغة الإنجليزية السوداء مصدرًا غنيًا لهذه الممارسة اللفظية. في حين أن تعبيرات المبارزة اللفظية تقتصر على مواقف سياقية محددة، إلا أنها لا تزال تستخدم على نطاق واسع من قبل السود؛ فهم يستخدمون هذه الطريقة اللفظية بشكل متكرر لغرض الإهانة والسخرية من الآخرين ودعم موقف المرء والالتزام به في التواصل وتجسيد احتواء

السلطة والسيطرة. اضافة الى ان المبارزة اللفظية الساخرة هي النوع الأكثر استخدامًا في البيانات التي تم تحليلها، في حين أن المبارزة اللفظية الحشوية هي النوع الأقل استخدامًا. علاوة على ذلك، فإن نوع العروة المتساقطة يتقارب مع نوع مظهر القوة. و اخيراً فإن المبارزة اللفظية تترافق مع طرق تواصل غير لفظية ووسائل بلاغية مختلفة تساعد المحاورين على تحقيق أهدافهم.الكلمات المفتاحية: الهمينة ،الحديث ،المبارزة اللفظية، الاستراتيجيات البراغماتية ،اللغة الإنجليزية السوداء

Introduction

Verbal dueling shapes public discourse, yet scholarly attention has lagged despite widespread occurrence in contemporary debate, discourse, and polemics. Cultural variations and attendant rhetorical techniques have come to define verbal dueling. On online platforms, heated exchanges spiral into name-calling, extreme sarcasm, and ridicule. In official debates, antagonists hew to ethical protocols and earlier rhetorical forms; resort to vigorous and flamboyant multi-modal presentations marks the closing phase. However, neither public nor scholarly discourse satisfactorily delineates verbal dueling and its techniques, impacts, guidelines, and pathways toward constructive discourse. (Mariera et al.2024)Verbal dueling is a communicative action as it employs language, so, like any other action of a kind, it occurs under the restrictions of society. The idea of ritualized verbal dueling has attracted scholars' interest as part of the human experience, representing both personal and social rites. The primary concern of the study is the investigation of this phenomenon as it shapes the perspective of society. This society is represented by rituals and controlling concepts, i.e., the accepted forms of social interaction and culturally specified norms within the society. The study aims to explore the phenomenon of verbal dueling in Black English, focusing on its role as a speech event in four selected movies. The four chosen movies are *Barbershop*, *Barbershop 2*, *New Jack City*, and *I'm Gonna Git You Sucka*. The study sheds light on the phenomenon in general, throwing light on the language employed and on the pragmatic orientations of verbal dueling. Verbal dueling has long been manipulated in literature in terms of poetry, prose, or songs. This study takes its importance from the hypothesis that verbal dueling can be applied in other registers and genres as a way of communication, since it is brought about through language and linguistic skills.

Research Questions:

- 1.Does verbal dueling exist in Black English?
- 2.What are the characteristics of verbal dueling?
- 3.How do the characters in American movies use verbal duels?
- 4.Which type of verbal dueling is the most frequently used in interaction?

2.Literature Review: General Perspectives on Verbal Dueling

Pagliai (2009:63) sees verbal duel as a variety of challenging language that involves conversations between interlocutors to challenge each other in front of the audience, using skillful verbal communication. Records indicate that verbal dueling was a common feature in many ancient works, including the *Iliad*, *Beowulf*, and *Canterbury Tales*, under the heading "flyting" (Parks, 1990, p. 32). Generally, as Parks believes, verbal dueling occurs when mature males issue humorous insults in public, and it comes to mean 'man-matching' or sometimes 'man-comparison'. Likewise, Harris (1979:44) argues that in verbal dueling interaction, the interlocutor who is better at insulting the other is the winner. Here, men tend to use their mental and verbal abilities without being offended. Locke (2009:72) believes that ritual insulting continues today, taking a variety of cultures all over the world. Marsh (1978: 81), on the other hand, claims that verbal dueling presupposes a sort of 'prepackaged memory' and success in such competitions and contests. It relies on fluency, timing, and humor. Marsh adds that such behavior, verbal dueling, is considered a means of discharging aggressiveness. Moreover, Locke (2009:73) agrees, maintaining that it is a way to compete for status without risking physical altercations. Historically, Jackendoff (2002:93) goes further to believe that the hypothetical value of violent spoken demonstration of male chimps, as he portrays it, is integrated into the ritual insults of male humans at an early period in linguistic evolution. To view verbal dueling as exchanges of insults is adopted by so many; Miner (1993:925) states that the lyrical competition has not been a style but rather a verbal demonstration of a usual manner of human communication in general. Aggressiveness has roots and origins that move deep into psychology and biology. Adding to the idea of aggressiveness, Jacquemet (2005:4923), in the *Encyclopedia of Language and Linguistics*, uses almost a similar expression as 'obscene insults and invectives' in his definition of verbal dueling. Similarly, Gluckman (1963:126) sees verbal dueling as a special case of rebellion that has the task of expressing aggressiveness in contrast to power to strengthen the current situation. Hoebel (1967: 93) takes the same stance regarding the use of insults when he states that verbal dueling is an alternative to physical

fighting, which can sometimes be taken for entertainment and the sheer fun of insulting other people. Many contemporary scholars consider specific forms of verbal dueling to be shaped by human experiences within the society in which they are performed. It is regarded as a form of 'symbolic warfare' among individuals (specifically always male), which reveals aspects of power or weakness in comparison to others in the male groups. Contrarily, Pagliai (2009:63), in her study, moves so far by adopting out-of-the-box thinking when she claims that verbal dueling is carefully structured and free-flowing. These verbal dueling structures could be rhymed, whereas others use alternative forms of parallelism. Verbal dueling can be achieved by men, women, or a man and a woman, and occasionally by children or older adults. They may take the form of insult or praise or come spontaneously in speech, memorized, or on paper. Poets, for instance, may duel through octets, stanzas of eight verses, rhymes, or a theme often proposed to the audience. Imagine that the "octets" are linked in a way that the first verse of each poet must employ the same rhyme as the final verse of the preceding poet. Such a strategy should be improvised and cannot be prepared in advance. So, the poets tend to stand near each other, dressing like any other day, and take turns. Hence, Avorgbedor (1994:84), in line with, states that ways of communication like this can be summed up as a multimedia event, "socio-musical drama that involves songs of insult, dance, drumming, mime, poetry, spoken forms, costumes, and a variety of visual icons". Comparative analyses of professed presidential debates illuminate the competing strategies employed, the assumptions guiding responses, and the open questions surrounding political contestation. By drawing on records from a substantial cross-section of mediated verbal dueling, researchers have addressed how dueling reflects cultural contexts, informational constraints, and social arrangements that shape the construction of argumentative moves. Studies of historical deliberative forums avoid generating untestable universal generalizations. Shifting from broad examinations of diffractive forms within distinct cultural matrices to more focused analyses of individual phenomena helps illuminate underlying conditions that remain relevant across diverse verbal dueling conventions (Stein, 2016; Luke Sutton, 2005). Again, and as a matter of consensus, Leach (1964:62-63) calls verbal dueling an 'outrageous speech'. His distinction is, however, highly regarded not as a categorization of insults but as an entity comprising obscenities, vulgarities, blasphemy, bad words, and the like. Furthermore, every single society has its class of offensive vocabularies. However, Leach believes that what seems to fall into this set relies on context and milieu. The extent of these outrageous words used is contextual too and depend on specific variables, like age, gender, or status of the speakers. Therefore, what is outrageous for a society might not be so in another. Likewise, the word "bitch" in English, being an insulting word for some societies, may merely denote a female dog for others. Offensive words may or may not be employed with offences or regarded as insults. Obscenities and elusiveness, for instance, are not insults. People often originate pleasure by employing them. The extent of outrageous words to communal peculiarities makes them an influential means of social connection; they can foreground acquaintance. In certain circumstances, such words can act to "lighten" an awkward atmosphere. However, there are some other reasons why outrageous words are employed, as Leech (1964:62-63) maintains, that they can be used for stress and emphasis. According to Jackendoff (2002:93), there are cross-cultural differences in verbal dueling; for instance, there are two types of verbal duels in Georgian folklore. The first type is called 'Shairoba', "verbal dueling rhymes with no insults," where duelists use wordplay and rhetorical flourishes against each other. The second type is called Kapiabo-Leksaoba, "verbal dueling rhymes mostly with insulting, scabrous words," where many insulting words could be heard. In English and Scottish cultures, verbal dueling is known as 'Flyting,' where poets attack each other and exchange insults in a kind of verbal competition.

2.1 Language of Interaction

Bourdieu (1999:65) claims that language is not simply a conversation but a challenge. He maintains that interaction is barely carried out for the sake of communication and that interlocutors are in search for symbolic benefit. He gives a comprehensive view of language in general and discourse in particular. He believes that dialogue carries power that does not essentially prove itself in the form of violence, as it can reveal its existence in all fields of daily exchange. Here, what is important, as Fairclough (1989:119) argues, is the role the discourse can play in our society that generally assumes the utilization of the tools at their disposal to change and give the discourse a social common meaning. Thus, magazines, TV, radio, , newspapers, books, etc, all need to manipulate language to connect the discourse to the public. Consequently, to have power, there is a need to control language over people; that is why language cannot be ignored. Scholars were always interested in demonstrating how language is molded into a tool for controlling power. Such an interest was right from the times of Aristotle and Plato. In the same tone, Nietzsche (1998:56) confirms that members of a society should

show obedience to the laws of the flock. To do this, they have to use language to hide that loss of pride. It is believed that social practices often seep through into discourse and help shape it. Similarly, discourse induces certain social beliefs and, hence, leads to shaped actions. The primary interest of this item is to show the role that language can perform; it is one of the most influential tools in the world of reciprocal relationships between discourse and society. In this case, language is viewed as the center of attention in any study. From ancient times up to now, those who hold power are those who can proficiently and properly employ language; they are the victors. Therefore, our concern is the dueling of words, which is one of the most effective ways of demonstrating power in society. It is the cooperation of language, strong means, and art; it is talent. Bourdieu (1999:66) argues that expressions have value. The specified value of the of the speaker's words in an interaction is determined by solely by the relation of power recognized between the interlocutors. The speakers depend on their linguistic knowledge to increase the level of their speech. All the variables, including the competence the speakers have, the social structure, and the shared knowledge of the interlocutors, are mixed to reflect the value of the interaction.

2.2 Functions of Verbal Dueling Abrahams (1990:52) stresses that verbal dueling was found to be a means of mocking among friends, strangers, groups, and family. The way mocking is perceived varies among people. Some reported that they have a positive attitude toward mocking, while others have a negative attitude. The findings reveal that students engage in roasting each other for various reasons, including fun, revenge, protection, and self-defense, as well as to build character. Moreover, mocking may have adverse psychosocial effects on people: it can lower their self-esteem, hurt their feelings, and instigate physical fights. Ibrahim (2020:72) confirms this point by stating that "nowadays, people use impolite and rude expressions as a way of being humorous. They are mostly used by the young who spend a considerable time on the net expressing themselves without restrictions in social media". Verbal dueling exists for a wide variety of reasons, which can include the desire to persuade an audience, signal one's own competence or pose a threat to others, divert attention away from essential core issues, or even confuse opponents or broader audiences (Healey et al.2025). Verbal dueling is generally used to influence the beliefs and preferences of others and is vital for social cohesion. Language generates models that serve as proxies for the objects and events under discussion and allows speakers to adapt their mental models to those of their interlocutors, rightsizing their differences and guiding group decisions (Siddiqui, 2025) Regarding ethnicity, Graham and Juvonen (2002:11) claim that peer harassment among multiethnic students in an urban middle school can be an evident indicator. Findings show that African American youth received more peer nominations for aggressiveness. They state that mocking is regarded as a verbal tradition that has a place in the history of black people and which improves African-American friendships. Graham and Juvonen found that not all people enjoy being mocked, which is why some people refrain from mocking others. This agrees with what Infante & Wigley (1986, cited in Infante & Rancer, 1996: 323) found out when they say that mocking is thought of as verbal aggression. Thus, verbal aggressiveness is seen as "attacking the self-concepts of others to bring down psychological pain, such as humiliation, embarrassment, depression, and other negative feelings about oneself. "They move to add that such behaviors include ridicule, teasing, attacks on personal appearance, gestures, and obscenities". To go further, in a milieu like the Black community, such behaviors as mocking are a way to manage multiple experiences of victimization and are widely popular; however, scholars largely overlook this activity in the bullying literature .

2.2 Black English

Many scholars have labeled this variety of English language differently during the period from 1960 to the present. First, it was labeled as 'Negro dialect' or ' Negro English' during the period in which African American people were called 'Negroes', referring to those who speak this language. It is also known as Ebonics and African American Vernacular English (AAVE). Black English refers to the ethnic and social dialect of the working class (Green, 2002:5) Due to the diverse nature and terminology, people and linguists, in particular, tend to use different terms and labels to refer to the language variety under study, Black English. Green (ibid.: 6) mentions several labels that were/are used to refer to this language. It is identified as Negro dialect, Negro speech, Nonstandard Negro English, Negro English American, Black dialect, Black street speech, Black folk speech, Black communications, Black English, Black English Vernacular, Black Vernacular English, African American English, Afro-American English, African American Vernacular English, and African American Language. Over the years, these terms have been changed but have continued to refer to the same system of language. Robert Williams (1975) coined the term 'Ebonics' to refer to "the language spoken by Black people" not only in the United States but also in other parts, such as in the Caribbean. He holds the view that the English of Black

people is rooted in the African languages of Niger-Congo, not in the Indo-European languages. Baugh (1983:63) called this language 'Black Street Speech,' referring to the standard dialect in small towns used by the black street culture. Whereas, Labov et al. (1968:8), in "Language in the Inner City: Studies in the Black English Vernacular", use the term "Black English Vernacular" to refer to that fairly identical grammar set up in its most steady form in the interaction of Black people, (8 – 19) years old, who take part fully in the street culture of their cities. Today, some label it as African American English and African American Vernacular English, while others use African American Language to denote the same system of language Mufwene (2001, 294-95) suggests that there is no uniform use of features of African American English since it relies on the speaker themselves, the type of relationship between them, and the environmental and contextual factors. Therefore, not all speakers use all features of this type of language whenever and wherever they want. Specific components of language are taken to be highly casual by the speakers by reducing their communicative use to lower degrees of formality. This Black communication is categorized by specific linguistic patterns and features, including phonetic, grammatical, and semantic features, for instance, dropping the final consonant sounds in a word, such as dropping the final /s/ in 'tests' to become 'test,' deleting conjugated forms such as 'is' and 'are,' as in, 'He working' instead of 'He is working' (Green, 2002:6) Green (ibid:137) continues to add that specific verbal strategies are used in Black English that go back to African communities, the Middle Passage, and slavery. Some terms, such as 'dozens', were used to refer to the snide remarks of hostility used by the field enslaved people in the field toward the enslaved people in the house, who had some advantages that they lacked Simmons (1963, cited in Green, 2002:137) illustrates that 'dozens' could be linked to West African sources, for instance, Efik tone riddles, stereotyped sarcasm, curses, and retorts to curses. Curses might take the form of wishing with a bad will, such as bodily defects and illegitimate birth, or when someone is cursed, s/he reacts by uttering vulgar comments about the Curser family. Smitherman (1995:45) gives support to the idea that the term 'dozens' is linked to African cultures on the basis that this view is the most plausible one. Black people are known to have their own style in music, hairstyle, fashion, and even slang. This variety of language consists of words invented by Black people. However, White American people rejected or even tried to cover and ruin them simply because they did not know the real meanings of those words, when and how to use them, and for reasons of racism. Blay (2015:1) suggests the following list, which includes some of these words used by Black people:

1. Words that have no origin and white people do not know how to use, such as: "the bomb, twerk, holla, fleek, and yellow.

2. "Bae" is the abbreviated form of "babe," referring to the significant other. It is a popular word used in social media, such as Twitter and Instagram. It was invented when Pharrell released his song "Come Get It Bae," and magazines wrote articles about it. In the entries of the Urban Dictionary, 'bae' is defined as the acronym for "Before Anyone Else ." Some objected to using this word and suggested that it was initially a Danish word that means 'crap and feces. '

3. "Trap and trap queen/king. These expressions mean 'the ride-or-die girlfriend of a drug dealer,' which became popular after Fetty Wap released her song ' Trap Queen.'

4. "Ratchet" like "ghetto ", is a classist term, that the White use it to refer to 'black,' e.g., "Oh my god, my broken iPhone screen is ratchet".

5. 'Yassss' has roots in drag and LGBT communities and has been around in the speech for a while.

6. "Basic" originally means 'something more akin to,' but is used to mean, "Someone unsophisticated, extremely average, and still buys club dresses at Rainbow".

7. Some words are used by White women without recognizing their meanings, such as "throwing shade," "no tea, no shade," and "hunty."

3. Methodology

The procedure followed in this part of the study includes analyzing the four selected movies in terms of the verbal interchange that represents the phenomenon and then discussing the communicatively based language used and the functions they fulfill. It is noteworthy that this study confines itself to discussing and pursuing only the pragmatics of verbal dueling, regardless of the semantic function they deliver among language users.

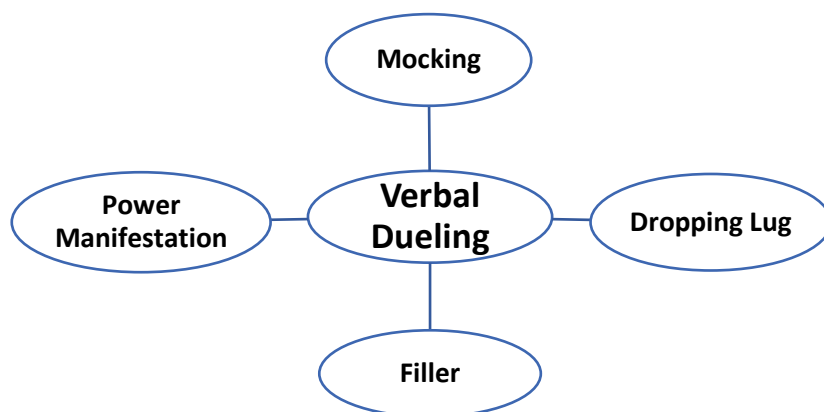
3.1 Data Collection

The collected data for the current study is taken from the four American movies: *Barbershop*, *Barbershop 2*, *New Jack City*, and *I'm Gonna Git You Sucka*. The reason behind selecting these specific movies is that they show a large amount of interactions in Black English that best serve the analysis. Actions play a less prominent part in these movies, and discourse predominates. For more reliability and authenticity, the two researchers

carefully observed the videos and scripts of these four movies separately. The results were recorded and then compared to gain precise percentages. The controversial results were agreed upon by the two researchers reviewing them together to reach crucial judgments.

3.2 The Model

The study builds its model to analyze the data according to the types and functions of the exchanges in which speakers are supposed to use insults and foul language that represent verbal dueling. It is an integrative pragmatic-sociolinguistic model drawing on insights from African American Discourse studies. The model is sketched below in Figure (1). The model consists of four items: mocking, dropping lug, power manifestation, and filler. By 'mocking,' it is meant that the insult remains on the surface since it is understood that it does not offend, and it encourages social harmony. 'Dropping lug' means to disparage and disesteem other people. At the same time, 'power manifestation' is used here to refer to the use of offensive language and insults to show and practice power over other interlocutors in the interaction. Finally, the last item is 'filler,' which refers to the use of insults and foul language to reach no goals but rather to pass over time and things. Figure 1: The Adapted Model



5. Data Analysis and Discussion of Results

The process of analysis is carried out based on the model and the data collected from the four movies: *Barbershop*, *Barbershop 2*, *New Jack City*, and *I'm Gonna Git You Sucka*. The following tables (1,2,3,4) includes examples of the most common and frequently used verbal dueling words and sentences in the selected movies: Table (1) Verbal Dueling in Movie 1(Barbershop)

Movie 1(Barbershop)			
Verbal Dueling	Type of verbal dueling	Verbal Dueling	Type of verbal dueling
"Sellout"	Mocking	"You feel me?"	Filler
"You mad?"	Mocking	"I am just saying."	Filler
"Homeless"	Mocking	"For real, though."	Filler
"Lame"	Mocking	"Still living in 1995?"	Mocking
"Clown shoes"	Mocking	"You call that a haircut? Looks like a lawnmower went rogue."	Mocking
"Do not get it twisted."	Power Manifestation	"I do not need your approval to be great."	Power manifestation

"My chair, my rules."	Power Manifestation	"That is a bold move—for someone who's never succeeded."	Dropping lug
"Nobody asked for your opinion."	Dropping Lug	"Let me stop you right there."	Filler
"If brains were money, you'd still be broke."	Dropping Lug	"Listen here."	Filler
"Man, please."	Filler	"You know what I mean?"	Filler

Table (2) Verbal Dueling in Movie 2 (Barbershop 2)

(Movie 2) Barbershop 2			
Verbal Dueling	Type of verbal dueling	Verbal Dueling	Type of verbal dueling
You can't even spell entrepreneur."	Mocking	"Man, you're cutting hair like you're blindfolded—what's the excuse today?"	Mocking
"Who's the boss here?"	Power Manifestation	"Isaac, stop trying to sound cool—you're about as street as a Starbucks cup."	Mocking
"You'd know if you ever did anything around here."	Dropping Lug	"If I wanted a bad fade, I'd go to that new shop down the street!"	Mocking
"Your ideas are only good in your head."	Dropping Lug	"You've been cutting hair for how long? You still can't figure out the clippers?"	Mocking
"Starbucks and sushi? That's your future"	Dropping Lug	"That lineup is so crooked; it looks like you drew it with a crayon."	Mocking
"Man, you wouldn't know a real hustle if it hit you in the face."	Mocking	"That outfit is screaming louder than the customer you nicked yesterday!"	Mocking
"You always got advice, but where's your success?"	Dropping lug	"I've been here longer than most of you have been alive. Respect the master."	Power manifestation
"Your vision is cute, like a kid's crayon drawing."	Dropping lug	"Watch and learn. This is how you do a perfect fade."	Power manifestation
"Step aside; you're in over your head."	Power manifestation	"I don't know why y'all are arguing—you're both wrong, and I'm still the best."	Filler

Table (3) Verbal Dueling in Movie 3 (*I'm Gonna Git You Sucka*)

(Movie 3) I'm Gonna Git You Sucka			
Verbal Dueling	Type of verbal dueling	Verbal Dueling	Type of verbal dueling
"What are you wearing?"	Filler	"Man, you're a walking disco ball."	Mocking
"This ain't fashion; it's a museum exhibit."	Mocking	"You looking at the man who calls the shots?"	Power manifestation
"Back in my day..."	Filler	"You're the kind of guy who'd bring a knife to a gunfight."	Dropping Lug
"I'm the flyest of the fly."	Power manifestation	"This ain't a debate; it's a decision I already made."	Power manifestation
"Looks like your style took a vacation."	Mocking	"They call me the one-man army, and I don't need backup!"	Power manifestation
"Let me tell you something."	Filler	"Your afro is so big, it's blocking the sun for the whole block!"	Mocking
"You need a receipt for that suit? Looks like it's on loan."	Mocking	"Keep talking; all I hear is jealousy."	Dropping Lug
"You're like an old mixtape—played out and forgotten."	Mocking	"You wearing that cape or flying it?"	Mocking
"You step up to me; you better come, correct."	Power manifestation	"You didn't just lose the fight; you lost your dignity."	Dropping Lug
"I'm running this, and you're just tagging along."	Power manifestation	"Come on, now."	Dropping Lug

Table (4) Verbal Dueling in Movie 4 (*New Jack City*)

(Movie 4) New Jack City			
Verbal Dueling	Type of verbal dueling	Verbal Dueling	Type of verbal dueling
"I am the empire"	Power Manifestation	"You dress like a cheap knockoff; act like one, too."	Mocking
"You better recognize."	Power Manifestation	"Bow down or back down."	Power manifestation
"I built this empire"	Power Manifestation	"You mess with me; you're messing with the wrong one."	Power manifestation
"Hold up."	Filler	"Am I my brother's keeper? Yes, I am."	Power manifestation

"That's your plan? Genius... if we're in a cartoon."	Mocking	"This empire doesn't exist without me."	Power manifestation
"Respect my throne."	Power manifestation	"I am my brother's keeper—and you better not forget it."	Power manifestation
"I'm the one calling the shots here."	Power manifestation	"You think loyalty matters when the heat's on? Please."	Mocking
"You spend more time talking than doing."	Dropping lug	"I make the rules, and you follow them. That's how this works."	Power manifestation
"Here's the thing."	Filler	"You wouldn't last five minutes on the street without me."	Mocking
"Gee, Money? More like Gee Nothing."	Mocking	"Ain't nobody scared of you and your little crew."	Mocking

As illustrated in the above tables (1,2,3,4), the expressions and sentences used as verbal dueling occurred differently. In movie 1, mocking occurred 7 times, filler occurred 7 times, Power Manifestation occurred 3 times, and dropping lug occurred 2 times. In movie 2, mocking occurred 8 times, filler occurred 1 time, Power Manifestation occurred 4 times, and dropping lug occurred 5 times. In movie 3, mocking occurred 7 times, filler occurred 3 times, Power Manifestation occurred 6 times, and dropping lug occurred 4 times. In movie 4, mocking occurred 6 times, filler occurred 2 times, Power Manifestation occurred 11 times, and dropping lug occurred 4 times. In all movies, Mocking occupied 35%, Power Manifestation 30%, Dropping Lug 18.75%, and Filler 16.25. The following table (5) shows the types, ratios, and percentages of verbal dueling in the movies. The movies selected would be referred to as movies 1, 2, 3, and 4, as they are mentioned above, respectively.

Table (5) Frequency of the Occurrence of Verbal Dueling in the Four Movie

Verbal Dueling \ Movie	Movie 1	%	Movie 2	%	Movie 3	%	Movie 4	%	Total	%
Mocking	7	25	8	28.57	7	25	6	21.42	28	35
Filler	7	53.8	1	7.69	3	23	2	15.3	13	16.25
Power Manifestation	3	12.5	4	16.6	6	25	11	45.83	24	30
Dropping lug	2	13.3	5	33.33	4	26.66	4	26.66	15	18.75
Total	19		18		20		23		80	

The table above shows that the items of the model are embodied differently in the four movies. Once, the mock type becomes prominent over the others, while the power manifestation type goes over the other types in their frequency at other times. Regarding the first movie, *Barbershop*, mocking verbal dueling recorded % 35.3% over the other frequencies. As the video reveals, the performers kept joking with each other as they worked in the shop. This high frequency can be ascribed to the intimacy of the people working together. The same is true about the second movie, *Barbershop 2*, which has the same milieu as the first. Mocking type fosters relationships among people, particularly the young. Therefore, in this context, using foul language and insults with each other does not necessarily mean dropping lug and degrading others; it may mean mocking and joking. Mocking might be so familiar in such a community like this due to the harsh environment and cruelty. Relatives and friends of the same big family typically surround the individual. Black people tend to live with folks to face the difficulties

of life together. In such a situation, having friends and relatives enhances the spirit of mocking in an individual due to spending much time together. Besides, Poverty and lack of self-esteem awaken this spirit. Contrarily, movie 3, *New Jack City*, recorded a rise in the power manifestation type over the mocking type. The reason, as videos evince, is that people purposefully need to be characterized with power, even formally, in the streets, for the world they live in is so severe and harsh. The setting of the third movie affected the language manipulated as used by the performers. The environmental factors of the shop are different from the world of the streets. The performers in the Barbershop, most of the time, tended to feel like a family, which had an impact on their selection of language. Dropping lug type, on the other hand, is almost concomitant with the power manifestation type. They are correspondingly concurring. Wherever one sees power, there would be lug-dropping action alongside. That is why the frequency of both types came to be convergent. The world of power shows no mercy, especially in capitalist communities. Here, employers drop employees' lug, creditors do the same with indebted people out there, and the strong do the same with the weak. In the sample of this study, there is a thin line between power demonstration and dropping lug strategies used by interlocutors. Context plays a very respectable part in understanding and determining the correct item of the model. As regard the fourth type, filler, recorded the least frequency due to the idea that performers used certain expressions and bits of words and sound to keep the conversation moving, like 'uh,' 'oh,' 'um,' 'well,' 'right,' etc. and not to be silent like 'damn' and 'shit.' According to the cultural rationale of the targeted milieu, it is noteworthy that keeping silent is a sign of weakness, as Widdowson (1983) calls it, "communicative competence." That's why performers tend to say such kinds of words. In conclusion, the results show that the mocking type was the most prevalent in the selected movies. It is believed that the first and second items of the model are very much familiar to the Black people community, where mocking and power manifestation occupy the most significant part of the interactions. The third and fourth items were less significant due to the formal power people exhibit when interacting with each other. People draw the red lines for others to move on; that is why the percentage of dropping lug type is less than power manifestation. When someone trespasses, a bad action is taken. According to the movies, the bad action was a flood of bad words and insults directed at those who trespass. The researcher agrees with Shavladaze (2020) in stating that despite the violent language and the severe exchange of insults among the interlocutors, they intend to use it as a jovial form of entertainment. However, it presents a way of insulting others. All the questions of the research have been answered through this analysis; verbal dueling occurs frequently in Black English, and its characteristics have been identified, and it is used effectively in American movies to serve different aims in the interaction. Besides, verbal dueling is used by Black people to mock others in the selected data.

6. Conclusions

The study comes up with the following important points:

1. Verbal dueling is an art of communication that is difficult yet important to master.
2. Black English is a rich source of verbal dueling.
3. The use of verbal dueling embodies the containment of power and control. One of the characteristics of this art is to show power, sometimes especially in the war times.
4. Those who adopt verbal dueling tend to employ various means of communication, including verbal and non-verbal ways, in addition to a variety of rhetorical means to support and adhere to their position in the communication, to mock or to insult others.
5. The form of verbal dueling is compatible with the needs of the environment. This art allows performers to employ certain expressions or means in certain situations. That is why they are deemed unique in such types of art.
6. Verbal dueling relies heavily on the context of the situation. Therefore, text interpreters need to have a good idea about deixis, doer, time, and place of the action to understand and analyze it. They need to deal with the setting and context. Verbal dueling may be interpreted differently when the context varies.
7. Mocking verbal dueling is the most frequently used type in the selected data. It records the highest among the other types. Then came power manifestation and dropping lug, while filler verbal dueling is the least used type in the selected movies.
8. The dropping lug type converges with the power manifestation type. They correspondingly occur. Wherever power manifestation occurs, there would be a lug-dropping action alongside. That is why the frequency of both types came to be convergent.

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